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Research on the Organic Integration of Architectural Space and Cultural and Creative Contents in the Design of Qinhuangdao Cultural and Tourism Complex and Its Promotion of Tourism Development

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Abstract Qinhuangdao cultural and tourism complex plays a unique role in promoting the development of urban tourism. With the rise of cultural and creative industries, the design of cultural and creative architectural space has gradually become a key factor in promoting tourism development. How to organically combine architectural space with cultural and creative content is not only an important issue in modern urban construction, but also provides new ideas to enhance the attractiveness of tourist destinations. This paper investigates the organic combination of architectural space and cultural and creative content of Qinhuangdao cultural and tourism complex and its role in promoting tourism development. Data were collected through the questionnaire survey method and hypothesis testing using structural equation modeling to explore the effects of vividness, entertainment, spatial sense of presence, informativeness and ease of use of cultural and creative architectural space on tourism intention. The results show that vividness (VI) of cultural and creative architectural spaces has a significant positive effect on entertainment (EN) and spatial sense of presence (SP), and entertainment positively affects spatial sense of presence. Spatial Proximity, Informativeness and Ease of Use also had a significant positive effect on Attitude towards Tourism Destination (AT), and Destination Attitude mediated the relationship between Spatial Proximity and Travel Intention. Data analysis showed that all hypotheses were validated and the path coefficients were significant. The conclusion of the study shows that the design of cultural and creative architectural space can effectively enhance the attractiveness of tourist destinations, thus promoting the increase of tourism intention.

Index Terms Cultural and Creative Architectural Space, Vividness, Entertainment, Spatial Proximity, Tourism Intention, Structural Equation Modeling

I. Introduction

In the context of the integration of culture and tourism, as a strategic implementation platform for the rapid development of tourism complexes, the total amount of investment and financing in 2020 will be as high as 2 trillion yuan [1]. However, the problems of industry similarity and lack of characteristics are highlighted, which are rooted in the insufficient excavation of cultural connotation and insufficient innovation ability [2]. IP, which is the abbreviation of Intellectual Property, meaning intellectual property rights, is a unique symbol and sign of cultural resources, which can effectively enhance tourists' understanding and memory of a certain local culture [3]-[5]. At the same time, IP can inject unique cultural connotation and brand value into cultural tourism projects, enhance the attractiveness and competitiveness of tourist destinations, meet the demand of tourists for novelty and personalized experience, promote the development of local economy, and realize the transformation of cultural resources into economic benefits [6], [7]. Introducing characteristic IP in the planning of cultural tourism complex is of great significance for enriching tourism products, branding urban culture, and realizing the sustainable development of cultural tourism industry.

At present, domestic and foreign research on cultural and tourism complexes is still insufficient and lacks a clear definition. From the development of the traditional model to today's immersive cultural tourism complex 3.0 model, the ideal model of cultural tourism complex is to enable consumers to consume invisibly, and in the whole immersive scenario, except for tickets, other food, clothing, housing and transportation consumption becomes natural, and even due to the implantation of creative content and the creation of spatial scenarios, it is possible to make the repeat tour and the extension of the consumption chain [8]-[10]. Personalized projects and IP operation is the key to attracting and competing for cultural tourism projects, and it is necessary to combine IP to explore cultural resources, use “IP” as a medium to shape new scenes of diversified interactions, and promote the high-quality

development of cultural tourism through the development of the “P-economy” [11]-[13]. In the era of independent tourism, IP has become a new driving force, which should be integrated with the construction methods of culture, industry and form to create a diversified, reasonable and characteristic complex with IP as the core [14]. As the new carrier of cultural and tourism integration, the chassis of cultural and tourism consumption should be built firmly, and the cultural and tourism complex with quality, experience and immersion deep development should be led by characteristic IP [15].

Qinhuangdao, as a city with deep historical and cultural heritage, has devoted itself to promoting tourism development through the construction of cultural and tourism complexes in recent years. Literature and tourism complexes not only assume the function of displaying the city's culture, but also become an important carrier for promoting local economic growth. Especially under the impetus of cultural and creative industries, cultural and tourism complexes play an important role in enhancing tourists' experience, promoting cultural exchanges and economic development.

