

## Value-Added Impact of Dramatic Space Design On Theme Parks

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### Abstract

Accompanied by the booming development of tourism, based on people's demand for leisure and entertainment experience, theme parks are also built like a spring, the development so far, there are nearly 3,000 theme parks around the world, but due to the development of a short course of short management experience is lacking, homogenization of the competition is serious, the development of theme parks is uneven. How to improve the design of theme parks to attract more tourists, clarify the impact of dramatic space design on the strengthening effect of theme parks, improve the operation level of theme parks, and improve the strengthening effect of dramatic space design are all issues that scholars should pay attention to today. All of these are issues that scholars should pay attention to nowadays. Therefore, this study centers on the theme park of dramatic space design from the perspective of rooted theory, and conducts one-on-one in-depth interviews with the designers and operators of the theme park of dramatic space design. From the process of interviews, data transcription, data coding, research results and analysis, the impact of dramatic space design on theme park enhancement was studied. The results show that strengthening the understanding of the value of dramatic space design among space designers and theme park operators is an important goal for theme park development. The significance of this study is that it is the first empirical study to verify that the experience brought by dramatic spatial design is the highest level of experience sought by tourists, and it is a new attempt to apply it to future theme park design. Compared with other theme parks of the same type, theme parks with dramatic spatial design need to focus on the experience needs of the visitors. Although this study puts forward certain theories and practices, due to the characteristics of the rooted theory itself and the personalized characteristics of the dramatic design of theme parks, the future research will further increase the sample size and comprehensively sort out the influence of dramatic spatial design on the strengthening effect of theme parks.

**Keywords :** Theme Park Spatial Design, Dramatic Design, Spatial Aesthetics, Commercial Value

**Introduction**

Theme park is a presentation of a simulated landscape for the purpose of entertainment. Its biggest characteristic is to give entertainment from a certain theme, and create entertainment content and form around the established theme (Lee et al., 2020). According to statistical analysis, from the birth of the first theme park "Jinxiu Zhonghua" in mainland China in 1989, to the construction of theme parks such as OCT and Huaqiang Fangte, to the establishment of DreamWorks and Shanghai Disneyland, the construction of China's theme parks have shifted from self-branding to introduction (Park et al., 2020). In the 1980s, theme parks, a form of culture and entertainment with theme, plot, knowledge, fun and participation, quietly emerged in China. The design concept of theme parks has shown strong value in terms of aesthetics, dramatic storytelling, spatial immersion, and commercial appreciation. Countless entertainment venues have sprung up due to their modest economic benefits and their ability to meet the spiritual needs of people at different levels (Cabanas, 2020). For example, Jinan's "Magic Palace", Yantai's "Feudal Palace", Beijing's "Chinese Myth Palace", Shenzhen's "Qin Shi Huang Palace", and Shenzhen's "Qin Shi Huang Palace" are just a few examples. "There are more than a hundred amusement parks in dozens of cities with the theme of "Journey to the West" alone. The key issues discussed in this study are the aesthetic changes after the dramatic plot design is added to the spatial design, the relationship between the dramatic space Theme park design and the overall design, the enhancement of spatial immersion brought about by the dramatic spatial design (the specific factors influencing it), and the dramatic trends in the space of modern theme parks (Abd et al., 2020). Therefore, the purpose of this study is to determine the effect of dramatic spatial design in theme parks on business.

**Research question**

What are the aesthetic changes in theme park space design with the inclusion of dramatic plot design?

What are the effects of spatial immersion enhanced by the drama of spatial design?

