FROM TRADITIONAL CLASSICS TO MODERN CULTURAL LANDSCAPES: CREATIVE TRANSFORMATION OF CULTURAL RESOURCES THROUGH THE CASE OF ZHENGDING RONGGUO MANSION

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Abstract:

This study takes Zhengding Rongguo Mansion as its focal case to explore how cultural resources can be creatively transformed from traditional literary classics into contemporary cultural landscapes. Through a spatial lexical analysis of A Dream of Red Mansions (Cao & Gao, 1978), an examination of Rongguo Mansion's on-site narrative structure, and sentiment and text mining of visitor reviews, this study identifies key challenges in current literary landscape transformation. It also draws on Rongguo Mansion's operational model to propose targeted improvements and practical recommendations. Revitalizing the classic landscapes requires establishing a Three-dimensional transformation mechanism, including establishing a layered participation script which evolves from the passive viewing to active co-performance in the behavioral dimension, and upgrading static symbols to dynamic production systems in the value dimension. The study proposes integrated recommendations encompassing multi-dimensional convergence, composite dissemination, and regional coordination, aiming to provide a theoretical framework and practical pathways for overcoming the symbolic consumption dilemma in traditional cultural tourism sites.

Keyword:

A Dream of Red Mansions; Cultural Resource Transformation; Immersive Heritage Tourism; Literary Landscapes; Zhengding Rongguo Mansion

Introduction

Driven by the national strategy of "Enhancing Cultural Confidence," Cui (2024) argues that the modern transformation of traditional cultural resources has become a core proposition of cultural–tourism integration. As the core carriers of collective national memory, literary classics embody esthetic wisdom and the genetic code of traditional values. Their landscape-based practices provide concrete mediums for abstract literary imagery, effectively expanding the perceptual dimensions of classic reception. Meanwhile, the site-specific narrative systems offer audiences immersive cultural contexts, propelling the transformation of classic spirit from textual interpretation to lived practice (Wu, 2025). However, while existing models can effectively reproduce the spatial forms of textual scenes, they struggle to achieve the contemporary generation of cultural meaning. When traditional scenic areas over-rely on the visual replication of architectural symbols, classic connotations risk being reduced to mere photo backdrop props, creating the widespread issue of "symbolic presence without meaningful substance."

The development trajectory of Zhengding Rongguo Mansion provides a representative case study. Constructed in the 1980s as a filming location for the television adaptation of *A Dream of Red Mansions*, this site successfully translated the fictional architectural complex from the literary masterpiece into precise physical form through rigorous scholarly research. This achievement bridged the gap between textual imagination and material reality, enabling the site to operate continuously as a AAAA-level tourist attraction. However, while its spatial design has gained academic recognition, it has failed to naturally evolve into an experiential system driven by cultural agency. Visitor activities remain confined to passive consumption of architectural symbols, lacking effective pathways for participatory meaning-making. Therefore, this study takes the Zhengding Rongguo Mansion as a core case to explore how cultural landscapes should transcend visual replication after the successful spatial reproduction of classic texts. Its spatial design has gained academic recognition and, to some extent, has evolved into an experience system driven by cultural agency. However, visitor activities still largely remain at the level of consuming architectural symbols, even as regularly held academic lectures have begun to open up pathways for participatory meaning-making.

Theoretically, this paper seeks to introduce new analytical perspectives on how literary classics are transformed into cultural landscapes. Practically, drawing on forward-looking models such as Zhengding Rongguo Mansion and "Theatrical Fantasy City", it proposes actionable

strategies for upgrading cultural destinations that remain dominated by symbolic, consumption-oriented experiences.

The Logic of Landscape Transformation in Classic Texts: Taking A Dream of Red Mansions as an Example The "Spatial Imagination" of Classic Texts

The classic status of *A Dream of Red Mansions* lies not only in its narrative artistry and intellectual depth, but also in its successful construction of a logically coherent, profoundly symbolic spatial system. This system provides the most crucial "cultural blueprint" and "spatial gene pool" for the material transformation from text to landscape (Xu T, 2016). The genesis of this system stems primarily from the author's precise depictions of architectural categories, layouts, and dimensions, providing an operational foundation for translating abstract literary imagination into tangible forms. The novel opens by stating, "On the east side of the street stood the Ningguo Mansion, and on the west side stood the Rongguo Mansion. The two mansions were connected, occupying nearly half the street," and describing "a three-bay gate with beast-headed carvings." This immediately sketches the immense scale and prominent status of the mansions, establishing the overall spatial layout (Shi et al., 2016). Subsequent descriptions of interior spaces—such as "passing through the hanging-flower gate, flanked by winding corridors, with a central passageway housing a large marble screen mounted on a rosewood frame"—meticulously reveal a progressive sequence formed by architectural elements (hanging-flower gate, corridors, passageway) and spatial barriers (the large screen). Such depictions not only provide concrete visual cues but also deeply encode the construction principles of traditional Chinese architecture, where axial lines and sequences govern spatial order and ritual hierarchy.

