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AESTHETIC EXPERIENCES IN TOURISM: TOURISTS, RESIDENTS, AND
DESTINATION AESTHETIC FEATURES

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Aesthetic Experiences in Tourism: Tourists, Residents, and Destination Aesthetic
Features

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A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of
Philosophy

March 2022

1 CERTIFICATE OF ORIGINALITY

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Hakimeh Nasiri

2 ABSTRACT

The study aims 1) to identify and describe aesthetically pleasant, unpleasant, and borderline experiences; 2) to explore the effects of destination aesthetic qualities as associated with each type of tourism aesthetic experiences; 3) to explore similarities and differences of tourists and residents in terms of consuming aesthetics of the destination. Several gaps were observed in the existing literature, including a lack of conceptualization of a comprehensive typology of aesthetic experiences, a lack of knowledge about constituents of such experiences, a lack of knowledge on how destination aesthetic features are influential on creating aesthetic experiences, and a lack of research attention to residents as part of aesthetic experiences.

The study adopted an exploratory mixed-method approach: a qualitative study (Phase I) to address the first objective of the study, followed by the quantitative component (Phase II) to address the second and third objectives of the study. In Phase I, Husserl's descriptive methodology is adopted. Then 114 detailed descriptions of tourism aesthetic experiences were collected by interviewing 28 tourists visiting Hong Kong. The data were analysed based on Giorgi's Descriptive Phenomenological Method in Psychology. The study empirically validated the conceptually developed typology of tourism aesthetic experiences. That is, the experiences of the beautiful, the sublime, the picturesque, the beautiful, the ugly, and the ugly. Also, the study identified the phenomenological descriptions of the constituents of six different types of aesthetic experiences.

Following the findings from Phase I, in Phase II cross-sectional survey was adopted as the research method. A survey was developed using Perceived Destination Aesthetic Qualities scale.

The surveys were conducted in Kish, Iran. Data were collected by recruiting 289 domestic tourists visiting Kish and 356 residents living in Kish. To analyse the data a series of multiple linear regression analyses were performed. The results showed among all aesthetic qualities (i.e., Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape) only some qualities are influential on the frequency of occurrence of certain tourism aesthetic experiences and not with others. For example, Locale Characteristics (mostly referring to a setting – urban or nature) are influential on the frequency of occurrence of the experiences of the beautiful and the picturesque; Scope (or a sense of scale) to the frequency of the picturesque; and Shape to that of the sublime. However, the frequency of occurrence of aesthetically pleasant experiences is not affected by any aesthetic qualities of Upkeep (or a sense of being clean and well-maintained), Accord (or a sense of balance), and Perceived age.

Also, the results showed that when visiting a destination that obtains certain aesthetic qualities, only the frequency of occurrence of the experience of the ugly is affected by being a tourist vs resident. So, only the experience of the ugly occurs to tourists relatively more frequently. However, there is not such a discrepancy between tourists and residents when aesthetically pleasant experiences occur. Moreover, the results showed if tourists find a place with higher quality in terms of Upkeep -i.e., being clean and well-maintained- the experience of the picturesque tends to occur to them more frequently than residents.

The study is theoretically valuable in 1) expanding knowledge of tourism aesthetics, 2) initiating a new stream of research in tourism and hospitality regarding the developed typology of complex and diverse tourism aesthetic experiences, and 3) facilitating a greater level of awareness about the host-guest similarities in the occurrence of tourism aesthetically pleasant and

discrepancies in the occurrence of aesthetically unpleasant experiences. Additionally, the study is, practically, insightful in 1) design thinking of destination management in terms of designing and maintaining destination sites in ways that are aesthetically pleasant for destination's consumers, 2) optimizing usage of limited resources from an aesthetics perspective, 3) avoiding being unfair with aesthetically prioritizing certain districts, and 4) devising strategies for reinforcing tourists' aesthetically pleasant experiences and minimizing aesthetically unpleasant experiences. Finally, the study outlined future directions for tourism aesthetic research.

Keywords: Aesthetic experience, ugliness, beauty, borderline experience, phenomenology, destination's aesthetics

3 ACKNOWLEDGEMENTS

I am grateful to all people who genuinely supported me to complete my thesis successfully.

4 DEDICATION

To my family and my true friends

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8 GLOSSARY

Aesthetics: is a branch of philosophy devoted to conceptual and theoretical inquiry into art and aesthetic experience (Levinson, 2005).

Aesthetic judgment: is the feeling-based judgment (i.e., feeling of pleasure or displeasure) according to which an individual may find an object or an environment as beautiful or ugly.

Aesthetic appreciation: Aesthetic appreciation of objects generally implies appeals to one's vision, while aesthetic appreciation of environments implies stimulation of all five human senses and thus is in essence experiential (Berleant, 2018).

Aesthetic qualities/ properties/ dimensions/ attributes: A distinctive feature of an object or an environment that will make it aesthetically pleasant (e.g., beautiful) or unpleasant (e.g., ugly). For example, round shape, colourfulness, and so on.

Aesthetic experience: The process of perception and appreciation which arises in response to an object or environment with aesthetic quality. In this process experiencers' senses, feelings, thoughts and relation with others and with their own selves are involved.

Aesthetically pleasant experience: The aesthetically pleasant occurrences that create feeling of pleasure, i.e., experience of the beautiful, the sublime and the picturesque. (Please see the following definitions)

Beautiful: The aesthetically pleasant occurrence in which an object of appreciating is characterized by elegance, symmetry, smoothness, and balance capable of evoking delight and elation.

Sublime: The aesthetically pleasant occurrence capable of inspiring awe, deep reverence and evoking overwhelming emotions of astonishment, bewilderment; can be characterized as vast, infinite, and transcendent.

Picturesque: The aesthetically pleasant occurrence in which an object of appreciation is experienced as a postcard scene and in which the object's features are perceived as irregular, rough, and unbalanced.

Aesthetically unpleasant experience: The aesthetically unpleasant occurrence that create feeling of displeasure, i.e., experience of the ugly. (Please see the following definition)

Ugly: The aesthetically unpleasant occurrence which is in lack of aesthetic qualities. It is repellent, or repulsive or disgusting and causes the feeling of displeasure.

Borderline aesthetic experience: The occurrences that are in borderline of aesthetically pleasant and unpleasant experiences. In borderline aesthetic experiences although the object is conventionally ugly but it will be perceived as beautiful and vice versa. The former is called experience of the uglybeautful and the latter experience of the beaugly. (Please see the following definitions)

Ugbeaful: The aesthetically pleasant occurrence in which although an object or environment does not have aesthetic qualities, but it will be perceived as attractive or pleasant. In other words, the occurrence of perceiving a conventionally ugly object or environment as beautiful.

Beaugly: The aesthetically unpleasant occurrence in which although an object or environment has some aesthetic qualities, but it will be perceived as unattractive or unpleasant. In other words, the occurrence of perceiving a conventionally beautiful object or environment as ugly.

1 CHAPTER ONE: INTRODUCTION

1.1 Introduction

Human existence is governed by the fundamental virtues of beauty, truth and goodness (Tribe, 2009). However, beauty in the context of society may become a double-edged sword. Generally, not being fully aware of aesthetic experience system (input, process, output) of the environment will create some problems in the society. Particularly, these kinds of problems will even be more severe in a society where tourism is involved. Since in the tourism environment, the preferences, perceptions and priorities of stakeholders (including both tourists and residents) may not be homogeneous. Therefore, the problem is that being unaware of tourism aesthetic experiences, practitioners pay too much unnecessary attention to the beautification of tourism destinations, based on their own understanding of beauty. In other words, they focus on aesthetic qualities of the destination and ignore the fact that these qualities may not necessarily result in the aesthetic appreciation of the destination.

This problem has several consequences such as exacerbating imbalance that exists in the tourists' and residents' aesthetic preferences, causing dissatisfaction for tourists and residents because their expectations have not been fulfilled. Another consequence is host-guest antagonism as the resources in the destination are limited and it is important to manage these resources at an aesthetic level. From the latter point of view, another consequence of the proposed problem is that this resource management works against sustainability principles. Using Hong Kong as an example, the Big Buddha project in Lantau Island is a questionable project. Indeed, it is noted that although this attraction turned out to be a landmark for tourists, providing some facilities like the

cable car had caused issues related to aesthetics such as visual pollution adverse visual impacts. Likewise, prioritizing tourists' aesthetic needs may also come at the expense of residents' aesthetic needs. Again, considering resource management, over-beautification and revitalization projects could be considered as destroying resources such as culture and history. To illustrate, we can refer to Tong Lau in Sheung Wan, the old Hong Kong residential buildings with a few floors tall. These buildings were designed based on the old Hong Kong residents' cultural aspects, i.e., Chinese and Western styles. By the way, the government demolished Tong Lau following redevelopment plans (O'Brien & Lee, 2019) which were inevitably against preserving the old buildings in the city. Thereby, it caused public outcry (Lai, 2018) because it destroyed something that is associated with the history and culture of the society, although tearing down these authentic places in favor of building modern shiny new towers may add superior aesthetic features to the environment.

Motivated by the above problem, the study will focus on the concept of aesthetic experience and its typology in the context of tourism environment. This study investigates the constituents of aesthetic experiences, the links between aesthetic experiences and multi-dimensional aesthetic qualities of a destination, and how tourists and residents might perceive these qualities.

To enable readers to understand the research study, some background information is provided below. We will first talk about tourism aesthetics and aesthetic experience, second, destination aesthetic qualities, and third, residents' impact on aesthetic experiences and their aesthetic needs. Then research gaps, objectives, and finally the significance of the study will be presented.

1.2 Background of the Study

1.2.1 Tourism Aesthetics and Aesthetic Experience

Before exploring tourism aesthetics and aesthetic experience we need to consider where the concept of aesthetics goes back to. Philosophers, psychologists, and recent neurobiologists have contemplated the concept of aesthetics. From the 18th century to the present, the comprehension of aesthetics has remained complex (Xenakis & Arnellos, 2015). This study will refer to the following conceptualization as a comprehensive one: aesthetics is a “branch of philosophy devoted to conceptual and theoretical inquiry into art and aesthetic experience” (Levinson, 2005, p. 1). In this regard, aesthetic experience involves appreciation and evaluation of beauty. Although, the concept of beauty as an aesthetic feature has been argued over the centuries (Davies, 2006; Eco, 2005), it is broadly accepted that beauty is one of the fundamental virtues that govern human existence (Tribe, 2009).

