

The influence of children's painting thinking characteristics and visual characteristics on people's happiness

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Abstract. Today's society is developing rapidly, but people are facing the dilemma of "happiness stagnation". The purpose of this study is to establish how children's painting can arouse people's happiness. The study presents an initial literature review toward understanding the background knowledge of children's painting. It covers the analysis of the thinking and visual characteristics of children's painting with the aim to identify which of the children's paintings have the potential to arouse people's happiness. Results of the study included understanding the background knowledge of children's painting, the thinking characteristics of children's painting, the visual characteristics of children's painting, and the influence of children's painting on people's happiness. They lead toward the development of a theoretical framework on arousing public's happiness by visual means. This study contributes to the well-being of people living in high density cities.

Key words: Happiness, Well-Being, Children's painting, Thinking characteristics, Visual characteristics

1 Introduction

Today's society is entering an era of rapid development, which has brought unprecedented convenience to mankind, but at the same time, it has also placed great pressure on people's work and life, causing them to face many spiritual problems. At present, urban residents are still facing the dilemma of "happiness stagnation". Rapid economic growth does not have a significant impact on happiness but makes people feel increasingly under pressure. On the other hand, the characteristics of children's painting and art can effectively enrich and regulate people's spiritual lives so as to relieve all forms of pressure and improve general levels of happiness.

According to the United Nations Convention on the Rights of the Child (CRC or UNCRC), any human being under the age of 18 is defined as a child; so this scope is larger than we generally know. In medicine, people under 14 are called children, so there is a certain difference. Children's paintings refer to a time of childhood, after observing things in the real world and through their own imagination and free play, children use drawing, graffiti, and other ways to produce artwork. Rong Zhou (2003) has stated that children's paintings are generally divided into two categories. [1]The first type of this artwork is created or drawn by artists or folk artists, with content themes that are familiar to, and favored by, children. The second category involves pictures and handmade work that are painted and made by the children themselves. This is

known as, "children's artwork". Children's paintings, as mentioned in this study, fall into the second category, which refers to the children's own paintings. As Kong Qiyong (1996) has pointed out, "there is a significant correspondence between children's wisdom development stage and their painting development stage, which confirms that children's painting can be used as a symbol of children's development." [2] Li Yueliang (2004) has outlined how children's painting displays different characteristics at different stages of childhood. [3] Generally speaking, preschool children like free painting the most. Although individual differences exist, the development of painting is basically synchronized with the age, knowledge level, and thinking ability within the overall growth process of childhood. The thinking and visual characteristics of children's painting can purify the public's mind, reduce people's pressure, and make people more likely to become happy. The characteristics of children's paintings are also the artistic characteristics pursued by many artists, which can give artists unlimited inspiration.

It is necessary to analyze the thinking and visual characteristics of children's drawings in order to arouse public happiness through the visual means of children's drawings. This research helps to identify the potential that children's drawings have to evoke people's happiness and improve the happiness of urban residents. This study will use keywords such as children's paintings, thinking characteristics, visual characteristics, happiness, and well-being in the literature search.

2 Research methodology

This study conducted a literature survey on selected topics based on the title, "The influence of thinking and visual characteristics of children's paintings on people's happiness". The keywords were identified using Ibrahim's (2020) research questions construct categorization technique for identifying three different RQ Constructs—"WHO", "WHAT", and "HOW"—in formulating the main research question. [4] Ibrahim defines the "WHO" construct as the element used or impacted by a piece of research, the "WHAT" construct as the information required to solve a research problem, and the "HOW" construct as the action or impact on the element or information of the research. [4] This study covers an understanding of the background knowledge of children's painting, i.e., the "WHAT" construct. The study will cover the thinking characteristics of children's paintings, the visual characteristics of children's paintings, and the influence of children's paintings on people's happiness. For each topic, this study will present the major works by prior scholars, how their works could support future studies, and what aspects need to be enhanced for each selected topic. The outcomes of this exercise are intended to be a synthesized summary of each topic. Then, the study will discuss the cross-analysis and integrated possibilities, as well as prioritize the synthesized information geared toward satisfying highly probable solutions that could serve to analyze thinking and visual characteristics in children's paintings. Next, the study will present the resulting key summaries in the "POD (Point of Departure) Tree Diagram" from "Templates for Thinking" by Ibrahim (2020). [4] This paper concludes with a discussion of potential integrated solutions for the future development of a theoretical framework for further studies.