This paper explores how cultural and creative architectural spaces can be combined with cultural and creative content to further promote the development of the tourism industry. Specifically, the study will focus on analyzing how the integration of the design strategy of cultural and creative architectural spaces with cultural and creative content can improve tourists' sense of participation and experience, as well as promote tourists' willingness to travel. By constructing a reasonable architectural space layout and creative atmosphere, it can effectively enhance the cultural charm and tourism attraction of cultural tourism complexes, and provide theoretical support and practical reference for urban renewal and sustainable development of tourism.

The study firstly, through literature review and theoretical framework construction, clarifies the necessity of combining cultural and creative architectural space with cultural and creative content and its influence mechanism on tourism development. Secondly, the questionnaire survey method is used to collect the feedback data of tourists in Qinhuangdao cultural and tourism complex, and the data are analyzed through descriptive statistics and structural equation modeling to verify the influence of each dimension of cultural and creative architectural space on tourism willingness. Finally, optimization suggestions for the design of cultural and creative space are proposed based on the results of data analysis to provide theoretical guidance and practical reference for the construction of cultural and tourism complexes.

II. Cultural and Creative Architecture Space Construction Strategy

II. A. Functional Organization Strategy for Cultural and Creative Buildings

II. A. 1) Functional organization responds to the surrounding environment

(1) Overall coordination

The design of the architectural space of cultural tourism complex is inseparable from the surrounding environment and cityscape, and the harmonious relationship between the building and the surrounding overall space should be considered. The famous architect Wright once said “a building should be like growing out of the soil”, and this interconnection with the surrounding environment is also embodied in the design of the building, and after the design, the building should Produce a unique form in a specific place, so that the old building, the new building and the overall environment around the formation of spatial interrelationships between the three, emphasizing that the individual is a part of the whole, and the degree of harmony between the individual and the whole is often an important factor in measuring the appropriateness of architectural design in the environment.

(2) Localized Breaking

In today's urban renewal, cultural and tourism complex buildings form a characteristic space inside a specific area due to their unique spatial modeling, façade texture, historicity and culture. In the process of project design, some of the projects change the architectural structure, floor plan and unique atmosphere of the area through localized spatial breaks, and then achieve the embodiment of the scene characteristics through the organic combination of new buildings, the spatial contrast and organic combination of the old and new buildings breaks the absolute unity of the original architectural style, and establishes a new order with the surrounding environment.

II. A. 2) Reasonable positioning to accomplish functional replacement

In order to achieve the new function and value of cultural and creative buildings as a catalyst in the urban space, it is crucial to replace and reposition the function of the design project in the design, through the rational optimization of the regional function to highlight the new role of cultural and creative buildings in the urban space, and through the design of the project in the region and the functional needs of the residents and the surrounding landscape distribution, traffic conditions, distribution of business and many other factors to provide Functional positioning reference, clear transformation project and the overall relationship between the surrounding industry, different cultural and creative industries on the spatial needs of the building will be different, through a reasonable positioning

to create a diversified functional business, such as commercial, office, food and beverage, study, exhibition and other business to meet the use of different groups of people to give the building a new vitality.

II. B.Strategies for creating the atmosphere of cultural and creative architectural space

II. B. 1) Creation of historical atmosphere of cultural and creative buildings

The key to creating a historical atmosphere in cultural buildings is the extension of traditional cultural elements, and the reasonable preservation and re-creation of the original environment of traditional cultural venues. As a specific product of the cultural and historical period, the environment of cultural places is formed by the people's production and life together, and its landscape varies according to the differences of historicity, including the texture of cultural sites, existing cultural buildings or cultural structures, cultural landscape and so on. Cultural places environment should be based on the unique humanistic landscape, folk culture, life forms, in the design of a unique transformation value, the design should express the historical traces, convey the historical development, tell the traditional life and production process, so as to integrate the specific folk culture into it, awakening people to the memory of history, from a certain point of view the continuation of the life of the cultural buildings.

II. B. 2) Creative Atmosphere Creation for Cultural and Creative Buildings

The creative atmosphere of the cultural and creative industrial park of cultural and creative architecture is mainly realized through the creative means of environmental design, including the treatment of environmental landscape, humanities landscape and other environmental design elements. Utilizing cultural elements and historical conditions to design creative scenes and art works is an expression of the designer's creative thinking, which attracts more cultural and creative workers and artists to participate and stimulates their creative enthusiasm while displaying creative works, so that the Cultural and Creative Industrial Park forms a cultural and creative gathering place, and creates a creative atmosphere for the whole park through the creative expression of different themes to bring visitors closer to a sense of distance between them and the arts. The park will also create a creative atmosphere for the whole park through different themes of creative expression, and bring visitors closer to art.