The profound value of this spatial system lies in its transcendence beyond mere physical dimensions, elevating it into a core vehicle for narrative drive, emotional projection, and cultural metaphor—a quality reaching its zenith in the depiction of the Grand View Garden. The various landscapes within the garden do not exist in isolation but are intricately bound to the characters' personalities and destinies, forming a "personified" symbolic system. The secluded tranquility of Xiaoxiang Pavilion— "with rows of elegant dwellings, a thousand green bamboo stalks casting shade"—materializes Lin Daiyu's noble character and tragic fate. The rustic appearance of Daoxiang Village, with its "low walls built of yellow mud," mirrors Li Wan's rigid adherence to ritual and her inner desolation. Here, architecture and landscape become extensions of the characters' spirits (Zhang et al., 2024). Moreover, static spaces require dynamic ritualistic life to activate their social and cultural significance. From the fixed paths and hierarchical order followed in the daily "morning and evening visits to the elders" to the grand ceremonial rituals unfolding along strict axes during the Imperial Consort's homecoming, the rules governing spatial use profoundly define characters' identities, relationships, and power structures. Human behavior is disciplined by space, while simultaneously endowing space with social vitality (Wang, 2024). Thus, the text of *A Dream of Red Mansions* provides a "spatial code" (see Table 1) composed of concrete, operational vocabulary—such as doorways, screens, axes, and rituals—that embodies both material foundations and cultural spirit.

Table 1: Spatial Vocabulary in the Text of *a Dream of Red Mansions* and Its Elements of Landscape Transformation

Architectural Terminology	Function	Examples of Corresponding Scenes	Convertible Landscape Elements
Gate Types (Beast-Head Gate, Drooping-Flower Gate)	Define domains, mark hierarchy, organize spatial sequences	The main gates of the Ning and Rong mansions, the hanging-flower gate of Grandmother Jia's courtyard	Form, scale, and decorative level of building entrances; initiation and transition points in spatial sequences
Screens (Inserted Screens, Privacy Walls, Bamboo Shade)	Block sightlines, enhance depth perception, ensure privacy, evoke ambiance	The marble screen in the passageway, the bamboo screen in the Xiao Xiang Pavilion	Solid partitions (screen walls, folding screens); soft plant partitions (bamboo groves, flower walls); creation of spatial layering
Axis and Sequence	Establish order, guide circulation, symbolize centers of authority	The processional route for the Imperial Consort Yuan's homecoming, the layout of the mansion's main structures	Design of landscape axes; planning of visitor routes; symmetrical layout of core buildings
Ceremonial Activities (Morning and Evening Visits, Banquets and Garden Tours)	Activate spaces, define functions, represent social relationships	Paying respects at Grandmother Jia's main residence, the poetry gathering in the Grand View Garden	Site settings for contextual reenactments (halls, courtyards); narrative design basis for interactive experiences

Materialization Feasibility: From Narrative Texts to Visible, Navigable Landscapes

The excellence of the *A Dream of Red Mansions* text lies in its spatial writing, which combines a high degree of specificity with rich symbolism, providing a solid yet extensible foundation for material transformation. The feasibility of this transformation is rooted in the text's precise descriptions of core architectural elements such as spatial categories, barriers, and axes. Together, these elements form a recognizable "spatial syntax" that can be extracted and translated into physical form. The grand layout of the Ning and Rong mansions, "two residences connected," establishes authoritative boundaries through the "three-bay beast-headed gate." Internally, the "pendant-flower gate" strictly separates inside from outside, while "through halls" and "circular corridors" organize clear vertical axes and horizontal connections. Interior barriers like the "rosewood-framed marble screen" suggest the ritual order and hierarchy within spatial transitions. This rigorously structured spatial framework, steeped in the ritual logic of Qing dynasty official architecture, provides clear guidance for the reconstruction of physical volumes and layout relationships. The architectural arrangement

itself thus becomes narrative, embodying hierarchical identity and cultural protocols (Chang, 2023). Simultaneously, the text's distillation of landscape imagery—such as the "thousands of green bamboo stalks" in Xiaoxiang Pavilion, the "exotic herbs and fragrant vines" in Hengwu Garden, and the "low yellow-clay walls dividing plots" in Daoxiang Village—provides directly encodable "genetic sequences" for the gardens' plant arrangements, architectural styles, and material textures (Ren, 2023).