3 Children's paintings

3.1 Thinking characteristics of children's paintings

The thinking behind children's paintings is characterized by arbitrariness, exaggeration, authenticity, and symbolism. Through children's paintings, people can intuitively understand traces of the activities of children's inner worlds. Children can unify reality, self-consciousness, and painting methods in the process of painting.

Randomness is an important feature of children's actions in the process of painting. Children's paintings do not have the theoretical knowledge and professional skills of adults' paintings. Children's thinking is free and exaggerated. Children's drawings are a form of silent language that expresses the inner world of children. It reveals children's unique perspectives, using symbols, colors, and abstract graphics to describe their unique way of thinking and views of the world. Children's paintings do not have the level of brushstrokes of professional techniques and their creations are random, free, and without any restrictions. Bland and Derek (2012) have written in their article that freehand drawing provides a richly creative and colorful data source for the children's imagined and ideal learning environments. [5] Hodgson (2002) has summarized the typical perspectives and features in children's paintings, [6] while Tuman (1999) has used gender style as form and content: this was an examination of gender stereotypes in the theme preferences of children's paintings. [7] In the process of painting, the child's point of view is not fixed, and the drawing paper may be placed randomly. Children's drawings also have no fixed shapes, and they will add images they like at will. In terms of the thinking behind children's drawing, Xiaoyun (2016) has conducted a very thorough research. [8] She elaborated on the concept of children's drawing from four aspects: language style, spiritual appeal, emotional expression, and cultural bearing.

Scholars from various countries have long been interested in the exaggerated thinking characteristics of children's drawings. They believe that children's views of the world are different from those of adults. Adults are used to seeing the world with a comparative mentality. The length, width, and size of objects are all different. It should be logical, yet the world in the eyes of children is different from what is observed in the real world. Yan Hong (2019) has outlined the thinking characteristics and exaggerated expressiveness of studying children's paintings. [9] The research process should focus on the rich structural characteristics of painting art and an in-depth analysis of the theoretical research basis for the development of the expressiveness of children's paintings. This takes painting elements as the basic carrier to explore the cognitive process of children's paintings, so as to fully explore the expressive power of children's paintings. Children habitually and naturally exaggerate the size of things. In the field of children's drawing thinking characteristics, Guthrie (2016) has stated the characteristics of children's observation and thinking, pointing out the main factors of children's spatial representation. Children acquire spatial representations at a dynamic rate at the preschool stage and skill level. [10]

Children's drawings will not truthfully portray all the features of things but will only retain their most basic structural features. Regarding children's representation of objects in the form of symbols, Chuang Yu has his own opinions. He has analyzed and understood children's drawings from a psychological perspective. When interpreting paintings, we usually follow the principle that "the whole picture leads to the process of painting and, therefore, the content of the picture". However, Hensinger, Jose, Krieger and Luo (2011) have presented different views on the thinking characteristics of children's paintings. [11] They believed that different people have different ways of providing drawing education for children. For example, Chinese parents

and American parents seem to have different views on preschool art education. In China, the development of basic skills is the first priority. The mainstream view in the United States is creative expression, which is best developed through non-directive and progressive educational methods.