III. Composite design of cultural and creative space

III. A. Functional division and diversified mutual integration of cultural and creative spaces

The functions of a cultural and creative space can be divided into main and subsidiary functions according to their primary and secondary relationships, and can be differentiated according to the types of functions as follows:

(1) The workspace, as an important space of the cultural and creative space, not only contains the functions of study and office, but also includes the equipment space such as model manufacturing and production workshop in some creative industries with the demand of machine manufacturing.

(2) The exhibition space is the external display space for the enterprise's products, culture and spiritual characteristics. Creative industry has a strong internal and external integration, practitioners can get creative inspiration through peer product display, non-practitioners can also produce cultural enjoyment through sensory interaction with display products.

(3) The dominant space in the commercial space consumption-type cultural and creative space. In the creative creative space, it is often presented in the form of combining with the display space to realize the sales of cultural and creative products. Commercial space is usually set up in areas with large flows of people, with a certain degree of fixity, often combined with rest space and interaction space to form a leisure place with dense flows of people.

(4) Communication space is a space of great significance in the creative industry. The communication of the creative class in it is often accompanied by the collision of thinking, and it becomes an area of intensive generation of creative inspiration. Therefore, the communication space can be intermingled and juxtaposed with a variety of spaces with greater flexibility.

(5) The attribute of open space is between the communication space and the natural environment space, which can be either in the internal space or set in the external space, and can be combined with any functional space, with significant elasticity and flexibility characteristics.

(6) Living space is indispensable in the working space of creative class. It mainly contains fitness space, dining space, living space, etc., and its main service object is the creative class. The humanistic care for the creative class in the cultural and creative space is most directly reflected in the setting of living space. Cultural and creative spaces with perfect living space and related infrastructure are often more attractive to excellent creative talents.

(7) Other spaces include transportation space, equipment space and structure space. This kind of space is often less flexible and more limited. However, through rational planning, such as the combination of living space, communication space, open space and such flexible space, organic integration design, so as to form a unique creative space.

III. B. Co-temporal composite of the main functions of the cultural and creative space

The creative class often has flexible working areas, flexible working hours and diversified working patterns. The fixity, purity and certainty of traditional functional space can no longer satisfy the diversified work patterns of the creative class. Therefore, the current cultural space should create a more applicable and efficient cultural and creative space for the creative class by breaking the original order, reorganizing multiple functions and blurring the spatial interface. The co-temporal composite discussed in this paper is to coordinate multiple functions and integrate them organically into one spatial unit, thus opening up the solidified boundaries. The interrelated functional spaces are flexibly combined to realize the cross-fertilization of rich functions, so that they have an open spatial scope with each other. The previous section discusses the main function of space, which contains work space, exhibition space, commercial space exchange space, rest space and living space.

III. C. Historic Complexity of Main Functions of Cultural and Creative Spaces

In the cultural and creative space, the requirements of the creative class for the functional differentiation of space are relatively weak compared to traditional industries, and any area can become their office or resting place. The use of any space in the cultural and creative space has its time period. Through the historical composite of space functions, space is borrowed from time, thus greatly enhancing the utilization rate of space. However, certain functional spaces are highly private and need to be planned separately, and should not be used for other purposes, such as office space and living space.

III. D. Composite design of space functions attached to cultural and creative spaces

The concept of subsidiary space in the cultural and creative space is compared to the main space. As mentioned earlier, the main space includes work space, study space, commercial space, and exhibition space. The subsidiary space includes transportation space, structure space and equipment space. Equipment space and structural space have their own special features, and the variability and accommodation of space are relatively small. Therefore, this paper mainly focuses on the transportation space and other space composites that are particularly spare. For example, stair space, foyer, etc.

IV. Empirical findings on the impact of combining cultural and creative architectural spaces on tourism

Based on the research and analysis of cultural and creative content, architectural space and tourism, the following hypotheses are proposed:

H1: The vividness (VI) of cultural and creative architectural space positively affects the entertainment (EN) of cultural and creative architectural space.

H2: Vividness (VI) of cultural and creative architectural space positively affects spatial presence (SP) of cultural and creative architectural space.

H3: Entertainment (EN) of cultural and creative architectural spaces positively affects spatial presence (SP) of cultural and creative architectural spaces.

