

New Thoughts on the Tourist Destinations Image: Proposal and Construction of Aesthetic Image

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Abstract: Destination image has been a very hot topic. This paper analyses past literature on destination image and proposes a new dimension of destination image, namely the aesthetic image of a destination, in terms of the relationship between aesthetics and tourism, explaining the concept and the specific dimensions, and providing advice on scenic management from the aesthetic image.

1. Introduction

There is a broad consensus in the tourism marketing literature that the image of a tourist destination can significantly affect the success or failure of a tourist destination [1]. Although existing research has recognized the important role of tourist destination image, it is currently more inclined to consider its practical significance in marketing and management, such as using it as a prevariable influencing the follow-up behavior of tourists [2]. In addition, most of the studies are quantitative studies, and directly use the dimensional measurement scales of previous articles, and lack the exploration of more dimensions of the image of tourist destinations. Therefore, it is recommended to conduct more explorations on the measurement content of destination image from different perspectives.

Aesthetics and tourism are closely related, thinking about the relationship between destination image and aesthetics can be initially defined as: for a destination image, what do we like about it and why we like it. Aesthetics was first proposed by Baumgarten in the 18th century and was used to mean the science of the senses, that is, to deal with the cognition we obtain from the senses [3]. When something stimulates our senses, especially when it stimulates us in a pleasant way, we appreciate it [4], so aesthetics is one of the basic elements of tourism [5].

Thinking about the construction of tourist destination image from the aesthetic point of view, aesthetics is an indispensable part of the image of tourist destination. The overall image of a tourist destination is composed of two interrelated components [6]: cognitive image, which includes the basic process by which tourists understand the environment; and emotional image, which includes tourists' emotions and feelings about the environment. In the context of tourism, the environment can be used as an aesthetic object to produce sensory stimulation to tourists, thereby allowing tourists to have emotions and ideas about tourist destinations. In addition, the cognitive image in the image of a tourist destination usually includes the basic constituent attributes of the tourist destination. The aesthetic attributes of tourist destinations are also part of the attributes of tourist destinations [7].

Therefore, the construction of tourist destination images cannot avoid the aesthetics of tourist destinations.

2. Literature Review

2.1 Tourism Destination Image

Since the early works of Boulding [8] and Martineau [9], many authors have proposed the definition of tourist destination image. They believe that human behavior is affected by perceived image rather than objective reality. Recent studies seem to agree that there are two main components of tourism destination image, namely cognitive image and emotional image [10]. Cognitive image represents tourists' beliefs or knowledge about the characteristics and attributes of a tourist destination [11]; and emotional image refers to the feelings or emotional responses evoked by the tourist destination [12].

The importance of tourist destination image has been mentioned by many researchers. For example, Prayag [13] believes that destination image is one of the main factors explaining tourists' intention to visit/revisit destinations. Especially Pike [14], he asserted that how we imagine destinations will affect where we travel. Tourist destinations can usually compete with each other on the global tourism stage based on tourists' perception of the destination. At the same time, a good tourist destination image can affect the loyalty of tourists.

2.2 Aesthetics

Santayana [15] explored the three levels of aesthetics in his book, namely, sensual, formal, and symbolic. This provides a useful starting point for exploring aesthetic characteristics, but the third level seems to go beyond the aesthetic object and involves the meaning of the aesthetic object. For the destination, it is difficult for us to grasp the symbolic meaning. Santayana's aesthetic paradigm has great reference significance to the aesthetic level of tourism context.

Santayana's second aesthetic category involves the formal characteristics of objects. Beardsley [16] once put forward a theory of formalism, he tried to prove that the basic forms that promote aesthetic satisfaction are totality, complexity and intensity. He tried to justify these "basic standards" by stating that the correlation between these "basic standards" and aesthetic values is obvious. Just as Ursley asserted that anyone who understands that aesthetic enjoyment is a highly organically organized whole will not ask why wholeness is a correct standard. Various formalism theories have had an impact on architectural design and landscape evaluation, such as the use of the "golden section" theory in architectural history. Although this proportion is very fascinating, it is necessary to transform abstract proportions into concrete experiences. As Dewey [17] pointed out, "beauty is the furthest away from analytical terms, and therefore the farthest from the concept of the role that can play an explanation or classification in the theory". Therefore, in fact, the aesthetic form or physical characteristics of tourist destinations also include the integration of cultural and personal values into tourist destinations by tourists and other appreciators. Because for them, it is unconscious and indispensable to integrate cultural value and meaning into the process of tourism appreciation or aesthetics. Therefore, at this level, aesthetics should be related to culture.