However, the text's "materializable" quality coexists with its inherent "literary blankness," creating the core tension and creative space for transformation. Cao Xueqin masterfully captures spatial temperament and ambiance—such as the chromatic imagery of "a crystal world of white snow and crimson plum blossoms" or the soundscape associations of "the rustling of phoenix tails and the faint murmur of dragon chants." Yet he leaves blank spaces regarding specific building materials, detailed dimensions, and the complete spatial relationships of certain scenes. Moreover, the text's vitality relies heavily on character actions and soundscapes. Classic scenes like Daiyu burying flowers, Xiangyun's drunken slumber, or the Camellia Society's gatherings derive their poignancy not from the flower mounds or stone benches themselves, but from the emotions and actions intertwined with them. These elements cannot be directly "built" into garden walls; instead, they represent the "blank spaces" that landscape transformation must fill through narrative design, interactive experiences, and atmospheric creation.

Thus, successful landscape transformation is a practice of wisdom that seeks balance between "faithfulness to the spirit" and "creative reinterpretation." Its key lies in transforming literary symbol systems into perceptible, participatory, and resonant experiential systems (see Table 2). For materializable architectural elements and axes, refinement and reproduction should adhere to Ming and Qing dynasty official architectural regulations. Typical elements like hip-and-gable roofs and Suzhou-style painted decorations should echo literary imagery such as "lofty pavilions" and "piled gold and jade." For textual gaps and behavioral content, activation requires contextual design and interactive elements to construct a "conjuring landscape." This transforms the site beyond a mere physical recreation of literary space into a domain that sparks visitors' imagination and emotional engagement.

Table 2: Elements and Pathways for the Transformation of the Textual Landscape in *A Dream of Red Mansions*

Element Type	Textual Examples	Materializable/Negative Space Characteristics	Landscape Transformation Methods and Pathways
Spatial Structure (Categories/Axes)	The main gate, hanging-flower gate, and corridor sequence of the Ning and Rong mansions	Materializable: Defined layout, hierarchy, and sequential relationships	Rebuild physical structures according to historical architectural regulations to enhance spatial order and ceremonial dignity

Architectural Components (Barriers)	Marble screens, bamboo screens of the Xiaoxiang Pavilion, courtyard walls	Materializable: Specific partition forms and material intentions	Employ solid partitions (screen walls, folding screens) and plant screening to create spatial layers and artistic ambiance
Scenic Atmosphere	"A world of glazed tiles, white snow, and crimson plum blossoms"; "Phoenix tails densely arrayed"	Partially materializable (color, plants), but relies on dynamic elements like soundscapes and light-and-shadow interplay, as well as visitors' subjective associations	Integrate seasonal plantings, lighting design, and ambient soundscapes (wind rustling, harp melodies) for comprehensive atmospheric rendering
Human Behavior	Daiyu burying flowers, poetry societies, Baoyu's verses	Negative Space: Core value lies in the act itself and its emotional resonance, rather than the location	Design immersive performances, seasonal events (e.g., poetry gatherings), and AR interactive experiences

Practical Experience of the Zhengding Rongguo Mansion

Background and Positioning of the Rongguo Mansion Construction

The construction journey of the Rongguo Mansion embodies the phased characteristics of literary materialization. Founded in 1984 and completed in 1986, its primary purpose was to serve as a filming set for the CCTV adaptation of *A Dream of Red Mansions*. Following its public opening in 1987, it underwent its first functional transformation. Its designation as a National AAAA-level Tourist Attraction in 2012 signified its recognition as a cultural landmark (Li, 2023).

In terms of spatial structure and functional composition, the estate spans 37,000 square meters with a building area of 6,400 square meters. Key attractions include the Rongguo Mansion Scenic Area, Ningrong Street Scenic Area, and the Cao Xueqin Memorial Hall. Its layout strictly adheres to the spatial order and ritual logic described in the *A Dream of Red Mansions* text. The complex adopts the Ming-Qing dynasty five-courtyard siheyuan layout, functionally divided into four major sections: the central ceremonial and administrative zone, the eastern and western residential quarters, the Ningrong Street commercial experience area, and the cultural exhibition and event zone. The central Jia Zheng Administrative Courtyard displays imperial authority through courtly painted decorations and a formal axis sequence (e.g., Rongxi Hall, South-facing Grand Hall). The eastern and western residential courtyards (e.g., Grandmother Jia's Courtyard, Xifeng's Courtyard) employ everyday Suzhou-style painted decorations, creating a functional transition from public to private spaces. This spatial system not only recreates the literary imagery of "golden gates and jade doors, a divine abode; cassia halls and orchid palaces, the home of consorts," but also materializes the class codes and spatial metaphors embedded in the text into a tangible environment through architectural vocabulary such as gate types (pendant-roofed gates), axes (central axis sequence), and barriers (screen panels, courtyard walls). The functional positioning of Rongguo Mansion has undergone a

significant evolution from a single movie set to a multifaceted cultural carrier. While its initial impetus stemmed entirely from film production needs, it has since successfully transformed into a cultural attraction with increasingly diversified functions.