H4: The spatial sense of presence (SP) of cultural and creative architectural spaces positively affects the audience's attitude toward tourist destinations (AT).

H5: Informativeness (IN) of cultural and creative architectural spaces positively influences audience's attitude toward tourist destinations (AT).

H6: The ease of use (EA) of cultural and creative architectural spaces positively influences audience attitudes toward tourist destinations (AT).

H7: Attitude towards tourism destination (AT) positively influences audience's willingness to travel (WI).

H8: Attitude toward tourism destination (AT) mediates between cultural and creative architectural space and willingness to travel (WI).

The structural equation of cultural and creative architectural space on tourism development is constructed [16], and the famous cultural and tourism complex “Anaya” in Qinhuangdao is taken as an example to be analyzed. This paper collects data in the form of online questionnaire survey, a total of 1,500 questionnaires were distributed, and 1,345 valid questionnaires were recovered, with an effective rate of 89.7%.

IV. A. Descriptive statistical analysis

IV. A. 1) Descriptive statistical analysis of demographic characteristics

The demographic characteristics include gender, age, occupation, education level, monthly income, usual residence, access to tourism information, and preference of tourism methods. The results of descriptive statistical analysis of demographic characteristics are shown in Table 1.

In terms of gender, the ratio of gender (male and female) among the participants was 52.42% to 47.58%, with little difference. In terms of age, the group of people acquiring tourism information tends to be younger. More than half of the respondents are students, and their ages are concentrated between 18 and 34 years old. In terms of occupation, the student group is the largest component of this survey, accounting for 71.08% of the total number of respondents. In terms of education, members with bachelor's degrees reached 75.09%. This was closely followed by master's degree holders at 11.60%. In terms of income, the percentage of members with a monthly income of less than 6,000 RMB reached 88.25%.

Table 1: Descriptive statistical analysis of demographic characteristics

	Option	Frequency	Percentage (%)
Gender	Female	640	47.58
	Male	705	52.42
Age	<18	20	1.49
	18-24	1023	76.06
	25-34	252	18.73
	35-44	30	2.23
	45-60	20	1.49
	>60	0	0.00
Education background	Below senior high school	45	3.34
	Senior high school	91	6.77
	Junior college	43	3.20
	Bachelor	1010	75.09
	Master and above	156	11.60
Job	Student	956	71.08
	Civil servant	166	12.34
	Business worker	193	14.35
	Freelancer	30	2.23
Monthly income (yuan)	<2000	488	36.28
	2001-4000	348	25.87
	4001-6000	351	26.10
	6001-8000	98	7.29
	>8000	60	4.46
Total		1345	100.00

IV. A. 2) Descriptive statistical analysis of variables

The data in this study were analyzed using descriptive statistics using SPSS 26.0 software. The results are shown in Table 2. The results show that the absolute value of all skewnesses is less than 3 and the absolute value of kurtosis is not more than 10, which satisfies the conditions of normal distribution.

Table 2: Descriptive statistical analysis of variables

Variable	Index	Mean	SD	Bias	Bias SE	Kurtosis	Kurtosis SE
IN	IN1	4.526	1.201	-1.596	0.134	4.052	0.365
	IN2	4.352	1.115	-2.045	0.134	0.896	0.365
	IN3	4.258	1.163	-1.856	0.134	5.468	0.365
	IN4	4.178	1.425	-1.743	0.134	3.285	0.365
	IN5	4.238	1.305	-2.058	0.134	6.421	0.365
EN	EN1	3.485	0.752	-2.384	0.134	6.659	0.365
	EN2	3.526	0.723	-2.634	0.134	6.342	0.365
	EN3	3.642	0.714	-2.274	0.134	5.162	0.365
VI	VI1	3.746	1.021	-0.746	0.134	-0.265	0.365
	VI2	3.714	1.032	-0.717	0.134	-0.475	0.365
	VI3	3.695	1.015	-0.763	0.134	-0.694	0.365
EA	EA1	4.102	0.756	-0.669	0.134	1.245	0.365
	EA2	4.115	0.772	-0.789	0.134	1.123	0.365