**Literature Review****Review of Theme Park Dramatic Space Design**

A theme park is a specific theme with one or more themed areas that rely on a series of rides, a variety of attractions, a variety of shows and specialty buildings to provide dining, shopping, entertainment and many other services (Xie et al., 2021). Visitors provide space for commercial and operational activities for entertainment and amusement. In the long history of previous research by many scholars, dramatic spatial design in terms of time, space and delivery has been mentioned and carried out in depth in many aspects of theme park spatial design (Quaglio et al., 2021). In particular, in the concept of theatrical space design, the fascination of drama in terms of conflict, exaggeration, and face-to-face confrontation between the actors and the audience has attracted the attention of many designers, and as a result, the theatrical approach is often used in various categories of spatial design. Theme park designers often utilize theatrical spatial design techniques, and as artistic and design concepts have shifted, runway design has evolved into holistic spatial design as performance spaces and thematic interpretations have changed and been updated from the original single runway format to more performance activities. Applying this conceptual shift to the design of the park enhances the commercial aesthetics of the park. (Jones, 2022) Chinese domestic researchers actively think about the theatricality of urban public art design, analyze and

summarize the transformative development trend of urban public art, and summarize the temporal and spatial changes and transmission of urban public art. The reform of the three dimensions, pointing out the intrinsic difference and interconnection of these three dimensions, will provide a more reasonable and clear theoretical basis for urban public art design.

### **Heart Flow Theory**

The interaction between the subject and the theme is integrated into the heart flow model, and the content of the heart flow theory model simply means that the challenge difficulty and energy level of the game is higher than the average level to generate positive emotions that are more likely to lead the experimenter into the immersive state (Bölen et al., 2021). In the temporal dimension, as the ability of the experience increases, the game needs to be designed in such a way as to ensure that the experience remains immersive. In terms of dynamics, the development of theme parks has followed the path of technological progress. From this point of view, the mechanized entertainment projects in the park is an important way to experience the embodiment of the people, and the theme of the entertainment test is mainly through the interaction of people with the main equipment, and in the support of science and technology, new power, new materials, new performance of the mechanical products are emerging, the height of more slopes, safety and security of the ride products will be more abundant (Huang et al., 2020). At the same time, the design combined with the "heart flow model will be the operation of amusement facilities through the use of technical means to regulate the degree of immersion, so as to achieve the experience of the experience of the need for the experience of the effect such as stimulation, happy, etc., to stimulate the experience of the nature of the player, and ultimately to achieve the double interaction of the emotions and behaviors of the creation of a joyful round of interaction between everyone to experience the experience of others to get along with each other in the experience of the experience is viewed as another universally accepted as having fun! activity (Wei & Zhang, 2019), at first glance socializing seems to require little skill, but in fact it does not. Usually, people with a strong sense of self will reject active contact and avoid being with the crowd, however, theme parks in this regard precisely want everyone to be able to integrate into the environment, and theme parks have made a lot of efforts to this end.

### **Methodology**

Starting from the perspective of dramatic space design to strengthen the effect of theme parks, we take Jinsha Island Theme Park in Rizhao, Shandong Province as a group research object, focusing on theme park design strategies and methods; and put forward the dramatic space design program of theme parks according to the current situation of theme parks. In the pre-research qualitative research, one-on-one interviews were conducted with six space designers and park operators.

### **Sampling method of the interview method (how to find interviewees)**

Due to the current COVID-19 outbreak in China and the tourism industry is still under control, the research methodology initially utilized telephone or video interviews. The first three positions, spatial designers and theme park operators, as well as tourist representatives, were identified as very collaborative populations in the research on this topic (Thunberg & Arnell, 2022). As the theme of the study was the commercial aesthetic value that dramatic spatial design brings to theme parks, practitioners associated with the fields of theme park design

and dramatic design were an appropriate group to study (Döringer, 2021). In order to find respondents, three methods were used:

The first was internet forums, posting columns, QQ groups and other posts related to the word meta-exotic

The second was in Beijing, choosing a nearby park.

In the third method, since the researcher is a university teacher, I will recommend suitable interviewees through a wide range of contacts.

Eventually in the researcher is accustomed to start topics in online forums in theme parks to find a sample of voluntary participants for interviews. In the previous qualitative research, i.e. interviews, the target candidates, as shown in the table

Table 1:  
Sample statistics.