Piaget's long-term research on children's cognitive development found that children's thinking about animate and inanimate objects is confused. In his article, Topal (2012) has studied the size, shape, and location of natural items drawn by children. Many children do not have a correct understanding of nature and miss some important parts of nature when painting, such as rivers, clouds, and in some cases the sun. [12] Tuman (1999) has offered unique insights into the thinking characteristics of children's drawings. He emphasized that children should start the process of visual criticism at the early stages of their development. [7]

Yan Hong (2019) has focused on the randomness and fun of children's drawings, which can stimulate their creative enthusiasm and interest. People can understand their inner world from children's drawings. [9] Conversely, Zheng (2018) has his own unique insights. He emphasized that although children's drawings may seem casual, they contain a lot of information. Children's paintings are affected by their painting environment and painting materials. Shimeng (2017) has concentrated on the different painting characteristics of children in the silent, symbolic, and creative periods. She also asserted the uniqueness and randomness of children's drawings.[13]

In the study of the thinking characteristics of children's drawings, many authors have their own unique research directions. Bland and Derek (2012) have discussed the analysis of visual data, and Guthrie (2016) has focused on the verbal cues of spatial representation in children's drawings.[5] Likewise, Hodgson (2002) has conducted an in-depth research on understanding children's drawing description strategies.[6] A study by Tuman (1999) has concentrated on the form and content of gender style in children's drawings in his research, but paid little attention to other aspects.[7] Additionally, Yan Hong (2019) has undertaken a detailed research in the field of understanding the connotations of children's drawings and the development of expressiveness in children's drawings.[9] Next, a research conducted by Guanghui (2007) has only paid attention to how to evaluate children's drawings and the meaning of their drawings. At present, many scholars study children according to age. For example, Shimeng's (2017) study has centered around the different expressions of children's paintings in three periods without summarizing their characteristics. In the process of research into children's paintings, Zheng (2018) has addressed the need to understand the content of children and painting, which can provide an important reference point for determining the current deficiencies of children and the direction of future training.

Many scholars have conducted in-depth research into children's paintings in specific areas. For example, Topal (2012) has studied a form of Czech children's paintings and suggested how to broaden children's horizons. [12] Conversely, Huntsinger (2011) has focused on American children's drawings.[11] Burkitt (2004), in his study, has focused on diagnostic tests and relied on the direct and consistent relationship between graphic features or the entire drawing and children's emotional sensations.[14] Barraza(1999) who had conducted a study on children from different countries in his research, found that they display significant structural and cultural differences and show more similar characteristics than differences in their drawings. [15]

In general, this study agrees with Tuman (2019) and Hodgson (2002) and believes that it is important to respect and understand the thinking characteristics of children's drawings, such

as exaggeration, randomness, and creativity, and to analyze the characteristics of children's drawings. Children break through stereotypes and are naturally positive. They also express their emotions and personalities through their art. Moreover, the study supports the views of Derek(2012) and Guthrie(2016) by summarizing and analyzing the thinking characteristics of children's drawings. This study also explores the influence of the thinking characteristics of children's drawings, colors, and composition. Then, based on Kusevic and Brajic (2014), the study will focus on the types of paintings, artistic expressions, and artistic characteristics of children's paintings based on the children's preferences.

This study supports the views of Knight (2016), that it is important to find a way to scientifically distinguish the different stages of children's paintings and to summarize and record the characteristics of their paintings in different periods. Then, based on the research by Min (2018) and Yuting (2017), this study scientifically extracts the appropriate elements from children's drawings and applies them to design works. On the basis of Winner (2016), this study summarizes the characteristics of children's drawings and analyzes the characteristics of children's drawings that people like. This study also supports the viewpoint of Topal (2012) as this study focuses on the study of children's drawings on different topics and analyzes the thinking characteristics of their drawings. In the end, this study suggests the need to understand and explore the thinking characteristics of children's paintings and sums up the random exaggeration and symbolization of children's paintings and other thinking characteristics.