Table 3: Spatial Narrative Structure of the Rongguo Mansion in Zhengding

Zoning	Landscape Elements	Textual Connections	Observation Indicators
Ceremonial Administrative District (Central Road)	Rongxi Hall, South Hall, Passageway, Drooping-Eaves Gate	Corresponding to scenes like the Imperial Consort's homecoming visit and Jia Zheng's reception of guests, which embody familial hierarchy and diplomatic etiquette.	Guiding nature of spatial sequences, hierarchical representation of architectural forms, visitors' perception of spatial order and power dynamics.
Private Residential District (East and West Roads)	Grandma Jia's Courtyard, Xifeng's Courtyard, Jia Zheng's Study Courtyard	Corresponding to domestic scenes such as morning and evening filial visits, family banquets, and daily household routines.	Clarity of functional zoning, level of ambiance creation, visitors' immersion and sense of presence.
Ningrong Street Commercial District	Archway, Various Shops, Street Scenes	Corresponding to scenes depicting urban life and festive celebrations within *A Dream of Red Mansions*.	Alignment of commercial formats with thematic concepts, visitor engagement and participation, conversion rate of consumption.
Cultural Exhibition and Event District	Cao Xueqin Memorial Hall, Daguan Pavilion, West Garden	Serving as a space for disseminating Redology knowledge and hosting thematic cultural events, bridging the text with contemporary experiences.	Frequency and quality of event hosting, accuracy and appeal of cultural information, visitors' sense of cultural enrichment.

Landscape Narrative Analysis

The spatial layout of the Rongguo Mansion reflects both an accurate interpretation of architectural descriptions in the *A Dream of Red Mansions* text and adaptive adjustments. On-site observations reveal the complex adopts a "five-courtyard quadrangle" layout. The central axis, comprising structures like the "South-facing Hall" and "Rongxi Hall," forms a ceremonial corridor. The eastern and western wings house functional residential quarters such as Jia Mu's courtyard and Feng Jie's courtyard. The textual juxtaposition of "Ningguo Mansion to the east of the street, Rongguo Mansion to the west" was simplified in construction into a single estate, omitting the full recreation of Ningguo Mansion's architectural complex. At the architectural component level, the location and form of the "pendant-flower gate" largely align with textual descriptions. However, the inner side lacks the "four green wooden screen doors" mentioned in the text, instead featuring an open corridor. This substitution results in the absence of the
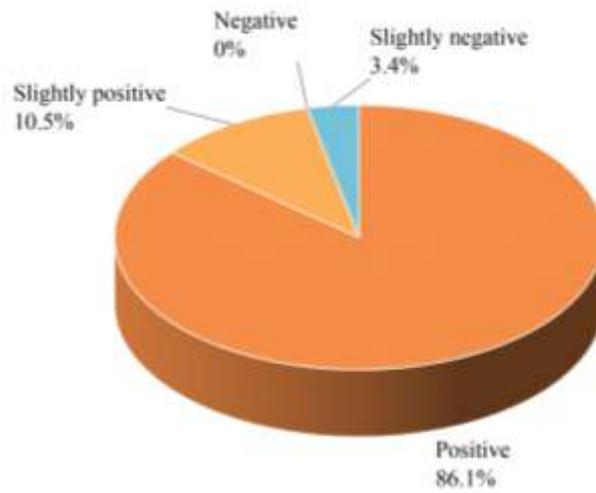
barrier function described in the text at the spatial transition node (Liu, 2023). Xian (2022) argues this spatial compression strategy partially undermines the hierarchical order conveyed through the architectural sequence in the text.

Regarding scene reconstruction, multiple narrative nodes corresponding to textual accounts were established on-site, though their expressive effects varied (see Table 4). For instance, the "Empress Dowager's Homecoming Ceremony" was presented through timed ceremonial processions, with actors in Qing dynasty attire strictly following the central axis (Tan, 2022). In the presentation of "Phoenix Sister's Courtyard," the site preserved the basic layout of a main hall flanked by two wings with a covered corridor, aligning with textual descriptions of Wang Xifeng's residence. The use of "Suzhou-style painted decorations" also conformed to Ming and Qing dynasty interior decoration characteristics (Dong, 2021). However, non-realistic scenes from the text, such as the "Illusory Realm of Great Void," are indicated on-site through inscribed murals with simple lighting, resulting in a simplified narrative transition.