Respondent	Name	Position
Respondent 1	R1	Experts in space design
Respondent 2	R2	A design teacher at a university in China
Respondent 3	R3	Director of Operations, Jinsha Island Theme Park
Respondent 4	R4	Design major at Jinsha Island Theme Park
Respondent 5	R5	Beijing Chaoyang park visitors
Respondent 6	R6	Theme Park Designer, Universal Studios Beijing

## Data Analysis and Discovery

### Frequency Analysis

Firstly, the frequency analysis of the interviewees was conducted, including from gender, age, park location and job position. The number of interviews was 6, of which about 33% of the interviewees were female and 66.6% were male. In the division of age group 18-25 years old the number of people is 1, accounting for 16.6% of all Proportion, 26-40 years old interviewees are 4, accounting for 66.6%, it can be seen that in China 26-40 years old people are the main force in the workplace. There was only one interviewee between the ages of 40-60, accounting for 16.6% of the total. This person was 42 years old, had just reached a management position, and had been working in the park for 25 years, and had a lot of experience in park operations. This can be seen in Table 2 below.

Table 2:  
Demographic Description

<b>Classification</b>	<b>Frequency (N=6)</b>	<b>Percentage (%)</b>
<b><u>Gender</u></b>		
Male	2	33.00%
Female	4	66.00%
<b><u>Age</u></b>		
18-25	1	16.60%
26-40	4	66.60%
40-60	1	16.60%
<b><u>Park location</u></b>		
RIZHAO	3	50.00%
BEIJING	3	50.00%
<b><u>Work location</u></b>		
Space designer	3	50.00%
Park operation	3	50.00%

### Topic analysis

During the course of the interviews, the interview questions were divided into 2 categories of broad questions based on the research questions as the main thematic analysis, here is a review of the research questions set in Chapter 1, the impact of dramatic spatial design on the reinforcing effect of theme parks, which were divided into some Main Themes and Sub Themes, then, sub themes will be used to support each theme so that it can be clearly understood. Therefore, the relevant findings are provided together with the ideas or comments made by the respondents based on the themes identified.

Main Themes 1: What are the aesthetic changes in theme park space design with the addition of dramatic plot design?

This Main Themes is communicated by 5 sub-questions, after the data coding and analysis of the sub-questions, it is finally concluded that the aesthetic effect of adding dramatic plot design to the theme park space design is increased and the aesthetic performance will attract more visitors. It can be said that since the history of human creation, beauty is indispensable in human life. Aesthetics, as a social discipline, is based on the material and spiritual life of human society, which is constantly arising and developing. With the development of the times, the progress of society and the improvement of living standards, people's aesthetic field has been broadened, not only in the art of appreciation of the connotation of beauty, but also pay more attention to catch the value of beauty in daily life. However, as a park designer or operator, not only to find beauty, but also to create beauty, to integrate beauty into the design of theme parks, to reproduce life with art, and to infuse human emotional care into the design. Researchers through a long period of study and research, the laws of aesthetics and aesthetics law also have more knowledge of the design of aesthetics also have a newer understanding of the beauty in the minds of mankind has always occupied a lofty position, it is closely related to people's lives. The law of design aesthetics is to study the aesthetic characteristics of design expression, research and discussion of the law of design

expression and artistic thinking design methods. The study of design aesthetics is based on the form of beauty, with independent aesthetic value, its formation and development have gone through a long process of social practice and historical development, not only to stimulate the creative thinking of the design, but also gradually become the sign and direction of people's aesthetics. With the development of the times and the progress of science and technology, the aesthetic consciousness of human beings has also changed accordingly, not only emphasizing the aesthetic effect of the design work itself, but also focusing on the humanistic and emotional care injected into the work. Although there is still a big gap between China's design level and that of developed countries in the West, their grasp of design is more accurate than ours, and their views on things are more sensitive, but as a country with a long cultural and artistic tradition, as long as we keep on working hard and practicing, we will be able to design aesthetic designs with more Chinese characteristics and integrate them into the dramatic design of the park in the near future. In the course of the interviews for this question

In the course of the interviews for this question

### Sub Themes

#### Do you know what is dramatic Plot?

According to the answers of some interviewees, the following table is shown in Table 3

Table 3.

Do you know what is dramatic plot?