3.2 Visual characteristics of children's paintings

Children's paintings have their own characteristics in their form of expression, such as modeling, color, composition, and so on. From the perspective of the children's cognitive and psychological development, the author concludes that modeling within children's paintings has the characteristics of simplicity and generality. The linear development characteristics of the paintings of children at different ages are noted by Soylu, Unuvar and Civik (2014).[16] Linear development changes according to the living environment and personality characteristics of children. For example, when children draw and create characters at the early stage of development, they usually represent all the facial features with circles and certain details (the middle points represent the nose, mouth, and eyes). They know and think about the shape of human beings, but they do not include all the features in their work. In a study by Whitebread & Leeder (2014), they have examined the drawings of men and dogs drawn by 80 British children aged 3-7, analyzed the differences between them and the graphic features and tools used, and classified the different features the art contained.[17] Similarly, Turckana (2013) has emphasized that art is a communication language and semiotics can be used to analyze children's products in art education. After painting repeatedly, children will provide more information from which we can distinguish the details of the image. For example, "tadpole-like people ", "stick-like people " and complete people appear in turn, in the development of children's paintings.[18]

Under normal circumstances, children between the ages of 2 and 5 years old draw people like tadpoles. The shape allows us to distinguish the image of a person, but the characteristics of specific features (the eyes, mouth, and nose) cannot be distinguished, and the strokes are in the form of single lines at this stage. Usually, children aged from 5 to 7 years old draw people like sticks. The image of people is richer. The body and torso are already consciously separated, but they still cannot clearly distinguish the gender and characteristics of the features. When the child is 7 to 9 years old, the character image is basically complete, and the gender of the

character and the characteristics of the clothing can be distinguished. Children like to draw parallel vision flat shapes in their paintings; each figure appears independently in the picture with clear edges and there are few intersecting figures. When painting people and scenes, many use a frontal perspective to express this. When painting animals, usually the face of the animal is shown from the front, but the body is shown from the side. In the process of children's drawing, the picture is constantly changing, from an initial straight line to an arc, and extending from circles to shapes like the square, triangle, five-pointed star, polygon, and so on. It also extends from one line to multiple lines, while at the same time the ratio is getting closer and closer to reality.

Color is people's first impression of perceiving the world with vision and children are no exception. Color can arouse people's attention, convey feelings and emotions, and it is also a child's mark with which to recognize the visual world. In his research, Bi Shengnan has stated that children express their feelings, fantasies and wishes through painting. At the same time, we can understand children's emotions via their painting and the feelings they want to express through the range of color changes and the use of colorless images in their painting, as well as the composition of color types, light and shade, purity, and contrast. In the children's eyes, the world is colorful. They express their feelings, imagination and wishes through different colors. Zha ChuChu (2020) has stated that children first recognize the specific form of things through color so as to gain a specific understanding of the whole thing. [19] Among the lines, shapes, colors, and other factors that make up a picture, color can touch children's vision the most, and children can perceive the shape and beauty of things through their eyes. Children are highly sensitive to colors, especially bright colors, which always attract children's attention. In their opinion, color is not excessive: green is green, red is red, and they will not notice gray tones.

For example, Figure 1 shows children's use of color. These three paintings were created by Yang Ziying when she was four years old. They boldly used contrasting colors which consisted of high purity color with no blending. Children do not have the ability to understand and analyze too many complex colors, which is the result of their psychological development. High purity and bright colors can satisfy children's feelings. Therefore, children's paintings have distinct and simple characteristics in terms of color.



Fig. 1. Children's paintings in color by Yang Ziying.

Composition refers to the reasonable arrangement of color, line, shape, space, and other elements to tell the viewer the sequence of the picture content, so that the various elements are harmonious and balanced in the viewer's field of vision. Ebersbach and Asmus (2011) have

emphasized that children's spatial drawings are related to their perspective skills. Through various measurements of the two perspective tasks, the spatial relationship between the axis system, especially the objects in the graph, can be predicted.[20] Additionally, Guthrie (2016) has conducted a systematic study of children's development levels which emphasized that the level of children's development is the main factor for spatial expression in children's paintings. Preschool children acquire spatial representation skills at a dynamic rate. Subsequently,[10] Whitebread and Leader (2014) have affirmed that the generation of different feature sequences in the two images indicated that they were more closely and directly related to their differentiation degree.[17] The composition of children's painting varies. Messy, baseline and thematic compositions are the most common composition methods adopted by children, as shown in, for example Figure 2. These three works were created by Yang Ziying when she was four and a half years old.