In Santayana's third aesthetic level, aesthetics as a symbolic concept has a philosophical importance. It is possible to give a complete explanation of the meaningful and similar ambiguities in the concept of aesthetics and destination image. On the one hand, the destination image is like it has been formed in history, implying a separate view of outsiders, that is, tourists are completely outsiders at this time, and on the other hand, one wants to fully appreciate A destination image contains the beauty, he must refer to the active immersion in the destination, in terms of the

ontological sense of the inner person, that is, tourists should have an emotional connection with the local area, integrate into one, rather than act as a separation.

3. The Aesthetic Image of Tourist Destinations

The overall image of a tourist destination is mainly composed of perception and emotion. Aesthetics is considered a subjective process in which the individual is stimulated by the senses of aesthetic attributes. Therefore, the author defines the aesthetic image of a tourist destination as the sum of tourists' perception and evaluation of the aesthetic attributes of the tourist destination, which specifically includes the aesthetic attributes and aesthetic emotion of the tourist destination.

The aesthetic image of tourist destinations is composed of cognitive aesthetic attributes and perceptual aesthetic emotions. As far as the aesthetic attributes of the aesthetic image of tourist destinations are concerned, combined with Santayana and Brassa's discussion on aesthetics, the author advocates dividing the aesthetic attributes into two levels based on Dewey's relevant thesis, namely, the biological level and the cultural level.

Biological level refers to the nature of tourist destinations inherited from human genes, that is, tourists' preference for certain attributes of tourist destinations is an innate orientation, and the aesthetic preferences on this level are similar to those of other creatures that exist in nature. There is no difference. Tribal life in ancient times allowed humans to acquire a certain common survival experience, and at this time preference for places has gradually emerged.

The cultural level refers to the attributes of tourist destinations with cultural connotations that tourists prefer, which is also determined by cultural diversity. Tourists with diverse cultural backgrounds have diversified preferences for the landscape of tourist destinations, and can appreciate the diverse cultural symbols behind the image of tourist destinations.

Aesthetic emotion is the emotional evaluation of tourists on the aesthetic attributes of a tourist destination, which can be specifically divided into relaxation, liking, soul sublimation, and harmony between man and nature. Aesthetics allows us to perceive things that are happy or unhappy[18]. Emotion is the subjective projection of human emotions on the landscape. When tourists appreciative of the image of a tourist destination, they will naturally produce corresponding emotional reactions.

4. Measures and Suggestions

The proposal of the aesthetic image of tourist destinations allows the corresponding managers to construct their own scenic spot image from a new perspective, and enhance tourism by thinking and constructing the aesthetic image of tourist destinations from the biological and cultural levels. Destination image and attractiveness.

From the biological level, scenic area managers should focus on stimulating tourists' aesthetics at the biological level. First of all, attention should be paid to the exterior decoration and outstanding features for the landscape construction in the scenic area. In particular, it is possible to build multiple photo check-in spots and tourist viewing platforms in the scenic area to provide visitors with a wide viewing field. At the same time, it is necessary to build protective measures for the viewing platform to provide tourists. A sense of shelter; secondly, the meteorological condition is also a factor that needs to be paid attention to in the scenic area. Good weather conditions will unconsciously arouse the good mood of tourists, thus allowing tourists to have a better aesthetic experience.

From the cultural level, managers should focus on stimulating tourists' aesthetics on the cultural level. Specifically, there are the following measures. First of all, scenic area managers should train scenic area service personnel as well as some informal employees and local residents to participate in tourism reception, so that tourists can feel accepted and welcomed by the local from the beginning, thereby prompting tourists to become local inners; secondly, the landscape construction of the scenic

spot should have local cultural characteristics, making it a local cultural symbol, landmark building, which can more stimulate the aesthetics of tourists. In summary, this research fills some gaps in aesthetics and tourism destination image research, and contributes to the development of tourism marketing literature. This article puts forward a more universal concept of the aesthetic image of tourist destinations, establishes a new image beauty of tourist destinations, and constructs the “popular beauty” in the hearts of tourists.

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