Question	Do you know what is dramatic plot?
Interviewee 1	Similar to the story plot, A likes B, B likes C, and A has a little relationship with C, which is the dramatic plot
Interviewee 3	The development process of life events and conflicts formed by various relationships between people and environment.
Interviewee 6	The audience feels the situation of the characters, and through their own experience of the "set situation" of the characters in the play, carries out aesthetic feelings and judgments on the performance of the actors, and resonates with the characters.

It can be concluded that most of the theme park designers or operators have an understanding of the concept of dramatic plot, some people think that dramatic plot is similar to the storyline, the interviewee cited examples, such as A likes B, B likes C, A and C have a little bit of a relationship, which is a dramatic plot. The other interviewees think that the audience feels the situation that the characters are in, and through their own experience of the characters' "situation", they make aesthetic feelings and judgments about the performances of the actors and resonate with the characters, which is the dramatic plot. It can be concluded that the dramatic plot is the situation, the conflict action link, constitute a complete content system, so this question for the subsequent investigation of the dramatic space design on the strengthening effect of the theme park provides a good basis.

**What is spatial design?**

In the interview process of this question, the interviewees gave the general concept of spatial design, for example, spatial design includes office space design, home interior decoration, cultural and leisure space design (museums, exhibition halls, schools and libraries, bars, hotels, etc.), commercial space design (shopping malls, specialty stores, counters, etc.), and the other interviewees had such answers as clothing displays, automobile displays and so on. Dynamic display makes the display vivid, so that the display space has a kind of vitality. Such as visual impact, auditory infection, tactile initiation, taste and smell stimulation, through the entertainment color environment, atmosphere and merchandise display, promotional activities to attract customer's attention, improve the memory of the exhibits, the display space vivid than mass media advertising is more direct, more sensory. This answer is closer to the space design of theme park. Generally speaking, the design of theme parks is close to landscape design, architectural design and spatial design, and no matter which kind of design it is, the effect of dramatic design can be added. The following table is a transcription of several of the interviewees'

Table 4.

What is spatial design?

Question	What is spatial design?
Interviewee 3	The space design should have the front and the back. There are things in this space. Divide the space and have a layout, just like a house at home. There are several rooms
Interviewee 5	Space organization, interior design and micro-architecture architecture to study the relationship between physical and social space
Interviewee 6	For example, clothing display, car display, etc., dynamic display makes the display vivid and makes the display space have a kind of vitality. For example, visual impact, auditory appeal, tactile activation, taste and smell stimulation, attract customers' attention through the environment, atmosphere, commodity display and promotional activities of entertainment colors, and improve the memory of exhibits. The vividness of the display space is more direct and more sensitive than mass media advertising.

**Have you ever designed or operated a theme park with a dramatic plot design? Give examples**

In this question, it is obvious that the interviewees are all involved in the operation of theme parks or are theme park designers, so the accuracy of the interviewees' demographics is verified again to ensure the validity of the interviews. The interviews with the interviewees are summarized in the table below:

Table 5.

Have you ever designed or operated a theme park with a dramatic plot design? Give examples

Question	Have you ever designed or operated a theme park with a dramatic plot design? Give examples
Interviewee 1	Yes, the Rizhao Jinsha Island theme park is designed with the theme of ancient history and some traditional storylines to guide people to visit from beginning to end
Interviewee 4	Yes, I'm running the Jinsha Island theme park
Interviewee 5	Yes, Jinsha Island theme park

### What is the aesthetic performance of theme park space design with dramatic design?

In theme park space design with dramatic design, there are some aesthetic effects that will give visitors a better aesthetic interest. Regarding the question of aesthetic performance, some interviewees answered that the interior dramatic space scene design brings a unique emotional experience and therefore creates mental pleasure for visitors, thus producing an aesthetic effect. In addition, some interviewees said that dramatic space design focuses on visual expression, and the colors, shapes and materials are all novel, with dramatic effects and unconventional. Therefore the effect produced would be aesthetic in nature. Specific interview transcripts are shown in Table;

Table 6.

What is the aesthetic performance of theme park space design with dramatic design?