Fig. 2. Composition of children's paintings by Yang Ziying.

The key feature of the messy composition is that there is no fixed arrangement in the picture, so you can paint according to your own ideas. The messy composition of the picture feels freer and more casual. The main characteristic of the baseline composition is to draw a baseline under the drawn shape to divide the ground and the sky. There is a certain arrangement in the order of front and back and the picture starts to become orderly. The use of the baseline shows that children have the idea of arranging elements in order. With the children's own development, the thematic composition will appear in the painting. Through the arrangement of primary and secondary modeling, the picture highlights the content that the key points are intended to express, so as to create the theme of the picture and express the artist's own thoughts.

In terms of the visual characteristics of children's paintings, Winner has focused on what kind of painting people like and developed detailed research methods and processes. Bland and Derek (2012) have discussed the analysis of visual data.[5] The study of Ebersbach and Asmus (2011) have focused on the spatial and perspective skills in children's paintings but did not study the visual and thinking characteristics of children's paintings.[20] Guthrie (2016) has focused on the verbal clues of spatial representation in children's paintings, while Ralph (2015) has chosen to focus on the study of children's figure painting and explored whether children need to receive painting education.[10] In their article, Soylu (2014) has described the laws and characteristics of the development of children's paintings lines without discussing other

elements of their paintings. [16] In contrast, Turkcana (2013) has focused only on the use of semiotics to analyze the paintings of primary school students.[18]

In general, this study agrees with that of Abersbach and Asmus in summarizing and analyzing the modeling features, color features and composition features of children's paintings. In addition, the study will support the work of Guthrie (2016) and Ralph (2015), focusing on the influence of the characteristics of children's paintings on their painting, color, and composition. Based on the research by Soylu (2014), this study will examine children's paintings and analyze the elements and characteristics of children's paintings. Then, like Turkcana (2013), this study analyzes the symbolic elements and visual art features of children's paintings. Finally, the study suggests that the visual characteristics of children's paintings should be classified and analyzed in order to find the characteristics of modeling, color, and composition in their artworks.

3.3 The Influence of children's paintings on people's happiness

Art can effectively enrich and regulate people's spiritual lives and relieve various social pressures. As an important field of art, children's painting affects people's happiness. Children's painting is natural, primitive, and pure; characteristics that many artists lack. Children's innocence and sincerity, as reflected by their painting, can enrich people's spiritual world, and improve people's happiness. Happiness is defined as people's positive evaluation and experience of their own life, which is often called subjective well-being. It is one of the oldest themes in Philosophy research (Kesebir & Diener, 2008). [21]The economist Richard Easterlin (1974), was the first to study the relationship between income and happiness, as well as posited the classic, "income happiness" paradox.[22] He found that when the national income reached a certain level, there was no obvious positive correlation between income and happiness.

With regard to the various definitions of overall individual well-being, people in different periods have different understandings. Questions of how to define an individual's general happiness can be traced back to the philosophical debates of ancient Greece: the "eudaimonic" vs. the "hedonic" (Miao, 2003). [23]The hedonic school of thought, led by Epicurus, believed that happiness comes from the enjoyment of life and pleasant sensations. It is well known that children's drawings induce in people a relaxed and happy feeling. Therefore, children's drawings inspire people's happiness. Diener (1999) has proposed that an individual's happiness in general (also referred to as their subjective well-being) consists of four elements: the presence of positive feelings, the absence of negative feelings, domain satisfaction, and overall satisfaction with life.[24] Of the four elements, the first two are hedonic elements and the last two are eudaimonic elements. The innocent and immature characteristics of children's drawings give people positive emotions, thus children's drawings will affect people's happiness.