Importantly, the interest to look at tourism from an aesthetic lens has been a recent phenomenon. Kirillova et al. (2014), analysed different dimensions of tourists’ aesthetic judgment. To put it succinctly, Kant (1892/2000) has identified the aesthetic judgment (or judgment of the taste) as the feeling-based judgment according to which an individual may find an object as beautiful. Kirillova et al. (2014) found that in the tourism context, the tourist could be one part of the experience. Another study demonstrated that the aesthetic perception of a destination and the aesthetic properties of the place of origin of a tourist are interdependent (Kirillova & Lehto, 2015). Evidence also shows that destination beauty contributes to a restorative vacation (Kirillova & Lehto, 2016).

Admittedly, the tourism sector “sells experiences” (Britton, 1991, p. 454) and the experience is the tourism product (Smith, 1994). Thereby, aesthetic experience is part of the overall discussion on consumer experiences in business and management literature. Hirschman and Holbrook (1982) noted that aesthetics play a vital role in an individual’s consumption experience in that, it is one aspect of the hedonic consumption. Also, it is argued that postmodern consumption has been “strongly aestheticized” (Mazzalovo, 2012) because the aesthetic features of products can influence the behaviour of consumers (Veryzer, 1995). For aesthetic consumption experience in tourism, Venkatesh and Meamber (2008) noted that photography could be regarded as an aesthetic consumption experience when it is done for relaxation and pleasure. As another illustration, Albert et al. (2019, p. 386) refer to experiencing the “routes that pass through a large variety of open landscapes, complex land-use patterns, and forests” as aesthetic experiences.

Remarkably, tourist aesthetic experience is not limited to the visually pleasant aspects; it could cover a broader range of consumer experience components. Like other experiences, there are some components that constitute an aesthetic experience, namely; sensorial, cognitive, pragmatic, lifestyle, relational (Gentile, Spiller, & Noci, 2007), as well as affective (emotional) component (Goffin, 2019). Some tourism businesses try to create experiences that are aesthetically pleasant so they may focus on the above-mentioned components of experience. For example, Astrance restaurant in France, a top-ranked fine dining restaurant in the world, tries to design aesthetic experience for customers. In this restaurant, they plate food artistically, arrange the environment elements to be perceived aesthetically pleasant by all the senses (for instance; pleasant aroma, comfortable table settings, convenient temperature, etc.). Also, they try to create

a friendly atmosphere for the customers and their companions. Therefore, all these aesthetically designed components will magnify experiencing the aesthetics of this dining style.

1.2.2 Destination's Aesthetic Qualities

Earlier the tourism aesthetics and aesthetic experiences have been discussed. We are now moving to destination aesthetic qualities. It is taken for granted that for providing products and services in the hospitality industry, the environment must be both practical and visually pleasant. Extensive research has shown that aesthetic and functional aspects of the physical environment are considered as the fundamental platform for offering services in an organization (Aubert-Gamet, 1997; Heide, Lærdal, & Grønhaug, 2007; Moye, 2000; Wen & Lurie, 2019). Moreover, even the functionality of the physical environment could be influenced by its aesthetic features. It is hypothesized that “what is beautiful is good” (Dion, Berscheid, & Walster, 1972) and “What is beautiful is usable” (Tractinsky, Katz, & Ikar, 2000). These hypotheses are in line with the findings of Kirillova and Chan (2018) as they highlighted that tourists perceive those hotels that are visually beautiful as providing better services. Therefore, perceived aesthetics play a critical role in the perceived quality of services, too.

Particularly, destinations are paying critical attention to highlight their aesthetic qualities and portray themselves as beautiful. They try to prepare a paradise-like image by presenting themselves with impressive cityscapes inviting tourists for a walk, beautifully dressed people, gorgeous showcases, glittering spotlights, and cozy restaurants (Barretto, 2013). Basically, it is considered that destinations are more multidimensional in comparison to goods and other types of services (Pike, 2005). Among all the attractive dimensions and qualities, lots of destinations tend

to encapsulate all features into those images that portray their beauty or more specifically their natural beauty. Such as “Real is Beautiful Lithuania”, “Beautiful Bangladesh”, “Thirteen Months of Sunshine Ethiopia”, “No Artificial Ingredients Costa Rica”, “100% Pure New Zealand”, “The Sunny Side of Life Maldives”, “Uruguay Natural Uruguay”. In line with this argument, for example, Laos features divers as being hospitable, friendly, quiet, and safe destination as well as having beautiful beaches, white sand, bright sun, and a pleasant promenade in the historic and maritime scenarios (Agapito, Mendes, & Pinto, 2010). Hence this destination tends to be portrayed as “Simply Beautiful Laos”.

Moreover, aesthetic representations of a destination would contribute to different aspects of the tourist experience. Some analysis and discussion on the subject highlighted that aesthetic qualities of a destination (e.g., harmony) contribute to tourist satisfaction (Breiby, 2014; Kirillova & Lehto, 2015). More specifically, Kirillova and Lehto (2015) demonstrated that aesthetic distance, in terms of experiential qualities of a destination, constitutes a critical source of satisfaction for tourists. Specifically, the idea of aesthetic distance represents how much tourists perceive differences of destination properties in comparison to their place of living, in terms of aesthetic features. Another research found that perceiving the aesthetic qualities of a destination, mediated by positive emotions, influences tourist’s loyalty (Breiby & Slåtten, 2015).

Besides, highlighting the destination as the platform of aesthetic experience for both tourists and residents, Theory of Design Thinking can help to design, maintain, develop or redevelop a destination by having an eye on the preferences of both parties. Specifically, design thinking is a logic of thinking in designing a product or an environment by focusing on the people who the product or environment is creating for. More in detail, the mindset behind design thinking

try to join form, function, and aesthetic appeal of the people (Barry & Rerup, 2006). Based on this theory, studying design and designer are inseparable (Johansson-Sköldberg, Woodilla, & Çetinkaya, 2013). Therefore, applying design thinking in tourism environment, will imply the importance of investigating residents, too. Since apart from the destination designers, residents can be identified as the designer of their living environment when they beautify their surroundings.

1.2.3 Residents, Beauty, and Healthy Urban Living

Aside from tourism aesthetics and aesthetic experiences, as well as destination's aesthetic qualities, we also need to take residents into account. Before engaging directly with the notion of residents and aesthetic experience, it is imperative to elucidate what this study means by residents. For the current study, residents signify the local community living in a common geographical district for more than one year (United Nations, 2010). Again, studying tourism experience is not bound to considering tourists' experience in a destination but the other actors, i.e., the major stakeholders, also play a role in it. In other words, tourists, residents, and the destination are the actors that interact with each other to co-create the experience. Co-creation in tourism experience is identified as a logic of thinking evolved "from firm-centric view to customer orientation while emphasizing on customer interaction" (Chathoth et al., 2013, p. 13). That being the case, co-creating an experience in tourism is the logic of thinking that focuses on engaging different tourism actors to enhance their perception about tourism experience in a destination. Based on this particular nature of experience economy in tourism, active interaction (for example interaction between local community and tourists) and engagement (for instance engagement in co-creation of an experience) are noticeable concepts (Ben-Shaul & Reichel, 2018; Brunke, Rentschler, & Lee, 2019; Chang, 2018; De Bruin & Jelinčić, 2016; Ingram, Caruana, & McCabe, 2017; Morgan, Elbe,

& De Esteban Curiel, 2009; Su et al., 2016), since through these interactions, the value is co-created for those who are involved (Jung, Yoo, & Arnold, 2017). Therefore, studying aesthetic experience as a co-created experience will not be comprehensive unless all major stakeholders, including the residents, would be considered. In this section we will discuss that residents from two perspectives; first resident's role in enhancing aesthetics of a destination, second benefits of living in aesthetic environment.

1.2.3.1 Residents as one Part of Destination's Aesthetics

Residents play an important role in tourism aesthetic consumption. In one hand, residents try to beautify the surrounding environment of their life. For example, based on legislative reforms residents in Bulawayo, Zimbabwe were urged to beautify their surroundings to make a “brighter Bulawayo” (Attree, 2012). Likewise, residents in Abu Dahbi were urged to beautify their surroundings by transplanting plants and trees provided by government (Burton, 2012). Similarly, residents may get motivated to beautify their surroundings based on some events like Olympics, which may be interesting for many of them (Zhang & Zhao, 2009). At the other hand, residents are one part of aesthetic experience in the destination in different ways. First, through their presence, for example from cultural and visual perspective, and second through their interactions with tourists. To delineate the former, the local environment's culture can play a critical role in a destination's attractiveness (Ritchie & Zins, 1978). For instance, ethnic and minority cultures in rural areas are found to be more attractive to be experienced (Diekmann & Smith, 2015). To illuminate the later, residents' appearance and the way they interact with tourists can contribute in increasing tourists' loyalty to the destination. Nam, Kim, and Hwang (2016) found that when tourists encounter some attributes related to local people, they may make a personal connection

that would result in the appreciation of the destination as well as enhancement of their loyalty to the destination. They clarified that the earlier-mentioned attributes are physical attractiveness, displayed positive emotions, and helpfulness of local people. The above-mentioned personal connection can be explained by the notion of physical connection of consumers. Gremler and Gwinner (2000, p. 92) defined the physical connection of consumers as “the customer’s perception of having an enjoyable interaction with a service employee, characterized by a personal connection between the two interactants”. As can be seen, residents can actively enhance the aesthetic properties of their place of living, which can weigh up the relative merits.

1.2.3.2 Living in an Aesthetic Environment Contribute to Healthy Urban Living

Residential environment plays an important role in people’s quality of life (Bonaiuto, Fornara, & Bonnes, 2006). Residential environment is categorized as urban, suburban and rural areas (Feijten, Hooimeijer, & Mulder, 2008). Among the earlier-mentioned categories, there is an increasing demand of living in urban environments (Bolund & Hunhammar, 1999; Rees, 1997; Wu, 2008) and 60% of the world population is projected to live in urban area by 2030 (United Nations, 2018). Although there are several merits of living in such environments (e.g., wealth creation and economic growth) but the urban life has some consequences (e.g., pollution and disease) (Bettencourt & West, 2010). As it is implied, one of the consequences is the problems related to public mental health (Harpham, 1994) because living in urban environment is stressful (Gidlöf-Gunnarsson & Öhrström, 2007; Moser, 1988). Thereby, well-designed living environment can contribute in the residents’ well-being (Jackson, 2003).