Question	What is the aesthetic performance of theme park space design with dramatic design?
Interviewee 1	Stage plays, in the theatrical performances, such as ancient costume plays, design what clothes the characters wear, and whether they are suitable for the space
Interviewee 3	Indoor dramatic space scene design brings unique emotional experience
Interviewee 6	Redesigned the boundaries between time, space, light, clothing and action

**Will there be an increase in visitors due to the aesthetic change after the dramatic plot design?** On this question, five interviewees gave a uniformly definite answer, and only one interviewee was more conservative, out of the uncertainty stage. Therefore, it can be judged with a high probability that the improvement of aesthetic effect will trigger the increase of tourists after adding dramatic space design to the theme park. The interview records are summarized in the following table



Table 7.

Will there be an increase in visitors due to the aesthetic change after the dramatic plot design?

Question	Will there be an increase in visitors due to the aesthetic change after the dramatic plot design?
Intervieweel 2	Will increase the number of tourists
Intervieweel 3	There will be more tourists
Intervieweel 4	Usually

### **Main Themes 2 What is the enhanced effect of spatial immersion brought about by the theatricality of space design?**

In the Main Themes interviews on the effects of spatial immersion brought about by theatricality in spatial design, which consisted of three Sub Themes, it was found through a survey of the interviewees that immersion brings about enhanced effects such as an increase in the length of time the audience stays, a wider dissemination of the scene, the ability to increase the profitability of the theme park, an increase in popularity, and the desire for visitors to come back for a second time, among other things. In modern life, in the face of the impact of more and more images and images, whether it is the film industry products that occupy huge resources, or short-time rapid turnover of short videos or images, have become the modern life can not escape to accept the information, and even has been overloaded into a generation of physiological cognition, counteracting people's habits of life, nowadays the city life, every moment in the immersion or into the immersion of the road.

Compared to traditional theaters and movies where one gets an experience in the audience area, immersive theme park excursions give the audience a physical intuitive reboot. During the course of the experience, the audience is able to experience, through visual and physical actions, feelings that are difficult to experience in non-immersive experiences in theme parks. Since the audience is always in a state of physical freedom, the enhancement of body perception can provide a great help for the upgrading of the experience. The audience's spatial perception and response to make immersive park design immersion degree and the audience's willingness to accept a very clear objective factors show up, that is, the embodiment of the sense of distance. This sense of distance becomes the immersive theater interaction and acceptance to get the foundation. Theater is not only composed of sound images or voices compared to the interpretation form of movies, our bodies are in a real space, not a space recorded and stored by the camera. When excluding personal acceptance, aesthetics, etc., and just looking at the quantity, or the size of the sensory ensemble, perception offers the possibility of adding value to our experience. Therefore, when immersive theme parks are able to envelop the audience in a coexisting space that encompasses the full range of sensory perceptions, they are able to demonstrate a great deal of attraction compared to past forms of experience.

## Sub Themes

### What is spatial immersion?

The definition of spatial immersion, and the answers given by the interviewees are representative of what is spatially immersive: immersion is the feeling of being there, of being a part of something, of being a part of something when one enters a space. In addition, immersion can give the audience the most real feeling, such as being in the movie, light and shadow changes, sound feelings, characters, etc. can be perfectly displayed. And the interviewee's answer is as follows, creating a new, differentiated from the real world of the imagery space, so that the audience to get beyond the perception of the experience, so as to enter a realm of oblivion, so that the soul to get deep satisfaction. The specific interview records are as follows.

Table 8.

What is spatial immersion?

Question	What is spatial immersion?
Interviewee 3	The feeling of immersion is the feeling of being there and joining in. When people enter the space, they will think that they are involved in it and that they belong to the space
Interviewee 1	Space immersion is far from enough, story immersion is the king
Interviewee 4	Immersion can give the audience the most real feeling. For example, when you are in the film, the changes of light and shadow, the feelings of sound, and the expressions of characters can be perfectly displayed,

### How is spatial immersion brought about by drama?

Dramatic spatial design can bring about a sense of immersion, but in the process of bringing about a sense of immersion, the researcher's interview record is as follows, which specifically refers to the process of spatial design to add a story plot, add a sense of storytelling to the scene, so that tourists can be immersed in, and there is a loop of gradual progression of the plot. All of the above are the responses of the respondents, which are the means by which they believe that dramatic spatial design can bring about a sense of immersion.