Jonathan Feinberg said: "In order to be able to express things directly, many artists borrow the language of children's painting, and some even steal the children's painting itself. They turn to the children's mode of thinking and experience the world around them more directly this way. There is no doubt that many artists want to use the "children's eyes" to improve the quality of their own works of art. Many artists' works reflect their interest in children's paintings, such as Juan Milo's works, which are deeply influenced by children's paintings. Much of his creative inspiration comes from children's paintings. He believes that childhood is the peak time of creativity in life and this ability weakens with age. Huang Shenkman (2009) has expounded on the surrealism elements in Milo's paintings and their position in the history of art. [25]Ye Min (2005) has also advanced the characteristics of Paul Clay's works of art and their connection

with children's paintings.[26] Accordingly, Shao Hui (2012) has described the reference and application of Clay's painting to children's painting creations.[27] Likewise, Zhao Changting (2015) has explored the relationship between children's painting and the artwork of Joan Miro Kandinsky, Dubfei, and other artists.[28]

Children's painting has attracted the attention of artists by virtue of its frank childlike interest, vivid colors, and unrestrained imagination. Li Chan and Wang Haloing (2020) have stated that artists should think as children, advocate an aesthetic education concept that is suitable for children's development, and strive to build the independent aesthetic value of children's art. [29]Nan Caihong (2008) has explained the characteristics of children's art and revealed that Western modernist painting absorbs and learns from children's artistic modeling symbols.[30] Moreover, Liu Guangchen (2019) has also stated the application foundation of children's painting in modern decoration design and introduced the specific application of children's painting in modern decoration design, hoping to expand the scope of the influence of children's painting.[31] He Shufang (2009) who elaborated on the relationship between children's painting and modern art, has proposed that modern art should learn from children's paintings. [32] In addition, Liu Xia (2014) has discussed the influence of the beauty of children's interest in their painting on modernist painting. [33] In a study by Wang Xiao (2017), he has elaborated on the reasons for the application of original natural children's painting in design and explained the application of original ecological painting in art design. In the same line, Zhao Changting (2015) has also discussed the influence of children's art on modernist painting.[28]

In the era of rapid information change, the art of conformity has lost its original vitality. Immature images and simple, casual shapes are becoming more and more popular in modern times. Adults have had their childhood. Undoubtedly, innocence and childlike innocence can be very positive. They naturally arouse people's resonance, lead people's hearts into a state of deep relaxation and freedom, as well as bring people a sense of happiness. He Shufang (2009) has emphasized in her article that innocence and childlikeness are the source and goal of artistic creation.[32] Likewise, Zhao Changting (2015) and Ye Min (2005) both believed that the works of modern art masters have many similarities with children's paintings.[28,34] Accordingly, Huang Shengnan (2009) has also emphasized the unique artistic style of Miró's paintings, which have memories and displays of children's lives.[25] A study by Zhao Changting (2015) has explored the role of subconscious self-expression in artistic creation. [28] More recently, Li Chan and Wang Haolin (2020) have also emphasized the need to respect children's subjectivity in artistic activities, cherish the initiative of children's aesthetic expression, and attach importance to children's aesthetic development. [29] Earlier, Nan Caihong (2008) has emphasized that the influence of children's art on art itself is gradually increasing. Liu Guangchen (2019) has also suggested in his research that children's drawings have diversified forms of expression, presenting a hazy and childish beauty. Children's paintings can awaken people's innocence and manipulate their imagination.[31]

Many scholars have taken their research in different directions in terms of the impact of children's drawings on people's happiness. He Shufang (2009), in his research, has only paid attention to the influence of children's painting on artistic creation, but did not elaborate on the effect of children's painting on modern art.[32] The study by Huang Shengnan (2009) has focused on the characteristics and influences of Milo's artwork, but did not analyze the components of his works in detail.[25] Next, Zhao Changting (2015) has only concentrated on the reference to children's paintings in Western artists' work, but did not discuss the relationship between Chinese local artists' works and children's paintings.[28] Next, the research by Wang