With the above, apart from resident's health, aesthetics of environment, volume of noise, and air quality are among the perspectives that are noticed in design of urban areas (Dias, Linde, Rafiee, Koomen, & Scholten, 2013). The two latter perspectives can somehow contribute in aesthetics of a destination, too. Since evidences show being quiet and clean is categorized as aesthetic qualities of a destination (Kirillova & Lehto, 2015). Thereby, aesthetics is an integral part of urban design in the residential environment. Designing the environment with respect to some features such as colour (Ojo & Kayode, 2006), light (El Garhy, Bakr, & Ibrahim, 2020), and cultural art (Tsai & Tsai, 2009) can make an environment pleasant (Bellizzi & Hite, 1992) and pleasant stimuli have stress recovery function (Ratcliffe, Gatersleben, & Sowden, 2013). Moreover, research found aesthetics of everyday life is essential in the well-being of the society (Petts, 2019). Particularly, beautiful living environment is among the most important factors that leads to life satisfaction (Florida, Mellander, & Stolarick, 2011). Therefore, it is crucial to know how to apply aesthetic features in designing living environment to make residents experience it as beautiful which will contribute to their well-being.

For a living environment to be perceived as beautiful there is another important feature that matter, that is nature or nature related attributes. Indeed, it is believed that nature has aesthetic power and it elicit aesthetic experience (Rolston, 1998). Particularly, the notion of picturesque was emerged based on the aesthetic experience of nature; not only aesthetic appreciation of nature but also the treatment of nature in art (Carlson, 2007). Moreover, it is believed that there is an association between aesthetics and restoration since aesthetics tend to provoke positive emotional responses (Daniel & Vining, 1983) and research revealed that a place with aesthetic features can be restorative (Kirillova & Lehto, 2016).

Considering aesthetic power of nature and restorative power of aesthetics, city developers concern to enhance resident's well-being by benefiting from green and blue assets to beautify the environment. Green and blue assets refer to green spaces and water resources including public parks, county parks, water-lands, reservoirs, harbour skyline. Two examples for these concerns are "Planning for a liveable high-density city for Hong Kong" as one parts of territorial development strategy of Hong Kong 2030+ plan (Planning Department HKSARG, 2016) and "Designing green and blue infrastructure to support healthy urban living in Utrecht city in the Netherlands" (Gehrels et al., 2016). In these strategy plans, the focus is in highlighting visually attractive restorative environment for residents. The merit of visually attractive restorative environment for residents can be explained by Attention Restoration Theory (ART). Based on this theory directed attention requires efforts which can cause mental fatigue (Kaplan & Kaplan, 1989). Urban everyday life required sustained directed attention for example in workplace or during driving. Exposure to nature-associated settings in urban environment has a restorative effect. For example, biophilia design of urban environment such as manicured gardens, fountains, and walkways, dining, and entertainment spots can help to restore from mental fatigue (Rosenbaum, Ramirez, & Camino, 2018).

In addition to the above, residents benefit from the aesthetics of a destination by improving the overall city development. For instance, beautiful cities are more promising in terms of faster employment growth, attracting highly educated and affluent new residents, as well as more rapid urban growth (Carlino & Saiz, 2019). Therefore, aesthetic environments have the potential to improve residents' satisfaction, well-being, social interactions of local communities, and city development, to list a few.

In brief, beauty plays a critical role in tourism and hospitality. Some scholars have analysed aesthetic qualities of a destination, dimensions of tourists' aesthetic judgment, the role of aesthetic judgment in restorative vacation, in perceived quality of services, as well as in tourists' satisfaction and loyalty. Therefore, since tourism environment implies a unique process of aesthetic appreciation, it is necessary to know about the different aspects of aesthetic consumption in tourism and also aesthetic preferences of the stakeholders, i.e., tourists, residents, and destination.

1.3 Research Gaps

Existing tourism aesthetic literature considered destination aesthetics from a marketing perspective by emphasizing tourist satisfaction and loyalty. It is thereby market driven. The existing literature neglects the question of how destination aesthetics are actually experienced, or "lived." More specifically, the studies highlighted that destination's beauty contributes to loyalty (Breiby & Slåtten, 2015, 2018), satisfaction (Breiby & Slåtten, 2018; Kirillova & Lehto, 2015), intention to revisit (Kirillova & Lehto, 2015), and a restorative vacation (Kirillova & Lehto, 2016). The lack of knowledge about tourism aesthetic experiences is problematic from several perspectives as shown below.

First, the previously explored notion of aesthetic judgment is the outcome of aesthetic experience (Leder, Belke, Oeberst, & Augustin, 2004). In this way, our current knowledge of tourism aesthetics is limited to the input (destination features) and the output (aesthetic judgment), while the most critical understanding of how destination aesthetic qualities are experienced is still missing. This indicates a need to understand how the inputs are processed to become outputs. Based on the psychophysical approach, Makin (2017) asserted that there are some perceptual

relations between stimulus dimensions of an object and its aesthetic appreciation. Identically, Skov (2019) compared the aesthetic experience to a black box because mechanisms relaying aesthetic objects into an aesthetic appreciation are still not clear.

Second, philosophers of aesthetics argue that aesthetic experiences are not limited to the beautiful and can be distinguished as the beautiful, the sublime, and the picturesque (Knudsen, Metro-Roland, & Rickly, 2015). Generally, beauty is conceptualized as an aesthetic experience that is pleasant. Remarkably, the sublime is distinct from other aesthetic experiences mainly due to its capacity to invoke intense emotions and to inspire awe (Burke, 1757/1844). Because of the intense affective response, the sublime is characterized by the feelings of astonishment, terror, horror, and distress but is still considered as an aesthetically positive experience. Being viewed from the place of safety, stormy oceans or glancing from the top of an observation deck of a skyscraper are examples of sublime experiences. Not similar to the sublime, from the experience of the picturesque, the object of appreciation is experienced as a postcard scene, in which the object's features are perceived as irregular, rough, and unbalanced. The picturesque can be experienced when admiring vistas that have been specifically designed to deliver the sense of visual pleasure such as a brightly lit city skyline.

According to the above-mentioned, what is experienced as beautiful, is meaningfully dissimilar from what is experienced as sublime, likewise the picturesque. Many studies in tourism and hospitality interchangeably use the beautiful for visual aesthetics without delving into the aesthetics literature to make such distinctions. It is the same for using the beautiful instead of the picturesque. For example, Ewald (2001) focused on landscape aesthetics and referred to pictures from beautiful scenery, while, according to Gilpin (1794), this notion fits the picturesque property

of that scenery because it is in a natural setting and it is pleasant to be painted. However, there have been no empirical studies in tourism that clarify and compare differences among these three distinct kinds of aesthetic experiences. And thus, our current understanding does not capture the complexity and diversity of aesthetic experiences and responses.

Third, there is a positive bias in the existing tourism and general consumer literature where scholars have exclusively focused on positive aesthetic features. In the literature, there is ample evidence, holding positive perspectives toward tourism and hospitality, for example, concentrating on scenic value of landscapes (Brown, 2006), pleasant environments (Snepenger et al., 2004), pretty rooms (Nadia et al., 2021), good looking employees (Warhurst & Nickson, 2007) and eye-catching elements of a destination (Getz & Sailor, 1994) and beautiful memories (Singgalen et al., 2019), well-being (Kirillova, Fu, & Kucukusta, 2018), and happiness (McCabe & Johnson, 2013), all with positive connotations. Indeed, it is not only the aesthetic experiences in tourism that have remained unclear, but also whether the negative side of aesthetics -ugliness- also matters. Markedly, it is unclear whether tourism and hospitality scholars were just not concerned about ugliness in their studies or, they were, for some reason, reluctant to take such an aspect into account. One possible reason for this unwillingness is that the relationship between tourism and other concepts with non-positive connotations is “full of contrast, contradictions and irony” (Pratt, Tolkach, & Kirillova, 2019, p. 1).

Fourth, previous studies in tourism and hospitality have not yet focused on borderline experiences. Even trying to tackle the positive bias can lead scholars and developers to just limit their attention to the juxtaposition of experience of the beautiful (as well as the sublime and picturesque) versus experience of the ugly. This will mislead them to overemphasize the

beautification and over-devalue currently existing ugly places without trying to get any value out of these places. In other words, this misleading trap may cause problems magnifying the beautiful and the ugly experiences and overlook the probability of borderline experiences. For instance, based on the particular nature of tourism experiences, as it is co-created and co-produced by several actors, destination managers cannot design and monitor everything in detail to control the experience in the same way that for example hotel managers can. So if they happen to be unaware of borderline experiences, it can be problematic. Therefore, to avoid walking into this trap, it is important to consider how tourists process to appreciate the ugly or de-value the beauty in tourism.

From the above, these types of experiences are a critical missing piece of the aesthetic puzzle to understand how individuals may process and appreciate aesthetically unpleasant places (i.e., aesthetically unpleasant places that evoke the experience of the beautiful), and, in contrast, how they may experientially process and de-value aesthetically pleasant places (i.e., aesthetically pleasant places that evoke the experience of the ugly). We propose to coin two words to represent the connotation; the “beaugly /bjʌli/ experiences” which stand for the beautiful but ugly experiences and the “ugbeaful /ʌgbɪfʊl/ experiences” which stand for the ugly but still beautiful experiences.

Finally, although residents play an important role in co-creating aesthetic experiences, surprisingly, there has been no attention given to the residents as part of aesthetic experience (Kirillova & Wassler, 2019). Destinations are shared places for residents to live and for tourists to visit. So, these places are simultaneously consumed, including aesthetically, by both parties but with potentially distinct consumption patterns. It can be argued that while tourist consumption of places is naturally aestheticized, for residents, those places bear more functional value. However,

tourism aesthetics do not only add value to the lived experience of tourists but also to the life experience of residents. Therefore, this shared consumption of a destination, on the one hand can bring about positive aesthetic values and the other hand, it may end resident-tourist antagonism, partly due to limitations in the shared resources. This aspect, however, has not been covered in literature and research studies on tourism aesthetics.

1.4 Research Objectives

Given the burgeoning interest in tourism aesthetics, there have been several challenges associated with aesthetic tourism experiences. These challenges posed research gaps related to several issues such as unknown construction of such experiences, typology of these experiences, association between aesthetic dimensions and actual aesthetic experience, the communalities or discrepancies in perception of these experiences between tourists and residents, and the importance of the destination itself as a platform for such experiences. Therefore, the overall goal of this research is to investigate the topology of aesthetic experiences in tourism, and their similarities and differences with respect to tourists, residents, and destination aesthetic qualities.