Table 4: Correspondence Analysis Between Textual and On-Site Narratives of the Rongguo Mansion Landscape

Text Description	Site Configuration	Correspondence Determination	Potential Impact on Visitor Experience
"East of the street lies the Ningguo Mansion, west of the street lies the Rongguo Mansion, the two residences connected."	Only the Rongguo Mansion stands on-site; the Ningguo Mansion was never constructed.	Key Element Deficiency	Weakens the overall spatial narrative logic, leading to visitor confusion regarding the relationship between the "Ning and Rong Mansions."
"The hanging-flower gate... where a large marble screen rests upon a rosewood stand."	No solid screen panels were installed inside the hanging-flower gate, allowing unobstructed sightlines through the space.	Weakened Spatial Barrier Function	The ritual logic of "separate governance for inner and outer domains" becomes difficult to perceive in an environment lacking behavioral constraints.
"Rongxi Hall... adorned with chiseled silver characters... upon the large rosewood table carved with qilin dragons... one side holds a chiseled gold ritual vessel, the other a glass basin."	The interior of Rongxitang Hall is arranged in the Qing dynasty style, featuring a plaque inscribed "Rongxitang" and ten rosewood armchairs.	Extraction-Based Presentation of Core Scenario Elements	Provides recognizable scene anchors, but the spatial narrative lacks depth.

Current Challenges and Pathways for Cultural Transformation

This study collected 300 tourist reviews from the three major platforms Xiaohongshu, Douyin, and Douban between 2021 and 2023 and conducted a network text analysis on them. Through word cloud analysis (Figure 1), it was found that the high-frequency words 'scenic spot,' 'experience,' and 'culture' form the basic cognitive framework, but the word frequency distribution shows obvious contradictions: on one hand, there is a superficial interaction dominated by visual consumption needs such as 'suitable for photography' ('photography,' 'photos,' and "lighting" all have TF-IDF values exceeding 0.3), while on the other hand, keywords related to deeper experiences such as 'cultural atmosphere' (0.376) and 'knowledge' (0.354) appear infrequently due to weak cultural interpretation. The highest TF-IDF values for terms like 'large' (0.515), 'management' (0.456), and 'standards' (0.450) directly point to the nature of spatial control in the scenic area, forming a sharp contrast with the weak presence of terms like "details" (0.269) and 'elegance'. Data from 2024 onward have not yet been included in the analysis. However, it is evident that Zhengding Rongguo Mansion has gradually established a regular cultural programming mechanism, hosting annual lectures and themed seminars featuring scholars in related fields to steadily expand its cultural reach and strengthen its academic dissemination.

(A) High-Frequency Word Cloud   **(B) Ti-Idf Word Cloud**
Figure 1: Word Cloud

Sentiment analysis of text files, as shown in Figure 2, reveals that comments on Rongguo Mansion exhibit a significant positive sentiment bias, with positive and slightly positive evaluations accounting for 96.61% of the total, reflecting visitors' widespread recognition of the core elements of the scenic area's cultural value and esthetic experience. The 3.39% of slightly negative evaluations are concentrated on operational details, which aligns with the high-frequency terms identified in the previous analysis, such as 'facilities,' 'queuing,' and 'digital device malfunctions'.

Figure 2: Text Sentiment Analysis Positive

As shown in Figure 3, the LDA topic weights indicate that the weight of digital cultural experiences and the proportion of architectural facilities exceed 70%. Among the high-frequency terms, 'culture' and 'experience' significantly outnumber "facilities" and 'performances.' This data confirms the strong cultural demand from consumers.
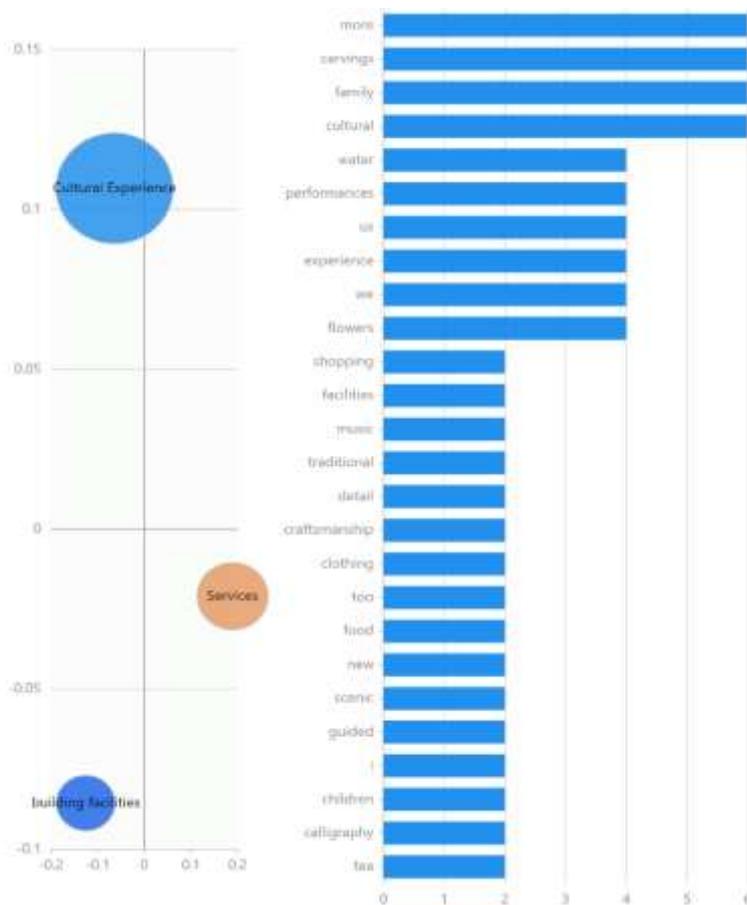
Figure 3: LDA Topic Weights