Table 9.

How is spatial immersion brought about by drama?

Question	How is spatial immersion brought about by drama?
Interviewee 1	Participating in the story itself, I feel like I am one of them, so that I can have a deeper understanding of the plot, and feel like I have won in the game and interaction
Interviewee 3	Design interesting scenes
Interviewee 4	Add a sense of story to the scene

**What is the effect of spatial immersion brought about by drama?**

What is the effect of spatial immersion brought about by drama? The researcher also did interviews for this question, the interviewees gave a series of answers, more representative of the dramatic design can bring spatial immersion can increase the length of time the audience stays, can make the theme park's profit increase, so that tourists would like to come back for a second time and so on. All of the above effects can be collectively referred to as the strengthening effect of dramatic design on theme parks. See the following table for specific answers;

Table 10.

What is the effect of spatial immersion brought about by drama?

Question	What is the effect of spatial immersion brought about by drama?
Interviewee I 2	It may be as an audience, but it will regard itself as a role in the drama. It is necessary to interact with actors, which is the sense of participation
Interviewee I 4	Increase in profit
Interviewee I 6	Increase awareness

**Discussion**

The decision to visit a theme park is often based on the experience of the tourists, in addition to the tourists' own factors, external factors can be utilized to stimulate the tourists' desire to visit the theme park. Tourists are actively involved in theme park activities, so a full understanding of the tourist experience can help to improve the overall operation of the theme park. The environment and people are interdependent, and people's behavioral psychology in the environment is interactive with the environment. Dramatic theme park landscape space design can only take into account people's perception of the environment and their own psychological needs in the environment in order to better organic combination of various landscape elements, so as to design a reflection of humane care and respect. Dramatic space design and tourists' behavior is closely related to the theme park emphasizes the participation and interactivity, so the scene creation should pay attention to the psychological changes of people in the environmental space, to create a more atmospheric and experiential space to promote human communication and interaction. In the theory of heart flow, environmental cognition and psychological cognition, security needs, emotional needs, etc. has an important role in guiding the design of theme parks, you can use the characteristics of the dramatic design to give people a positive impact and significance, but also according to the needs of the human experience to design the dramatic spatial environment, to create a specific experience for the environment, to help people to release the emotional pressure, in the drama of the theme park to experience and The study proposes that dramatic spatial design is important for people's experience and realization. This study proposes the enhanced effect of dramatic spatial design on theme parks, which includes: improving spatial aesthetics, improving tourists' aesthetic feeling, increasing the storytelling and immersive experience of the design, increasing the operational revenue of theme parks, suitable for theme park display and dramatic spatial design, adapting dramatic spatial design strategies to tourists' experience, meeting the immersive, storytelling and spatial aesthetics

design strategies, and space design that satisfies the needs of diversified tourists. The design of space is suitable for theme park display and dramatic space design, dramatic space design strategy adapting to visitors' experience, design strategy satisfying immersion, storytelling and spatial aesthetics, and spatial design satisfying diversified visitors' needs.

However, due to the limitations of the researcher's cognitive level and lack of experience, time and energy constraints, there are many deficiencies in the thesis: this study only selected the theme park Jinsha Island Theme Park in Rizhao City, Shandong Province, and the Universal Studios in Beijing City as a dramatic spatial design research object, while there are many other dramatically designed theme parks in the country that can be used as a representative of tourism parks,, and the results of the study may have regional limitations, so this study may have regional limitations. Therefore, the generalizability of the conclusions of this study may be affected.

In the future, the authors of this paper also give more practical and operational suggestions for more researchers, as follows: In the future, we can conduct detailed research on the internal dimensions of the mindfulness experience as needed, and study in depth the conditions and constraints that stimulate tourists to have a mindfulness experience. At the same time, attention should also be paid to the impact of the mindfulness experience on tourists' behavior and the degree of influence of positive or negative behaviors on tourists' willingness to revisit and recommend the tour, and because changes in tourists' personal experience will be affected by tourists' individual personality traits, future research can also pay attention to the influence of different personality traits on the structure of the mindfulness experience and tourists' behaviors.

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