Addressing the overall goal of the research study, and in line with the identified research gaps, the research is driven by the following objectives:

1. To identify and describe the essence of different types of tourism aesthetic experiences, namely:
 - 1.1. Aesthetically pleasant experiences (i.e., experience of the beautiful, the sublime, and the picturesque)
 - 1.2. Aesthetically unpleasant experiences (i.e., experience of the ugly)

- 1.3. Aesthetically borderline experiences (i.e., experience of the beautiful yet ugly (the beaugly /bjʌli/) and experience of the ugly yet beautiful (the ugbeaful /ʌgbɪfʊl/))
2. To associate destination aesthetic qualities (inputs) with individuals' aesthetic experiences (i.e., six distinct aesthetically pleasant, unpleasant or borderline experiences)
3. To understand differences and similarities in relation to how destination aesthetics is experienced (the beautiful, the sublime, the picturesque, the ugbeaful, the beaugly and the ugly) by tourists and residents.

2 CHAPTER TWO: LITERATURE REVIEW

The purpose of this chapter is to provide a review of the literature on aesthetic experiences in tourism, with specific emphasis on tourists, residents and destination. However, to do this, it is important to understand the background of aesthetics to properly conceptualize the phenomena of tourism aesthetic experiences. The nature of aesthetic experience can be considered as an aspect of philosophy, psychology, environmental psychology, neuro-aesthetics, architecture and urban design, marketing and tourism. So, several disciplines studied aesthetics, but they are not clear about them (Leddy, 2000). Thereby, a variety of perspectives on beauty as a virtue will be reviewed, namely: (1) philosophy of aesthetics and its sub-field of environmental aesthetics, (2) general and environmental psychology, (3) neuro-aesthetics, (4) architecture and urban design, and subsequently a thorough review of literature on (5) tourism aesthetics.

2.1 Aesthetics in Philosophy

Classic philosophers started to study aesthetics centuries ago. This chapter goes through the history of aesthetics, chronologically from the perspective of classical Greek to the present. The aim of this discussion is to follow the concepts such as some conventional aesthetic qualities (the beautiful, the sublime, and the picturesque) i.e., their sources and discover new perspectives to the counter side of aesthetic qualities (the ugly) and borderline qualities (the beaugly and the ugbeaful) and then investigate the connection between aesthetics and tourism experiences.

2.1.1 Philosophical Foundations of Aesthetics

Historically, the classical Greek period has been considered the origin of Western aesthetics. One of the first stages that Greek philosophers began to consider art as a concept triggered some philosophical judgments. There is an exclamation from Homer on the shield of Achilles which is quoted in History of Aesthetics by Bosanquet (1892) as: “The earth looked dark behind the plough, and like to ground that had been ploughed, although it was made of gold; that was a marvellous piece of work.” (p. 12).

This exclamation raised questions about art and beauty in the Western world. Plato drew attention to one of the speculations that states that absolute beauty cannot be found. For Plato, there is an objective, perfect form of beauty, claiming that beautiful things are imitations of the beauty itself, and an artist, by recreating a beautiful object on canvas, attempts to replicate the object that is already an imitation of beauty (Plato, 1961). However, Aristotle fuelled another speculation that beauty can be imitated through a form of art. The mentioned form of art could derive the pleasure of recognition or bring the enjoyment of "coming to know" for beholders. In other words, Aristotle contemplated that the beauty of an object is defined by its properties (e.g., size, order). During the Middle Ages Augustine argued against the above-mentioned speculation of Aristotle. Contrary to Aristotle, Augustine proposed that arts represent creative invention, not imitation (Edwards, 2014).

A question was raised by Baumgarten at the beginning of the eighteenth century regarding appreciation of beauty (Dickie, 1997). In brief, the question was about the ability of individuals to appreciate beauty when experiencing the artwork. In fact, this was an experiential aspect which

led the philosophers to develop a new aesthetic theory. Actually, he coined the term “aesthetics,” by which the philosophy of beauty is known. This new philosophical discipline took the place of older theories of beauty. Baumgarten derived the word aesthetics out of the Greek *aisthanomai*. He considered this term to be equivalent to *senito* (a Latin word). He supposed to refer to the science of sensory cognition (Fenves, 2002) which means that aesthetics is referred to bodily or external senses in comparison to the inner sense of consciousness. For clarifying the concept of the sense of consciousness Tannenbaum (2001) argued that:

The sense of consciousness provides information about the brain and thus about the organism and its environment. It senses other senses and processes in the brain, selecting and relating components into a form that "makes sense"-where making sense is defined as being useful to the organism in its adaptation to the environment (Tannenbaum, 2001, p. 377).

Based on the above argument, it is understood that sensation is a basic part of aesthetic experiences. Nevertheless, in the early eighteenth century, Ashley-Cooper (as cited in Paulson, 2019) asserted that aesthetics appeared without conscious thought and is not affected by senses. Also, Addison (as cited in Saccamano, 1991) pointed out that pleasant astonishment is the thing that leads individuals to gain pleasure.

In the 18th century, Burke (1757/1844) investigated how to appreciate a landscape and proposed aesthetic ideals as: the beautiful and the sublime. The basic meaning of the word “sublime” is “lofty” or “tending to inspire awe usually because of elevated quality (as of beauty, nobility, or grandeur) or transcendent excellence (Merriam-Webster, (n.d.)). For Burke, a sublime experience is indeed an aesthetic experience that makes the perceiver feel insignificant. He had

picked up on a sector of human experience that, up to then, had been totally ignored. One of his key examples was storms, the vast dark skies oppressive, the wind is horribly powerful, large trees are overturned, we feel we are nothing in the face of the violence of nature (Burke & Langford, 1997).

Hume (1757/2001) followed Burke's aesthetic philosophy. Likewise, he tried to clarify the aesthetic concepts clearly but empirically. He noted that aesthetic judgment is based on feelings, not thought. Notably, he believed that beauty exists in the mind of the perceiver rather than in the object of appreciation itself; therefore, aesthetic experience is purely subjective (Gracyk, 2016).

After the description of the beautiful and the sublime by Burke, Gilpin (1794) later added a third category, the picturesque. The picturesque is an aesthetic quality that is pleasant for its quaint and comforting irregularity, such as the rolling hills of the countryside or a charming peasant's cottage. Following Gilpin, Price (1810) was another philosopher who had dealt with the picturesque. He made an argument about this specific aesthetic quality that is different from beautiful and sublime. He asserted that this quality could not be categorized as beautiful ever since the pleasure of experiencing picturesque. Indeed, the object of appreciation in the picturesque experience tends to be complex, irregular, vivid, energetic enough to be considered as 'picture-like'.

In the late eighteenth century, Kant, as a philosopher with his ideas on aesthetics had made a huge contribution to the knowledge on aesthetics by writing his conceptualizations about aesthetics in a book titled *Critique of the Power of Judgment* (Kant, 1892/2000). So, it appeared that although the main notion of the book is aesthetics, he had introduced the book's title as the

power of judgment, neither as aesthetics, nor philosophy of beauty, or even other similar words related to beauty. Therefore, he had emphasized “judgment”. The central point in Kant’s account is the concept of “judgment of taste”. So, he did not focus on the characteristics of specific objects that we might find beautiful, rather, on “aesthetic judgment” of those values. Notably, the judgment of taste and aesthetic judgment are the same in connotation (Longuenesse, 2003). Kant defined aesthetic judgment as the judgment of aesthetic values based on an individual’s feeling of pleasure or displeasure, which will lead the individual to distinguish between beauty and non-beauty (Kant, 1790/2007).

Kant believed that the judgment of taste is distinguished from other kinds of judgments by two fundamental characteristics: 1) subjectivity 2) universality. Subjectivity is the first fundamental feature of the judgment of taste. It specifies that judgment of taste is a subjective judgment based on a feeling of pleasure or displeasure (Cannon, 2008). Kant (1790/2007) highlighted that in the feeling of pleasure or displeasure the perceiver (the subject) feels how she/he is affected by the object of appreciation. For example, a specific person will experience either art or nature. Then, based on her/ his feelings, she/ he will judge whether that artistic object or natural landscape is beautiful or ugly. Thereby, since her/ his aesthetic judgment is based on personal feelings, which may be different from one person to another, this judgment is counted as subjective.

Kant believed the nature of pleasure in beauty is the harmonious free play of two faculties, namely, cognitive as well as imagination and understanding. Pleasure in the beautiful involves individual’s cognitive faculties which individuals make use of, in understanding the world. He believed pleasure in beauty is not mere sensation-based pleasure; indeed, it is created by the

perceptual representation of the object of appreciation. In this way, Kant attempted to analyse the aesthetic experience. He asserted that through a lively imagination and understanding of an aesthetic object, a human could appreciate that object. According to him, aesthetic experience is gained from an interior and uncontrolled mind, and this cognitive faculty of mind enables humans to appreciate an aesthetic object.

In addition to the free play of the abovementioned faculties, “disinterestedness” is another characteristic of the nature of pleasure in beauty. Indeed, Kant’s theory philosophically supported the Romanticist motto of “arts for art's sake”. Specifically, Kant’s idea of disinterestedness suggested that one takes pleasure in something because it is beautiful rather than judging it beautiful because it is pleasurable. More specifically, this kind of pleasure is free of desire, which means that not only the pleasure in beauty is not based on desire, but also, it will not produce any desire by itself (Zangwill, 2019). For example, pleasure in morally good values is an interested-pleasure as it may create desire.

As mentioned above, the second fundamental characteristics of Kant’s judgment of taste is universality. He proposed that the judgment of beauty is subjective yet with universal validity (Kant, 1892/2000). This means that individuals may tend to think other people should make the same aesthetic judgment. The reason is that, according to him, the individuals tend to think that beauty is a property of the object of appreciation, and if they perceive an object with aesthetic properties as beautiful, everyone else will perceive it the same. “Normativity” explains this attitude. Indeed, normativity explains that individuals consider it as a norm that others should perceive an aesthetic object in the same as they have perceived it. Implicitly, the norm in this sense refers to somehow a standard for making an aesthetic judgment. Precisely, in the aesthetic

experience of a specific object, a person may judge that the object of appreciation is beautiful, thereby she/ he infers that it is beautiful for everyone (Chignell, 2007) and anyone with an opposite aesthetic judgment is judging incorrectly.

In conclusion to Kant's theory of aesthetics, one can sum up that, Kant asserted that aesthetic concepts are fundamentally subjective; however, these concepts contain a kind of objectivity, as well. The subjectivity of aesthetic concepts means that these concepts originated from personal feelings of pleasure and displeasure. In the same way, the objectivity of aesthetic concepts means that the feelings of pleasure and pleasure aroused from experiencing a specific object, are universal responses.