Xiao (2017) has also paid attention to the application design of original, ecological painting in graphic vision.[35] Meanwhile, Ye Min (2005) has concentrated on Paul Clay's artwork and how his artistic style are related to children's paintings.[34] A recent study by Li Chan and Wang Haolin (2020) have focused on the construction of children's aesthetic ability in painting. [29] Previously, Nan Caihong (2008) has also worked on the influence of children's painting on modern thinking in the West; whereby there are many differences in their mutual influences.[30]

In general, this study agrees with the views of Li Chan, Wang Haolin (2020), and He Shufang (2009) in studying the role and value of children's painting with children as the central figures. Children's drawings can impact the hearts of adults and stimulate people's happiness. Furthermore, this study supports the ideas of Nan Caihong (2008). The characteristics of children's painting art, which are straightforward, naive, and fresh, have a profound impact on art and the happiness of urban residents. Moreover, this study agrees with Liu Guangchen (2019) and Liu Xia (2014) about the role and influence of children's drawings on public art design and the characteristics of children's drawings which enhance the happiness of urban residents. This study concurs with Zhao Changting (2015) and Ye Min (2005), that the concepts and characteristics of children's paintings play an important role in modern art. Children's painting enriches people's spiritual world. Finally, the study recommends the need to explore the far-reaching influence of children's drawings on art. This study also believes that adding the characteristics of children's drawings to public artwork would not only inspire artists but also inspire people's happiness.

4 Discussions

This article examines the thinking and visual characteristics of children's drawings and the influence of these characteristics on stimulating people's happiness. The study had analyzed and discussed these three aspects, which were combined in six steps to resolve the study needs. The aim was to analyze the advantages and disadvantages of the combination of viewpoints and put forward this study's own suggestions.

After the above research, POD1 was developed: Understand and explore the thinking characteristics of children's painting; summed up the children's painting random exaggeration and symbolization and other thinking characteristics. POD2 was proposed as follows: Suggested that the visual characteristics of children's painting should be classified and analyzed in order to find the characteristics of modeling, color, and composition of children's painting. This study combined the thinking characteristics and visual characteristics of children's drawings, so that this study fully understands their characteristics. Therefore, this study developed POD4: To classify and analyze the thinking characteristics and visual characteristics of children's painting in order to find out the modeling, color, and composition characteristics of children's painting and summarize the random exaggeration and symbol of children's painting.

POD2 was derived from the above research: It is recommended to classify and analyze the visual characteristics of children's drawings to identify the shape, color, and composition characteristics of children's drawings. POD3 was as follows: Explore the far-reaching influence of children's drawings on art and adding the characteristics of children's drawings to artworks would not only inspire artists, but also inspire people's happiness. Combining the visual characteristics of children's drawings with the influence of children's drawings is conducive to

studying the effects of the characteristics of children's drawings, colors, and composition on the artists and the happiness of the public. Therefore, this study developed POD5: The visual characteristics of children's paintings to artwork would not only bring inspiration to artists, but also stimulate people's happiness.

This study considered the thinking characteristics of children's drawings, such as random exaggeration and symbolism. These were combined with the influence of children's painting on art and the public to enable a full understanding of the role of the thinking characteristics of children's paintings on the public. Therefore, this study developed POD6: The random exaggeration and symbolism of children's paintings would not only bring inspiration to artists, but also stimulate people's happiness.

This study combined the contents of POD4 and POD5, focusing on the classification and analysis of the thinking and visual characteristics of children's drawings, as well as the impact of the characteristics of children's drawings on art and the public. Hence, this study proposed POD7: Suggestion to classify and analyze the characteristics of children's painting and find out the thinking characteristics and visual characteristics of the children's painting, which would not only bring inspiration to artists, but also stimulate people's happiness.

POD5 and POD6 have many common elements, such as the influence of children's drawings on the artists and the public. So, this content is the focus of this research. Combining POD5 and POD6, this study developed POD8: In order to better understand children's drawings, the researcher should analyze and summarize their visual and thinking characteristics, explore the effects of children's drawings on art and artists, and analyze the effects of children's drawings in stimulating people's happiness.