	EA3	4.056	0.783	-1.032	0.134	2.614	0.365
SP	SP1	4.052	0.785	-0.862	0.134	1.362	0.365
	SP2	4.123	0.768	-0.815	0.134	1.524	0.365
	SP3	4.256	0.725	-0.832	0.134	1.423	0.365
AT	AT1	3.869	0.856	-0.712	0.134	0.266	0.365
	AT2	3.924	0.847	-0.685	0.134	0.176	0.365
	AT3	3.912	0.892	-0.725	0.134	0.652	0.365
WI	WI1	4.058	0.926	-1.056	0.134	2.321	0.365
	WI2	4.068	0.934	-0.725	0.134	-0.168	0.365
	WI3	4.152	0.958	-0.712	0.134	0.012	0.365
	WI4	4.238	0.962	-0.856	0.134	0.632	0.365
	WI5	4.102	0.952	-0.865	0.134	0.478	0.365

IV. B. Reliability analysis

IV. B. 1) Credibility analysis

Analyzing the reliability of a scale is an important means of measuring the accuracy and scientific validity of a study, and the Cronbach's alpha coefficient becomes a universal indicator for assessing this attribute. Among the criteria for judging the reliability of a scale, the generally agreed view is that if the alpha value is less than 0.65, the reliability is considered substandard. When it is between 0.65 and 0.70, the reliability is at a low but acceptable level. If the alpha value is between 0.70 and 0.80, it indicates a high level of reliability. And when it is between 0.80 and 0.90, it means that the reliability of the sample is extremely good. The analysis of the data obtained from this rigorous research is shown in Table 3, where the Cronbach's α coefficient of the total table is as high as 0.825, a result that undoubtedly shows that the reliability of the sample is extremely excellent. More detailed analysis reveals that not only the reliability of the summary table is satisfactory, but also the alpha coefficients of each independent variable exceed the important threshold of 0.7. In addition, the content validity (CITC, i.e., item-total correlation coefficient) of all variables was significantly greater than 0.4, reinforcing the conclusion that the subscales were highly reliable.

Table 3: Reliability test results

Dimension	Index	CITC	Cronbach's α after item deleted	Cronbach's α
IN	IN1	0.753	0.855	0.856
	IN2	0.856	0.806	
	IN3	0.868	0.859	
	IN4	0.749	0.815	
	IN5	0.903	0.873	
EN	EN1	0.818	0.852	0.869
	EN2	0.806	0.878	
	EN3	0.694	0.819	
VI	VI1	0.813	0.921	0.926
	VI2	0.836	0.945	
	VI3	0.823	0.933	
EA	EA1	0.847	0.884	0.856
	EA2	0.779	0.918	
	EA3	0.593	0.891	
SP	SP1	0.825	0.923	0.902
	SP2	0.846	0.915	
	SP3	0.834	0.904	
AT	AT1	0.577	0.899	0.912
	AT2	0.577	0.881	
	AT3	0.647	0.936	
WI	WI1	0.821	0.925	0.934
	WI2	0.859	0.944	
	WI3	0.657	0.907	
	WI4	0.734	0.928	
	WI5	0.763	0.925	
Total Cronbach's α				0.825

IV. B. 2) Validity analysis

In order to assess the measurement model, appropriate reliability, convergent validity and discriminant validity should be established. Reliability analysis is used to reflect the truthfulness of the responses provided by the respondents in the questionnaire by obtaining the level of consistency of the measurements in the questionnaire using the same measurements. The average extracted variance (AVE) values for all constructs are well above the required minimum water of 0.50, which implies acceptable convergent validity.

The degree of association between variables can be assessed by constructing valid discriminant validity to verify their mutual uncorrelation. Distinguishing validity plays an important role in research as a method to assess the uniqueness between variables. After a comprehensive and in-depth analysis and comparison of variables, we are able to deeply understand the close relationship between the elements and accurately grasp the role they play in explaining different phenomena or problems. In this paper the author has adopted the Fornell-Larcker criterion for assessment. That is, the test is performed using the square root value of the correlation coefficient between the calculated variables and their corresponding average extracted variance (AVE). A better differentiation is characterized by a correlation coefficient between the variables that is lower than the square root of their AVE.

The information on the square root of average extracted variance (AVE) data is shown in Table 4. The diagonal values represent the square root of AVE, while the off-diagonal elements reveal the association between the underlying variables. After evaluating the AVE square root of each variable and the correlation between potential variables, it is known that these variables perform well in terms of differentiation and present high discriminant validity.