Ignited by Kant's notion of the judgment of taste, it led to a heated argument whether aesthetics is objective or subjective. Compared with Burke and Hume's perspective on the objectivity of perception of aesthetic concepts, Kant (1790/2007) insisted that aesthetic objects are judged subjectively, that is an individual judges aesthetics based on his/her own background. Beardsley (1958) argued that the aesthetic value of an object of appreciation is bounded to its own objective aesthetic qualities and not to the perceiver's feelings or emotional reactions. Beardsley's book titled *Aesthetics* is considered to be the first treatise on the critical and systematic philosophy of art (Van Etteger, Thompson, & Vicenzotti, 2016). According to Beardsley's theory, the function of art is to create an aesthetic experience (Beardsley, 1958). Therefore, he moved the attention back to the objectivity of aesthetic experiences.

In the twentieth century, aesthetics was developed mostly based on subjective perspectives (Dickie, 1997). John Dewey (1934) in "Art as Experience" introduced a new concept for everyday

aesthetic experience. He highlighted that every experience has aesthetic quality. Indeed, Dewey's point of view was dissimilar from Kant's cognitive inquiry. More precisely, Kant considered aesthetic experience as the pure experience of fine art or nature and Dewey considered the differentiation between the experience of "fine art and nature" as aesthetic experience and neglecting "everyday aesthetic experience" as an artificial differentiation (Gauss, 1960). Thereby, a new stream of knowledge emerged when philosophers noticed that compared to fine arts, everyday aesthetic experience is more notable in forming an individual's identity and the experience-based viewpoint of the world (Duncum, 1999). Significantly, in the experience of art, the perceiver is considered to act as a spectator, but in everyday aesthetic experience the perceiver is actively involved in this dynamic and diverse experience, and this experience will lead her/ him to specific action like purchasing a product (Saito, 2001).

Besides, Irvin (2008) investigated the scope of everyday aesthetic experiences. She noted that although many everyday experiences are characterized by being simple, with limited awareness, and they may lack unity; these experiences can be full of aesthetics. With limited awareness, she meant those experiences that we may not be fully conscious of. She believed everyday aesthetic experiences could create greater satisfaction in the lives of individuals. More specifically, she gave some everyday aesthetic experiences as examples, such as drinking tea out of a large mug and holding it tightly with both hands to warm one's palms as one example or while working looking out the window next to the desk, watching the ducks swimming in the nearby lake, as another example. Given these points, she highlighted that the scope of everyday aesthetic experiences might be widely ranging in everyday life.

Agreeing with Irvin, some other scholars highlighted the ordinary and not imaginative characteristics for everyday aesthetic experiences (Haapala, 2005; Melchionne, 2013; Saito, 2001). Likewise, Naukkarinen (2017) characterized everyday aesthetic experiences as normal, ordinary and even trivial. He exemplified that wearing a business suit is an everyday aesthetic experience. But the noticeable aspect of his study was that he highlighted everyday aesthetic behaviour. For example, daily social interaction with other people is one of the most important areas in everyday aesthetic experiences. In contrary to the underpinning notion of ordinariness and everydayness of everyday aesthetic experience, some other scholars emphasized on extraordinariness of aesthetic experiences in everyday life. For example, Leddy in congruence with Dewey's tradition of everyday aesthetics highlighted that there are different levels of the extraordinariness of everyday aesthetic experiences (Leddy, 2012). To put it more succinctly, he asserted that driving or cooking, for example, are everyday experiences and there are some moments during these everyday experiences that can be extraordinary and aesthetically rewarding; similar to moments of experiencing fine arts.

2.1.2 Typology of Aesthetic Experiences

The first objective of the study is to identify and describe the essence of different types of tourism aesthetic experiences. We identified a bias in extant tourism literature, that is many studies in tourism and hospitality interchangeably use the beautiful for visual aesthetics without delving into the aesthetics literature. It would improve the literature to make a distinction between typical ideals of experiencing aesthetics in philosophy that is the beautiful, the sublime, and the picturesque.

Apart from typical ideals of aesthetics in philosophy, trying to understand what it is like to experience a destination aesthetically, in this study we adopted “phenomenological attitude” and we practiced the phenomenological principle of opening up and keeping ourselves open to all possibilities (Gadamer, 1975). Practicing this attitude helps researchers to be open to new understandings (Finlay, 2014). Van Manen (1944) conceptualized phenomenological attitude as gaining a sense of practical wisdom which comes from having real life experience and working and living with the subjects who are involved in the phenomenon of interest. Thereby, to truly question the essence of tourism aesthetic experiences is to interrogate those experiences from the heart of our life experiences.

Based on the above, having close contact and dialogue with many tourists during ten years’ job experience made the first author to be open to new understandings of all possibilities of aesthetic experiences in tourism. That is, considering tourism aesthetic experiences, tourists feel aesthetically pleasant moments in many places in destinations. However, encountering the ugliness is an inevitable part of tourists’ experiences which make them feel displeasure. In addition, in some occurrences, tourists appreciate the ugly or de-value the beauty. These experiences occur at the borderline of aesthetically pleasant and unpleasant experiences. The former occurs without a pure aesthetic pleasure and the latter without a pure aesthetic displeasure.

Continuing from the above, we came up with a new understanding of aesthetic experiences. That is, studying tourism aesthetic experiences cannot be biased unless we explore all different types of encountering the beauty and ugliness in a tourism destination. So, we presented the new understanding of all possibilities of the aesthetic experiences in the form of typology of tourism aesthetic experiences that is the beautiful, the sublime, the picturesque, the beaugly, the ugbeaful,

and the ugly. This conceptualization, helped us to undertake a holistic, nuanced examination of tourists' aesthetic experience.

2.1.2.1 Aesthetically Pleasant Experiences

Aesthetics is not limited to the questions of the beautiful but includes the ideals of the sublime and the picturesque. These theoretical developments coincided with the emergence of environmental aesthetics to address the inadequacies of classic aesthetics and to acknowledge that natural and human environments can also deliver aesthetic experiences (Berleant, 2018). On the other hand, we cannot overlook unpleasant aesthetic experiences such as the ugly or any other kinds of aesthetic pleasant or unpleasant experiences, if any. In the following, we will elaborate on the discrepancies among different aesthetic experiences.

2.1.2.1.1 The Beautiful and the Sublime

The ideals of beautiful and sublime are two aesthetic dimensions that were emphasized in the philosophy of aesthetics. Chiefly, to answer the question of “what is beauty?”, one should refer to Kant’s perspectives on aesthetics which is associated with the form of the object of appreciation. Indeed, the beautiful is determined by feelings of pleasure, and the sublime is determined by more powerful feelings of terror or pain (Trott, 2017).

Burke defined the sublime as "Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling” (Burke, as cited in Maltby, 1996, p. 269).

Burke (1757/1844), moreover, tried to explain the feelings of sublimity physiologically and he claimed that human's mind is both the location and the 'efficient cause' of the feelings of sublimity. He explained that an object of great dimensions evokes the sublime experience, since when an individual looks at the object, it will cause a physiological impact on her/ his eye and nervous system. He highlighted that in the sublime experience, the perceiver's visual system would physiologically get near to the nature of what causes pain (Burke, as cited in Vermeir, 2012). Furthermore, he asserted that in the experience of the sublime there is a hint of negative pleasure.

Altogether, Kant, conceptualized the sublime in both natural and artificial settings, similar to Burk's examples, by aesthetically appreciating the objects of considerably great size and great power. Kant's sublime has an overlap with, and at the same time a distinction to Burk's sublime. The similarity is in that as similar to Burk's theory of the sublime, which is counted as the dynamic sublime, the object of appreciation is physically more powerful than the appreciator, and it has the possibility to harm the appreciator's well-being physically, therefore, the feeling of the dynamic sublime is aroused out of the individual's desire to live. Kant contemplated the sublime as mathematically or dynamically massive objects, that is, the objects with overwhelmingly great size. Whereas, the mathematical sublime has something with the subject's cognition, that is, these kinds of objects are of such an absolute size that individuals are not sensibly able to comprehend that gigantic object into one single intuition. In other words, the object will be separated into different parts and perceived as separated units.

Therefore, the differences between beautiful and the sublime can be summarized in the way that objects that are experienced as beautiful tend to be small and smooth, but subtly varied,

delicate, and fair in colour, while those experienced as the sublime, by contrast, are powerful, vast, intense, and terrifying (Conron, 2010).

2.1.2.1.2 The picturesque

The idea of picturesque evolved as the 18th century philosophers brought the appreciation of nature to an idealized form (Todd, 2009). Before this notion evolved, a landscape was judged as beautiful even if it creates the perception of being placed on a postcard. Thereby, Gilpin (1794) created the concept of picturesque as a new concept distinct from the beautiful. He has proposed that the picturesque in the natural setting, is an object of appreciation which pleases the eye and is pleasant to be illustrated by painting (Gilpin, 1794).

Following the ideas of Gilpin, Price (1810) compared three aesthetic qualities -the beautiful, the sublime and the picturesque- with regard to appreciation of nature. (Price, 1810) positioned the picturesque between the serene, beautiful and the awe-inspiring sublime. Subsequently, he concluded that there are some pleasing-the-eyes objects in nature which are not judged either as the beautiful or the sublime. These kinds of objects are not smooth; therefore, they cannot be counted as beautiful, and they are not considered as sublime because they are not necessarily magnificent in size and awe-inspiring. Accordingly, such objects obtain some characteristics that made them most suitable to be painted or drawn. Therefore, the notion of picturesque in both the scholars' perspective is illustrated by being involved in a painting or drawing.

Given these points, the picturesque rejects the beautiful as too perfect and the sublime as too threatening (Knudsen et al., 2015). Unlike beauty, the picturesque is characterized by

irregularity, roughness, variation yet, unlike the sublime, the experience of the picturesque removes an observer from the landscape so that it is experienced as a scene (Townsend, 1997). Knudsen et al. (2015) note that the picturesque is almost entirely visual, including what should be seen and eliminating the elements that do not fit the scene. The picturesque can be experienced when admiring vistas that have been specifically designed to deliver the sense of visual pleasure such as a brightly lit city skyline.