The spatial layout of the Rongguo Mansion selectively recreates and partially adapts the textual descriptions from *A Dream of Red Mansions*. The site strictly adheres to the "five-courtyard quadrangle" configuration, with the central Jia Zheng's official residence constructed and painted according to Ming-Qing dynasty official architectural standards, forming a complete ceremonial axis. However, the textual juxtaposition of the "Ning and Rong Mansions" is absent on-site, simplified into a single main Rongguo Mansion structure. At the architectural component level, the orientation and form of the "pendant-flower gate" are largely restored. However, the absence of the textually specified "four wooden screen doors" on its inner side weakens the barrier function within the spatial sequence.

At present, the site's experience design remains largely observation oriented. Going forward, more operational interactive and co-performance elements could be introduced to strengthen participatory engagement and meaning making. Specifically, the site could establish a regular program of academic and public education initiatives, such as hosting themed lectures on a routine basis, co-organizing conferences and workshops with universities and research institutes, and developing student-focused activities for secondary and tertiary groups, including study tours, volunteer programs, and co-creation projects (e.g., guided role-based tours, poetry-society experiences, and scripted role-play tasks). In this way, a closed-loop mechanism of "visiting–learning–co-creating–sharing" can be formed to continuously enhance cultural participation and dissemination impact.

Creative Transformation Pathways through the "Dramatic Fantasy City" Concept Transitioning from "Spatial Reenactment" to "Immersive Experiences"

Amidst the current trend of cultural-tourism integration, traditional scenic areas universally face the transformative challenge of shifting from "reproducing spatial forms" to "generating cultural experiences." Although Rongguo Mansion successfully constructed the architectural framework described in the text, it failed to effectively guide visitors from passive "observation" to active "co-performance." The root cause lies in the lack of an effective mechanism for transitioning from physical space to emotional context. To address this dilemma, this paper proposes three core transformation principles. First, semantic anchoring: identifying spatial nodes within the text that carry deep cultural significance and transforming them into perceptible narrative carriers. Second, scripted participation involves designing frameworks with defined roles and behavioral pathways for visitors. Third, controlled uncertainty maintains narrative coherence while introducing variables to foster openness in the experiential process. Together, these principles form the methodological foundation for "contextual experience" design, aiming to transcend the homogenization driven by visual symbol accumulation.

Taking the Hanging-Flower Gate area of the Rongguo Mansion as an example, a streamlined implementation path could be constructed as follows. First, execute semantic anchoring to clarify that the gate's core textual meaning lies in its embodied representation of "inner-outer boundaries" and "ritual norms" (Zhao et al., 2021). Specifically, guide signage at the gate translates the ritual norm of "not crossing the second gate" into actionable behavioral scripts

for visitors. Operationally, visitors scan a QR code via smartphone to assume roles such as "guest," "clan member," or "servant." Visitors with different statuses trigger distinct audio effects and projection responses upon passing through the gate. For instance, "guests" require staff guidance and etiquette instruction, while "clan members" may proceed directly, though their behavioral patterns are recorded by the system. This scripted participation mechanism transforms static architectural elements into interactive nodes imbued with cultural significance (Zhu & Peng, 2020). Through this design of controlled uncertainty, each visitor's choice may branch into distinct narrative paths—such as selecting "servant" identity triggering a guided tour suggestion to the servant quarters in the side courtyard. This approach transforms static space into a dynamic field capable of evoking emotional resonance and cultural reflection.