Table 4: Validity test results

	AT	EA	EN	IN	SP	VI	WI
AT	0.926						
EA	0.785	0.858					
EN	0.823	0.779	0.903				
IN	0.657	0.635	0.725	0.899			
SP	0.736	0.694	0.674	0.596	0.905		
VI	0.778	0.795	0.798	0.681	0.692	0.868	
WI	0.886	0.776	0.803	0.667	0.708	0.759	0.911

IV. C. Hypothesis testing

In order to evaluate the structural model, the author first examined the issue of covariance and reported and explained the significance of the squared complex correlation coefficient (R^2) and the path coefficient. According to Sarstedt et al. researchers should not ignore the assessment of covariance and need to ensure that potential covariance issues do not negatively affect the estimation of the structural model. All of the variance inflation factor (VIF) values in this study were below the threshold value of 3, which suggests that covariance between predicted structures is not a critical issue. Depending on the field of study and the complexity of the model, different disciplines have different requirements for acceptable squared compound correlation coefficient (R^2) values. A squared re-correlation coefficient (R^2) value of 0.20 is considered quite high in behavioral science research, while the squared re-correlation coefficient (R^2) values in this study ranged from 0.508 to 0.711, which is acceptable in behavioral science research.

Sample testing of the raw data using Bootstrapping method (5000 subsamples) was used to analyze the fit of the hypothesis testing and the model in this paper. The results are shown in Table 5. This paper focuses on the p-values and bias corrections to the 95% confidence intervals to test the significance of the path coefficients and mediating effects. For the predictive structure of destination attitude (AT), the results show that spatial proximity (SP) has a significant positive effect on destination attitude (AT) (H4), informativeness (IN) has a significant positive effect on destination attitude (AT) (H5), and ease of use (EA) has a significant positive effect on destination attitude (AT) (H6). Meanwhile, destination attitude (AT) significantly and positively influences willingness to travel (WT) (H7). In addition, VI (Vividness) has a significant positive effect on ENT (Entertainment) (H1) and Spatial Proximity (SP) (H2), which in turn significantly and positively affects Spatial Proximity (SP) (H3). In addition, the mediating role of destination attitude (AT) in the effects of spatial proximity (SP), informativeness (IN), and ease of use (EA) on willingness to travel (WT) was also supported by the results (H8).

In summary, all hypotheses in this paper are valid.

Table 5: Hypothesis test results

Hypothesis	Path	Path confidence	P values	95% Bias-Corrected Confidence Interval	Support
H1	VI→EN	0.795	0.000	[0.726-0.836]	YES

H2	VI→SP	0.526	0.000	[0.326-0.587]	YES
H3	EN→SP	0.421	0.000	[0.184-0.498]	YES
H4	SP→AT	0.386	0.000	[0.225-0.488]	YES
H5	IN→AT	0.203	0.000	[0.089-0.316]	YES
H6	EA→AT	0.486	0.000	[0.352-0.576]	YES
H7	AT→WI	0.892	0.000	[0.826-0.932]	YES
H8	SP→AT→WI	0.296	0.000	[0.193-0.422]	YES
	IN→AT→WI	0.195	0.000	[0.083-0.289]	YES
	EA→AT→WI	0.412	0.000	[0.285-0.543]	YES

V. Conclusion

According to the research results of this paper, the vividness, entertainment, spatial presence, informativeness and ease of use of cultural and creative architectural space have a significant impact on the willingness to travel. Specifically, there is a significant positive relationship between vividness (VI) and entertainment (EN) and spatial sense of presence (SP) of cultural and creative architectural spaces, and the influence of entertainment on spatial sense of presence also shows a significant positive effect. In addition, spatial proximity, informativeness, and ease of use positively affect attitudes toward the destination (AT), and destination attitudes play a mediating role in the effects of spatial proximity, informativeness, and ease of use on travel intentions.

Through the analysis of hypothesis testing, this paper concludes that the design of cultural and creative architectural space can not only improve the immersion of tourists, but also enhance the interest and participation of tourists through the integration of cultural and creative elements, which can enhance the attractiveness of tourist destinations and further promote the development of tourism. Ultimately, the organic combination and functional composite design of the cultural and creative architectural space provides a key factor for the success of the cultural and tourism complex.

The above conclusions provide an important reference for the design of Qinhuangdao cultural tourism complex and similar projects, especially in the process of combining architectural space design with cultural and creative content, emphasis should be placed on enhancing the vividness and interactivity of the space, so as to strengthen tourists' interest in the destination and their willingness to travel.

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