2.1.2.2 Aesthetically Unpleasant Experiences

2.1.2.2.1 The ugly

Several scholars believe that Kant's aesthetic theory cannot include the account of ugliness (Thomson, 1992). For example, Shier (1998), claimed that in Kant's aesthetic account, all the judgments of tastes are positive, not negative. Therefore, it was not possible for Kant to take ugliness into aesthetic account. Indeed, Kant in only one passage in the Critique of Judgment has clearly mentioned ugliness without discussing it at length: "Only one kind of ugliness [Hässlichkeit] cannot be represented in a way adequate to nature" (Kant, 2000/1892, p 103). Therefore, opposed to the above-mentioned claims on Kant's ignorance of ugliness, A. Cohen (2013) highlighted that in Kant's aesthetic judgment not only the notion of ugliness is taken into account but also two kinds of ugliness are included; pure and impure ugliness (Figure 2-1).

Notably, all kinds of impure ugliness are judgments based on interested displeasure, that is displeasure arising out of the failure of the ugly object to meet our interests whether conceptually, emotionally, sensuously, or morally. It means that the object will generate a feeling of displeasure. More specifically, the four types of impure ugliness can be elaborated as bellow:

1. **Conceptual Ugliness:** When the representation of an object is against the concept that specifies how the object ought to appear. For example, someone may judge an old woman as ugly because she/ he may compare the old woman with the concept of the standards of womanhood.

2. **Emotional Ugliness:** In this case, the perception of the ugly is not based on the object itself, but on the negative feelings and emotions associated with it.

3. **Distasteful Ugliness:** Although the object may have an artistic presentation, it may be perceived as ugly. For example, someone who has a phobia for dogs may not be able to separate the artistic representation of a dog with the dog itself, so she/ he may subconsciously perceive the artistic object as ugly.

4. **Disgust Ugliness:** By contrast to distasteful ugliness, here, the ugliness of the object will generate disgust. For example, someone may consciously perceive the artistic representation of a disgusting object (e.g., evil) as ugly. Indeed, in this example, the perceiver may feel moral outrage.

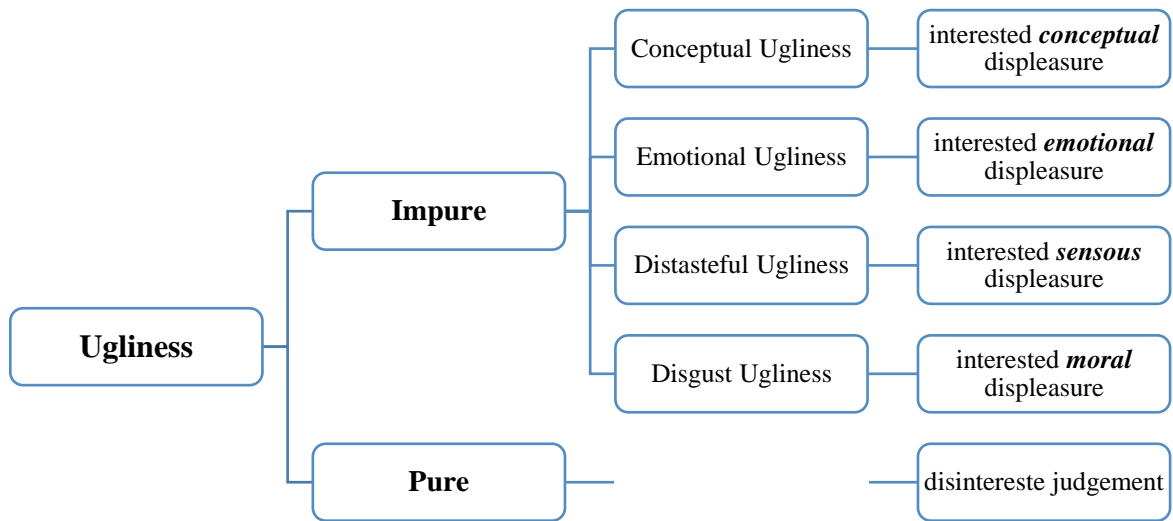


Figure 2-1 Different Kinds of Ugliness (adopted from A. Cohen, 2013)

2.1.2.3 Aesthetically Borderline Experiences

We can refer to distasteful and disgust ugliness as borderline experiences. In that, although the object is visually attractive, it may not be perceived as beautiful, rather, as ugly, which is called beaugly. An experimental study on conflict between aesthetic product design and the performance conflict showed that if the customer feels that the aesthetic features of the product impede the performance of the product she/ he may judge the product as ugly, although, it has been designed aesthetically (Hoegg, Alba, & Dahl, 2010). Likewise, Hagtvedt and Patrick (2014) found that over-beautification in designing a product may influence its functionality, negatively. In that, it may arouse a feeling of distastefulness which may cause a perception of distasteful ugliness. Likewise,

sometimes, an appalling content that is depicted in a pleasant way may elicit contradictory emotions (Leder & Nadal, 2014).

Building off the conceptualizations of the beautiful, the sublime, the picturesque, the ugly and the borderline experiences (the beaugly, and the ugbeaful), the working definitions of the three concepts are outlined in last section of this chapter in Table 2-6. The proposed study will explore these aesthetic experiences in in home environments (for residents) in comparison to destination environments (for tourists).

2.1.3 Aesthetics in Western vs Eastern philosophy

What makes an object beautiful is perhaps the most argued point in in the history of philosophy. Generally, the beautiful is conceptualized as an aesthetic experience that is sensory pleasant. Many Western philosophers believe that beauty is the result of proportion or perfection of its features. For Plato, there is an objective, perfect form of beauty, claiming that beautiful things are imitations of Beauty itself, and an artist, by recreating a beautiful object on canvas, attempts to replicate the object that is already an imitation of Beauty. Aristotle contemplated that beauty of an object is defined by its properties (e.g., size, order). Kant (1790/1987) proposed that the judgment of beauty is subjective yet universal. Specifically, his idea of disinterestedness suggests that one takes pleasure in something because it is beautiful rather than judging it beautiful because it is pleasurable.

Although universal elements of aesthetics are hard to capture with absolute certainty, it is generally believed that eastern aesthetics have been heavily influenced by Buddhist and Taoist principles (Inada, 1997) and reflect itself mainly in the traditions of India, Japan and China. The

Indian aesthetic theory emphasizes that an aesthetic experience does not identify itself with the source of pleasure, but transcends selfish attachment to an inwardly felt, subjective mental state (Marchianò, 1998). Contrary to Greek ideals of beauty, Japanese aesthetics embraces the beauty of the imperfect, impermanent and incomplete (Koren, 1994). Pohl (2009) summarizes traditional Chinese aesthetics in terms of their core traits, namely suggestiveness (a meaning transcending the given scene), vital quality (a sense of liveliness), balance between binary opposites (yin-yang thought), and naturalness combined with regularity (all rules become internalized in order to give a natural impression). The Western aesthetic tradition has heavily influenced the Eastern thought during the 20th century. Although trends of globalization have reopened debates about putting traditional Eastern aesthetics back on the agenda, modern day China is strongly conditioned by Western ideas and the struggle to translate them to the Asian context (Pohl, 2009). We believe that both, Western and Eastern schools of aesthetics, are necessary to be consulted when investigating the aesthetic experience in the proposed study.

In all, as argued in the previous section of aesthetics in philosophy, studies of aesthetics are rooted in philosophy; however, psychologists used to investigate individuals' aesthetic responses since the middle of the nineteenth century. Therefore, for achieving a comprehensive understanding of aesthetic experiences, we should consider aesthetic experiences in the context of psychology, too.

2.2 Aesthetics in Psychology

2.2.1 Empirical Aesthetics

Not only philosophy but also psychology has contributed considerably in expanding the knowledge about aesthetics. Since, all activities of the mind, including appreciating art, is a subject of psychology of humans (Arnheim, 1966), it is essential to review how psychologists have approached aesthetics to deepen our understanding of the psychology of tourist's aesthetic experiences. Since the tourist experiences, including aesthetic experiences, involve highly complex psychological processes (Larsen, 2007), we will introduce the psychology of aesthetics and then describe dominant theories in psychology explaining aesthetic appreciation.

Indeed, psychology investigates aesthetics in the empirical aesthetics field of study (Nadal & Vartanian, 2019), which is at the intersection of philosophy and empirical sciences of perception (Leder & Nadal, 2014). Particularly, empirical aesthetics is known with expressions such as experimental aesthetics, psychological aesthetics, and psycho-aesthetics (Jacobsen, 2006). More specifically, empirical aesthetics, as a branch of psychology, investigates the nature of aesthetics, aesthetic experiences and audience responses (Seeley, 2019). Indeed, specific psychological mechanisms lead human beings to “experience and appreciate a broad variety of objects and phenomena, including utensils, commodities, designs, other people, or nature, in aesthetic terms (beautiful, attractive, ugly, sublime, picturesque, and so on)” (Leder & Nadal, 2014, p. 445).

Explicitly, psychology distinguished aesthetic experience as experience with three main dimensions. 1) evaluative dimension, 2) phenomenological or affective dimension, and 3) semantic dimension (Shusterman, 1997; Bergeron & Lope, 2012). These dimensions mean that

aesthetic experience involves 1) objective evaluation of the object of appreciation, 2) subjective perception of the experience, and 3) a meaningful experience that is beyond mere sensation, respectively. Noticeably, to have an aesthetic experience does not necessarily mean to have all these three dimensions in each specific aesthetic experience (Bergeron & Lopes, 2012).

In general, psychologists disagree on the nature of aesthetic experiences. Some assert that aesthetic experience is a cognitive process, and stimuli that are familiar, prototypical, with symmetric features reflect the human mind's ability to process such information efficiently and with ease (Reber, 2012). This process, termed as processing fluency, is essentially pleasant and results in spontaneous positive affect. It is generally acknowledged that processing fluency, in fact, underlies certain aesthetic experiences, yet it cannot explain particularly intense experiences in which beauty is felt, not discerned (Armstrong & Detweiler-Bedell, 2008). Armstrong and Detweiler-Bedell (2008) suggest that mild aesthetic experiences imply fluently processed stimuli of the familiar and implicate preventive goals that maintain and protect existing knowledge. In contrast, intense aesthetic experiences encompass novel stimuli and promotional goals that expand existing knowledge base.

Not in parallel with the psychologists who believe that aesthetic experience is a mere cognitive process, other psychologists maintain that the pleasure of beauty depends on the intricate relationship between cognition and affect. For example, Skov (2019) emphasized that aesthetic judgment is acquired through the emotional impact and cognitive operation. The emotional process will implement the aesthetic judgment, and the cognitive process will lead to aesthetic judgment (Figure 2-2).