From "Observation" to "Co-Performance"

As the core mechanism of landscape narrative, "co-performance" refers to transforming visitors from passive observers into participants who can influence plot development through pre-set narrative frameworks and interactive rules. Its essence lies in constructing a dynamic interactive structure where physical space, cultural content, and individual behavior continuously interact to collectively advance the storyline (Zheng, 2019). Taking the classic scene of "The Imperial Consort's Homecoming" as an example, its co-performance system can be designed with three tiers of participation scripts: The primary script requires visitors playing "relatives of the Jia household" to arrange themselves in ceremonial order to greet the imperial procession, with their positioning and movements directly triggering corresponding responses from the ceremonial retinue. Secondary scripts assign tasks like "maidservants and attendants" to complete duties such as serving tea or guiding the way within designated movement paths. while the bystander script allows ordinary visitors to trigger side plots through specific actions (such as bowing or paying respects). For instance, if a visitor portraying "Lady Wang" fails to present the gift list promptly, the Imperial Consort's procession may halt, prompting questioning from accompanying eunuchs. This layered scripting ensures visitors with varying participation levels can integrate into the narrative. The design's core principle is recognizing the audience as key variables within the story—each individual's choices not only shape their personal experience but also aggregates data to dynamically alter the collective narrative's trajectory in real time. For instance, if most "relatives" fail to stand solemnly during the imperial procession, the scene's lighting will flicker, hinting at the dangers of lax ritual observance. Through such collaborative systems, traditionally static site reenactments are transformed into open-ended experiential scenarios. Visitors cease to be passive observers, instead becoming active agents who continually shape the narrative through their own actions.

From "Static Replication" to "Dynamic Production"

"Dynamic production" involves constructing a narrative rule system with evolutionary capabilities. Unlike static scene replication, this model enables classic texts to continuously generate contemporary experiences by establishing updatable cultural grammar frameworks. Take the Rongguo Mansion's Hawthorn Poetry Society as an example: the self-flipping wall in Pear Fragrance Courtyard rotates new poetic prompts monthly. Last month's theme was "White

hawthorn, confined gate, pot, soul, trace, dusk" rhymes, while this month shifts to "Chrysanthemum spectrum, recall visits, planting, paired offerings, verse" with twelve prompts. When visitors re-rank Li Wan's poetry evaluation criteria, prioritizing "elegant and distinctive" over "subtle and profound," the bamboo pavilion immediately projects animated exchanges between Heng and Xiao mocking each other. If a collective couplet mistakenly uses the flat-tone rhyme "cold pond crosses crane's shadow," the system activates Daiyu's voice guidance. These seemingly minor rule iterations sustain the original work's poetic essence while transforming the Grand View Garden into a living, evolving literary space.

The reproduction of cultural symbols relies on collective rule-tuning. Visitors' ongoing engagement with the poetry society's evaluation system essentially reenacts the scholarly tradition of literary exchange prevalent in Cao Xueqin's era. After a young girl insisted on crowning "Ode to Chrysanthemums" as the top entry, silk banners bearing the corresponding verse automatically descended from the outer corridor of Xiaoxiang Pavilion. When several middle school students' adapted haiku "Planting Chrysanthemums" garnered majority votes, the next day saw kites bearing the new poem's verses soaring over Daoxiang Village. This small-scale trial-and-error mechanism—adjusting rhyme rules or introducing modern themes—functions as a safety valve for cultural continuity. It absorbs contemporary linguistic sensibilities to expand expressive boundaries while collectively filtering texts to preserve their authenticity. Ultimately, all innovations are transformed into visual symbols.

Comprehensive Recommendations for Building a Modern Cultural Landscape Diverse Integration: Literature × Art × Technology

The contemporary reinterpretation of literary classics relies on a three-dimensional reconstruction involving spatial symbolization, sensory artistry, and behavioral feedback. This model anchors itself in the literary core, achieving profoundly optimized experiences through artistic visual presentations and soundscape design, integrated with technological means (Xu W, 2018). Practically, taking the scene transformation of "Daiyu Burying Flowers" as an example, spatial symbolization is first implemented. Elements such as "flower mounds," "stone paths," and "Xiang curtains" from the text are extracted as recognizable, interactive core symbols. Through technological intervention, the literary scene undergoes visual translation and soundscape construction to effectively convey its literary essence. Specifically, a sensor-activated lighting system is installed near Qinfang Weir. When visitors approach designated stone paths, the ground automatically projects dynamic light patterns depicting "flowers falling and flying, filling the sky." If visitors linger beyond a threshold duration, the system triggers holographic projections of falling petals accompanied by a surround-sound recitation of the "Burial of Flowers" poem, creating a complete visual/soundscape presentation. Throughout this process, the system continuously collects visitor behavior data, creating an effective interactive feedback loop. For instance, when the literary image "hand-held flower hoe emerges from embroidered curtains" is deconstructed into a hoe-shaped light symbol on the stone path, combined with the timely recitation of the poem, it forms a multidimensional contextual immersion. This achieves an effective translation of literary intent and deeply activates emotional resonance. By giving form to literary imagery through visual expression, cultivating

literary emotional atmospheres through soundscape design, and establishing dynamic connections between visitor behavior and system feedback via technological systems, traditional scenic areas are transformed into self-renewing living organisms. This systemic integration enables the continuous generation of culturally resonant experiences with contemporary relevance.