This study found the common ground between POD7 and POD8 and then combined the same points of view. The study summarized and analyzed the thinking and visual characteristics of children's drawings and explored the influence of children's drawings on art and artists, as well as their effect of stimulating people's happiness. Hence, the study proposed the final POD9: Applying the thinking and visual characteristics of children's paintings in artwork can bring inspiration to painters and stimulate people's happiness.

Theoretical Framework: The study highlights the relationships of the above recommendations in Figure 3 which is the final Point of Departure (POD) Tree Diagram (Ibrahim and Mustafa Kamal, 2018) for the influence of children's painting on people's happiness.[36]

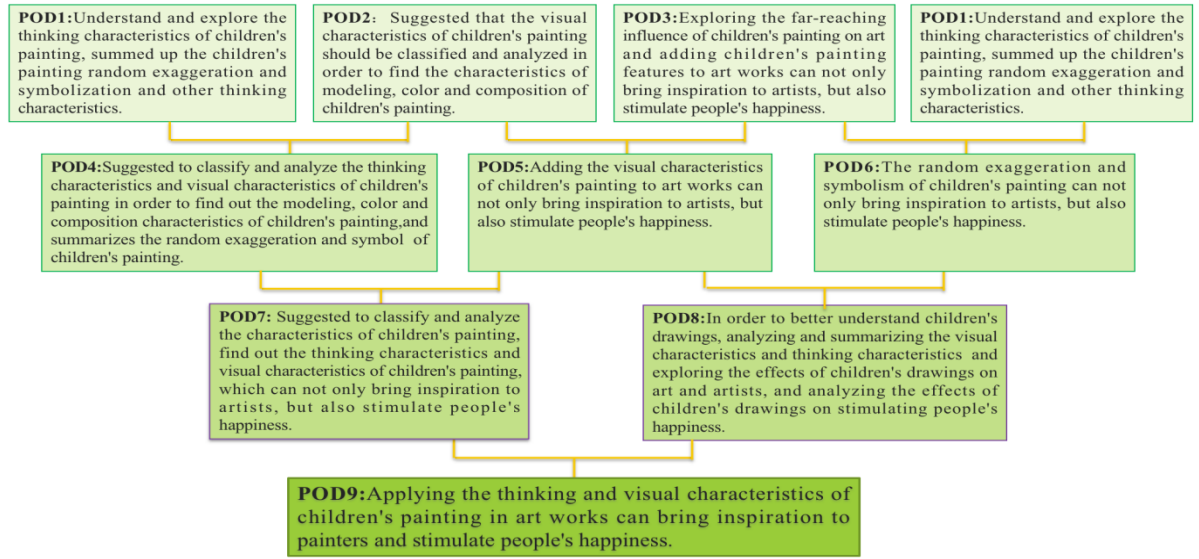


Fig. 3. Point of Departure (POD) Tree Diagram for the influence of children's painting on people's happiness. (Adapted from Ibrahim and Mustafa Kamal, 2018).

5 Conclusions

The purpose of this study is to explore how children's drawings arouse people's happiness. This paper documents the analysis of the thinking and visual characteristics behind children's drawings to identify which type of children's drawings have the potential to arouse people's happiness. Results found innocent, direct, and straightforward ways of expression in children's drawings can inspire the artist's passion for creation. They highlighted that the classification and analyses of the characteristics of children's paintings and the identification of the thinking and visual characteristics of children's paintings, will not only bring inspiration to artists but also stimulate people's happiness. In order to better understand children's drawings, it is necessary to analyze and summarize their visual and thinking characteristics, explore the effects of children's drawings on the art and the artists, and analyze the effects of children's drawings in terms of stimulating people's happiness. This study proposes the application of thinking and visual characteristics of children's paintings in artwork in order to inspire painters and stimulate people's happiness. It also recommends artists to refine the simple, primitive, and innocent aesthetic elements in children's drawings, which can be used in the design and creation of public art. Further studies are recommended to expand new creative methods and expression forms for the design of public art. This study contributes to improving the well-being of citizens through the use of suitable public artworks.

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