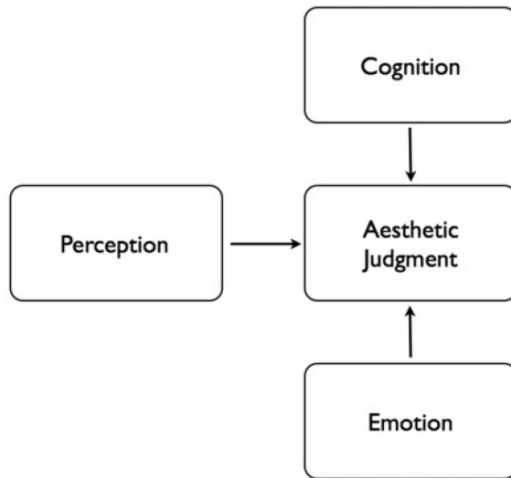


Figure 2-2 Psychological Process of Aesthetic Judgment (retrieved from Skov, 2019)

Not only the nature of aesthetic experiences was under discussion among psychologists but also the mechanisms of these experiences. Some theories attempt to explain the psychological mechanisms of aesthetic judgment. Gustav Theodor Fechner developed the original theoretical infrastructure of aesthetic psychology in 1876 (Zajonc, 1968). He introduced experimental psychology as a science, and he believed aesthetics is perceived experientially (Pelowski, Markey, Forster, Gerger, & Leder, 2017). Indeed, he proposed aesthetics “from below” which explains that aesthetic experiences should be studied based on the subjective representations of perceivers (Knoop, Wagner, Jacobsen, & Menninghaus, 2016). More specifically, he distinguished bottom-up from top-down approaches, which refer to stimulus-driven vs cognitive-driven nature of experiences, respectively (Huston, Nadal, Mora, Agnati, & Conde, 2015). Thereby, in his field study, he asked participants to reflect their aesthetic judgments on two versions of a specific artwork in a museum. Specifically, he asked participants to select the most pleasant artwork and analyse it based on some characteristics, e.g., the proportion of elements (Höge, 1997).

Although Fechner constructed original theoretical infrastructure of aesthetic psychology, some empirical studies found limitations in applying this theory. For example, Wassiliwizky, Wagner, Jacobsen, and Menninghaus (2015) demonstrated this in an experimental setting; participants were asked to rate how sad or how joyful they felt in an experimenter-selected scale after watching the sad or the joyful film clips (e.g., farewell scenarios and reunion scenarios). Further, they were asked to express their emotions verbally in a free verbal response condition. The purpose was to investigate whether the participants would use the words sad and joyful or synonyms thereof. The results showed that participants could express their emotions in experimenter-selected scale more straightforwardly in comparison to verbalizing their emotions.

Another significant contribution in aesthetic appreciation is attached to Collative-Motivational Model by Berlyne (1967). He introduced psychobiological aesthetics. His model is one of the most influential models in psychological aesthetics. It is based on two concepts 1) Hedonic tone and 2) Arousal. Hedonic tone (or hedonic response) refers to positive reinforcement or reward, and arousal refers to the features of arousal reflected by physical responses to specific arousing situations. In other words, in aesthetic appreciation, arousal derives curiosity, and also the appreciation is related to hedonic pleasure derived from art (Berlyne, 1974)

Berlyne (1967) believed that high levels and low levels of arousal is unpleasant to individuals, and they prefer a stimulus with a moderate level of arousal. He asserted that there is arousal potential in all stimuli (Berlyne, 1960, 1967), which means all stimuli have some properties that potentially can evoke arousal. Considering these kinds of properties, he emphasized more on collative properties referring to those properties that influence on arousal level via the attention process (Giacalone, Duerlund, Bøegh-Petersen, Bredie, & Frøst, 2014). In other words, collative

properties refer to the psychological function that collects the incoming perceptual inputs and compares them with existing information and then indicates the discrepancies between these two. More specifically, collative properties are exemplified as the novelty (discrepancy between the present experiencing stimuli and past experiences related to that stimuli), the complexity (discrepancy between diversity and variety of elements of stimuli and existing information), and the uncertainty (discrepancy between incompatible expectations and ambiguous and incomplete information) (Berlyne, 1967).

According to Collative-Motivational theory, the hedonic tone of each specific stimulus is contained by a curved line function of its arousal potential. It means that the potential relationship of hedonic response and arousal takes the shape of an inverted U-shape. As it is mentioned before and Figure 2-3 shows that moderate level of arousal is preferred.

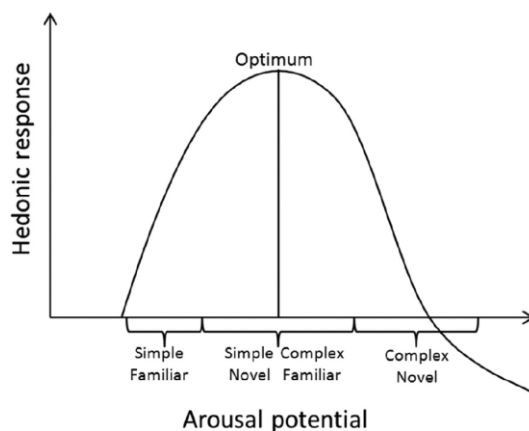


Figure 2-3 Curvilinear Relationship between Arousal Potential and Hedonic Response (adapted from Berlyne, 1970)

This model has been applied in several studies to explain psychological aesthetics. For example, it is found that the characteristics of individuals will mediate how collative properties will be perceived (Giacalone et al., 2014). Related to this notion, findings of another empirical

study shows that in perceiving complexity, as one of the collative properties explained above, individuals' differences play a significant role (Pierguidi, Spinelli, Dinnella, Prescott, & Monteleone, 2019). In that, the more familiar an individual is with the product category, the less complexity will she/he experience aesthetically. Also, applying this model, it is found that there is a positive linear relationship between arousal and aesthetic appreciation of product design.

The last model to introduce in this section is the Model of Aesthetic Experience proposed by Leder et al. (2004); updated in Leder and Nadal (2014). This model was considered as one of the most distinguished approaches to empirical aesthetics (Vartanian & Nadal, 2007). According to this visual/cognitive processing model, aesthetic experience is constituted of a series of information processing stages (Figure 2-4). Sequentially, the stages are proposed as 1) perceptual analysis, 2) implicit memory integration 3) explicit classification, 4) cognitive mastering, and 5) evaluation. At the first stage, the perceiver analyses the object of appreciation based on its visual attributes such as its shape, contrast, and symmetry. Followed by the perceptual analysis, at the second stage the perceiver processes the object of appreciation based on her/his previous experiences (Familiarity), expertise (Fluency), and the amount that the object is representative of its class (Prototypicality). Thereafter, at the third stage, the perceiver is more consciously aware than the first two stages. The processing in this stage is art-related; that is, it is related to conceptual artistic factors like the object's content and style. Subsequent to this, at the fourth stage, the perceiver creates the meaning of the aesthetic experience. Indeed, meaning creation is based on her/his interpretations, associations and current knowledge. Finally, at the last stage, aesthetic judgment and potentially aesthetic emotion will be created as the outcome of aesthetic experience.

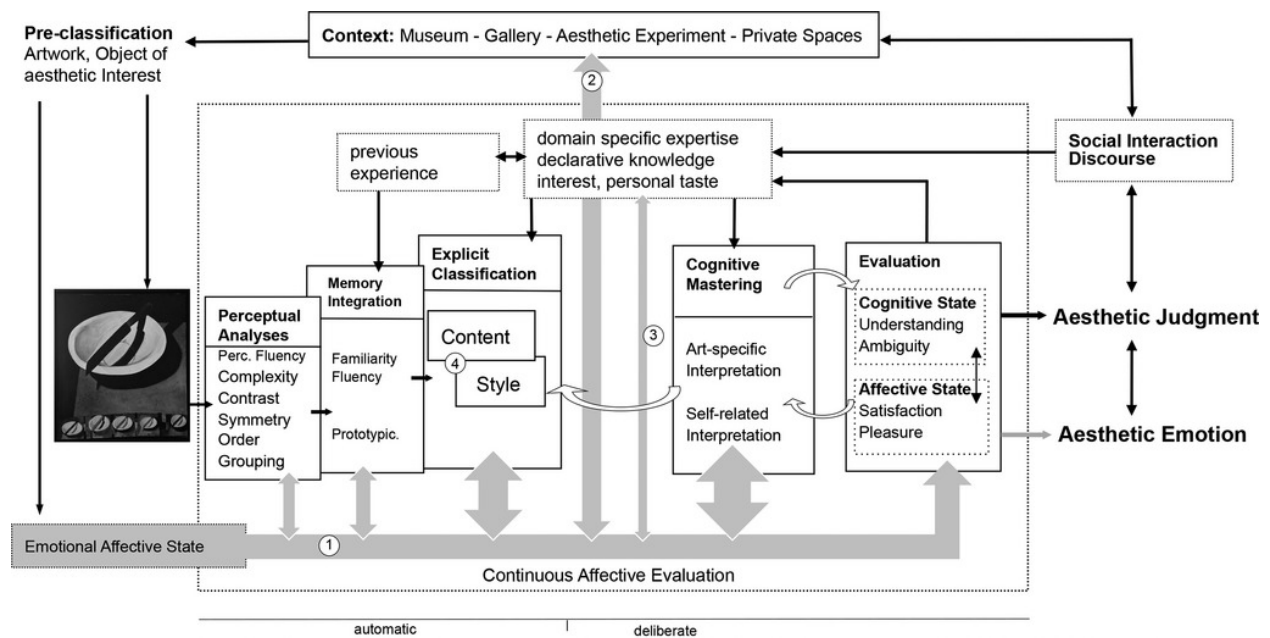


Figure 2-4 Model of Aesthetic Experiences (adapted from Leder and Nadal, 2014)

The model is rigorous in that it can be applied for both top-down and bottom-up studies. To emphasize again, the former refers to a mechanism-based evaluation of the processing of art and the latter refers to investigating self-reflective evaluations of the perceivers (Vartanian & Nadal, 2007). Accordingly, the model is applied in various fields of study outside art, such as everyday aesthetics, object designing, dance, music and even food (Leder, 2013).