Integrated Communication: Tourism + Education + Cultural Creativity

Building an integrated communication system requires transcending traditional single-sector models. Through deep integration of spatial narratives and experiential design, it achieves organic synergy among tourism, education, and cultural creativity. Its core operational mechanisms encompass three key elements: educational integration into visitor flow, tiered interpretation, and cultural creativity reproduction. Educational integration into visitor flow refers to organically embedding teaching scenarios within tour routes, enabling natural knowledge transfer during movement; tiered interpretation requires providing multi-level content offerings—from foundational knowledge to in-depth exploration—tailored to visitors' varying cognitive levels and interests; cultural and creative reproduction ensures continuous value enhancement and innovation of cultural content during dissemination (Wang, 2023).

Taking the "Poetry Recitation" experience at Rongguo Mansion as an example, a three-tiered participation framework can be designed. The first tier is the foundational perception layer: visitors can scan a QR code near the bamboo grove in Xiaoxiang Pavilion to trigger introductory audio interpretations of classical poetry. When visitors linger at specific sites (such as Qinfang Gate) beyond a preset duration, the system automatically activates advanced-level content—for instance, prompting participants to compose lower couplets based on upper couplets, transitioning them from listeners to active contributors. The second tier is the experiential interaction layer. Visitors not only listen to recitations but also participate in poetic exchanges via voice input. The system generates real-time evaluations based on the precision of antithesis and the resonance with the poetic intent, while recording learning data. Finally, through a cultural-creative reproduction mechanism, visitors composed verses are instantly generated as digital poetry cards and projected onto walls, forming a shared collective creation. This approach naturally transforms the tourist route into an educational dissemination pathway, while the process of cultural re-creation continually enriches the experiential depth of tourism. This composite communication model enables cultural attractions to evolve from single-purpose sightseeing venues into open platforms with sustained learning and creative functions.

Regional Collaboration: As a pivotal node in the Beijing-Tianjin-Hebei cultural corridor, Zhengding should establish a cooperative platform with A Dream of Red Mansions research institutions and art academies.

The core function of a regional cultural hub lies in weaving cross-domain academic networks. Zhengding must build a dynamic, open knowledge-sharing platform, partnering with Beijing and Tianjin universities to establish a curriculum gene bank. This initiative will deconstruct local cultural heritage into modular "knowledge units" that can be assembled. Institutions can

extract modules as needed to reconstruct specialized curricula. For instance, art academies might combine "Construction Techniques + Color Esthetics" to develop architectural painting workshops, while opera academies could integrate "Song Dynasty Music and Dance + Vocal Style Evolution" to establish ancient score revitalization labs (Zhao, 2025).

Academic achievements must be transformed into living cells that nourish local cultural traditions. A bidirectional embedded training system should be established: graduate students from universities bring their research projects to the Zhengding Creative Research Base, where their field investigations directly feed into the local cultural data center; local master artisans enter universities as technical instructors, converting crafts like kesi silk and gold leaf techniques into certified credit courses. The key lies in forming an academic-industrial energy exchange circuit. When the *A Dream of Red Mansions* Research Institute's "Ming-Qing Costume Database" integrates with Zhengding's Rongguo Mansion scene modeling, it naturally sparks the creation of a digital costume experience hall. Meanwhile, the garden-version *A Dream of Red Mansions* production from university experimental theaters, after localized adaptation, feeds back into Zhengding's night tour IP. Ultimately, through the catalytic effect of academic resources, this approach achieves sustained reactions of knowledge aggregation and creative fission along the Beijing-Tianjin-Hebei cultural corridor.

Conclusion

This study engages with the proposition of transforming literary classics into modern cultural landscapes by examining Zhengding's Rongguo Mansion and drawing on the creative transformation pathways exemplified by the "Dramatic Fantasy City" model. Findings reveal that spatial adaptation of classic texts must transcend mere physical replication. Three principles—spatial contextualization, behavioral scripting, and symbolic iteration—established using *A Dream of Red Mansions* as a template form the foundational mechanism for cultural meaning regeneration. Consequently, the article proposes a "text-form-experience" coupling model, emphasizing that the vitality of classic landscapes depends on the dynamic interconnection of literary symbol systems, architectural spatial systems, and behavioral participation systems. Through multidimensional integration, composite dissemination, and regional coordination, this framework aims to offer a broadly applicable solution for helping traditional cultural attractions overcome their current constraints. It is also expected to be transferable to landscape adaptation practices for other classics such as *The Peony Pavilion* and *The Book of Songs*. Future research should further examine behavioral feedback mechanisms through comparative case studies and strengthen quantitative evaluations of cross-media narratives.

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