2.2.2 Aesthetics in Environmental Psychology

Along with empirical aesthetic psychologists, environmental psychologists, also, claim that natural landscapes and human environments cannot be separated from the viewer, and thus such experiences deserve unique scholarly attention (Hepburn, 1966). Today, environmental psychologists are mainly concerned with what drives aesthetic preferences, assuming that

preference, liking, and beauty are interlinked (Reber, Schwarz, & Winkielman, 2004). Common findings are, the extent to which an environment conveys a sense of complexity, mystery, coherence, and flexibility (Kaplan, 1987), naturalness (Scott, 2002), openness (Coeterier, 1996), diversity (Arriaza, Canas-Ortega, Canas- Madueno, & Ruiz-Aviles, 2004), and presence of vegetation (Rogge, Nevens, & Gulinick, 2007). It is also an important finding that one's familiarity and past experience with the landscape impact on her/his preferences (DeLucio & Mugica, 1994) and that the preferences vary among user groups (Van den Berg et al., 1998). Unsatisfied with the above finding, although valuable, does not offer a glimpse into how beauty is actually experienced. A few psychologists thus call for phenomenological investigations of individuals' subjective experiences of environments (Ohta, 2001).

In sum, psychology provides valuable insights into the process of aesthetic experience, yet today, it is unable to answer the question of how aesthetics is actually experienced. On the other hand, not only psychologists, but also neurobiologists seek to understand the underpinning processes in aesthetic experience. Chatterjee (2011) and Nadal and Pearce (2011) shared the viewpoint that these two groups of specialists have contributed in expanding the knowledge about the function and biology of the human mind in appreciating the aesthetic values. The next section will introduce the fundamental research stream in Neuro-aesthetics discourse.

2.3 Neuro-aesthetics

For studying aesthetic experiences, it is helpful to know the functions of the human brain in aesthetic appreciation. Neuroscientists have recently begun to focus on aesthetic experience as the

response of the human brain to aesthetics. The term Neuro-aesthetics was coined by Zeki (1999), and it is defined as a field of research aimed to study the neural layers of human aesthetic appreciation (Pearce et al., 2016). On the one hand, according to (Pelowski et al., 2017) aesthetic appreciation is experiential. However, Cinzia and Vittorio (2009) highlight the fact that based on the heterogeneous results of several neuro-aesthetic studies, it shows that in defining the aesthetic experience there is no clear consensus among neuroscientists. These authors identified aesthetic experience as a process containing several levels. According to them, this process is based on some specific responses in the perceiver's brain. As they specified, the responses of visceromotor and somatomotor, the regions in the brain that provide cortical control of the body's internal milieu and processes somatic sensations, that make aesthetic experiences.

The very first study in the neuro-aesthetic field was published by Hansen, Brammer, and Calvert (2000). They tried to identify whether there are any neural processes associated with both brain activations and visual preference judgments. They found that, when the individuals judge an object either positively, negatively or neutrally there is an association between this kind of judgments on one hand and on the other hand, there are some specific changes in activation of visual cortex and some distinct networks of brain areas in frontal and limbic areas.

In follow-up attempts, neuroscience scholars found that, for example, while looking at paintings, some specific regions of the brain are correlated with judgment preferences (Vartanian & Goel, 2004). Also, Kawabata and Zeki (2004) asked their participants to classify some different types of paintings into three categories as beautiful, neutral, or ugly. At the next phase, they scanned the brain of those participants, showing them the same paintings again. According to their findings, perceiving an object as beautiful is associated with a discrete specialized visual area of

the brain. The same is true for the perception of the ugly and the neutral. For example, mapping the brain showed that when an individual perceives something as beautiful, the prefrontal area of the brain is activated (Cela-Conde et al., 2004). The prefrontal area of the brain is a region that is involved in executive functions such as planning cognitive behaviour and decision making with respect to differentiating among conflicting thoughts.

Moreover, considering human's neural correlates there are some features that influence the aesthetic judgment. Notably, neural correlates are identified as the neural basis of a specific experience (Abend, 2017). In other words, neural correlates refer to those brain activities that are necessary to create a specific experience. The above-mentioned features could be both related to the object of appreciation or to the perceiver. For example, the geometrical shapes of the object could be among those features. As a matter of fact, Jacobsen, Schubotz, Höfel, and Cramon (2006) found that the human brain is influenced by symmetry and level of complexity of an object of appreciation in making aesthetic judgments. Specifically, with complexity, they meant the number of elements in the 220 that prepared black and white patterns as the material of the study. That is, more elements would have made a pattern more complex.

Likewise, the gender of the perceiver influences aesthetic judgment. Studying the neural system of humans showed that there are gender differences in aesthetic judgment. For example, women's brain appreciates the beautiful versus the ugly bilaterally while men's brain appreciates it by the right hemisphere, which shows that the strategies of processing beauty might be different based on the gender of the perceiver (Cela-Conde et al., 2009).

Also, aesthetic experiences may be biased by cultural factors. For example, functional magnetic resonance imaging (fMRI) of Western and Chinese participants' brains supports that there is a cultural bias in aesthetic appreciation (Yang et al., 2019). In this study, two groups of 16 Western and 15 Chinese participants were exposed to artistic expressions from their own cultural systems. The results of fMRI demonstrated that cultural background leads the participants' brain to show stronger activation to paintings from their own culture (Yang et al., 2019). However, when they were asked to express their aesthetic judgment, contrary to the western participant, Chinese participants did not show an overall more positive aesthetic judgment with the paintings of their own culture. Therefore, according to this study although the human brain will get more activated in perceiving aesthetic representations of their own culture, it does not necessarily mean that, behaviourally, people from different cultures will appreciate those aesthetic representations more positively. The stronger activation of brain could be associated with processing fluency. In that, the paintings from the participant's own culture are more easily processed because they are more familiar with these types of paintings.

2.4 Aesthetics in Consumer Research

Consumer aesthetics is the subfield of consumer research (Makino, 2018). Holbrook (1987) defined consumer research as research with several interconnected key points. He believed 1) consumer research is the study of consumer behaviour; 2) this behaviour involves consumption; 3) consumption means acquiring, using, and disposing of products; 4) products are not only goods but also a wide range of services, events, ideas, or any other entities that could be consumed and create value for the consumer; 5) value is created when the consumer experiences that she/he has achieved a goal, her/his need has been fulfilled, or she/he is satisfied; 6) the consumption is

accomplished by the mentioned achievement, fulfilment, or satisfaction; 7) the fundamental subject for consumer research is the process of consumption (considering the possibility of the fact that the process would be accomplished or thwarted). Consumer research can help to develop our understanding of consumer aesthetics. Consumer aesthetics is broadly defined as “the study of the buyer's cognitive, affective, and behavioural responses to media, entertainment, and the arts” which will result in aesthetic experience (Holbrook, 1980, p. 104).

Although aesthetic experience is referred to the way of perception of the arts (literature, music, visual art, and film), Schindler et al. (2017) noted that aesthetic experiences may go beyond the arts. In a strict sense, they elicit emotional responses like the aesthetic experience of nature (e.g., landscapes, plants, or animals), physical attractiveness, design, or consumer products. Aesthetic consumption is also related to the idea of experience economy as these experiences are timeless, and humans have always lived in an experience economy (Askegaard, 2010). The nature of consumption experience has evolved over time (Kirillova, Lehto, & Cai, 2017). Increasingly, researchers concurred that the consumption of aesthetic experiences could contribute to a better understanding of the experience economy. Regarding experience economy, Pine and Gilmore (2011) pointed out that when considering product and service quality, high level of quality could no longer be used to differentiate choices for consumers. They proposed that apart from products and services, “experiences” are new economic offerings and consumers are in se of a sense of beauty, appreciation and wonder in their experiences (Pine, Pine, & Gilmore, 1999). Indeed, the consumption of experiences transcends the mere consumption of products and services. Therefore, aesthetics has opened up another facet to the consumer experience.

2.4.1 The Concept of Experience

Holbrook and Hirschman (1982) entered the concept of “experience” in the field of consumption and marketing. This concept has become a key factor in exploring and understanding consumer behaviour (Addis & Holbrook, 2001) and a fundamental premise for economy (Pine, 1999) and marketing (Schmitt, 1999). However, there are divergent conceptualizations of the phenomenon of experience and experiencing (Gnoth & Deans, 2003; Godovykh & Tasci, 2020). This section first will provide a synopsis of what the word “experience” means in philosophy. Then, the Tourist Experience Model (Gnoth & Deans, 2003) is presented.

For philosophy, experience is defined as an occurrence that creates a Dasein (i.e., being there) of Being-in-the-world (Heidegger 1962). The concept of Dasein refers to the form of existence –e.g., mood and physiological, physical and social context (Gnoth & Deans, 2003). So, it is a form of being that as a human being is aware of what is occurring. Gnoth and Deans (2003) considered tourists’ Dasein -i.e., tourists’ being/existence - at the destination from a wider point of view, that is sociological, structuralism, philosophical, and existential point of view. They believed the type of activities that tourists get involved in a destination is influenced by tourists’ being/existence. So, they conceptualized tourism experience, from a holistic view, as a liminal, complex occurrence and as a special form of being/existence in the occasion of Being-at-the-destination (Gnoth & Deans, 2003). Liminal in this sense refers to transitional nature of experience. This concept is related to the notion of existentially experiencing a destination. The latter means a process of becoming, which is a form of being/existence that emerges when an experiencer lives through encountering an occurrence (Gnoth & Matteucci, 2014).

Exploring the studies which have defined the concept of experience we came up with different thoughts. Among those scholars that defined the experience generally, Caru and Cova (2007) asserted that experiences are subjective occurrences. According to them, individuals go through these subjective occurrences by proceeding along a process of being immersed in an experiential context. Also, Meyer and Schwager (2007) defined the experience as subjective responses of individuals to any direct/indirect contact with a firm. Similarly, Prahalad and Ramaswamy (2004) defined the experience as a subjective occurrence in which individuals have interactions and active dialogues with the company. Although these definitions made it doable to explore the concept of experience in different contexts, those explorations were not specific enough to shed light on various aspects of experience. The reason is that in the general definitions of the experience, any components of the experience were not clarified.

Among those scholars that defined experience more specifically, again, one can refer to Holbrook and Hirschman (1982). They were one of the pioneers who have conceptualized the concept of customer experience. They declared that customer experience is “a steady flow of fantasies, feelings, and fun” (p. 132). They focused on the fantasy, emotive, and sensory aspects of consumption and highlighted the hedonic nature of consumer experiences. Also, Pine and Gilmore (1999) conceptualized customer experience as some “events that engage an individual in a personal way” (p.12). They asserted that individuals become involved with the earlier mentioned events in terms of cognitive, physical, affective, and spiritual engagements. Accordingly, the internal responses resulting from this kind of engagement emanate an experience. They, also, highlighted that customer experience is subjective in its own nature. Pine and Gilmore’s

conceptualization is more holistic than that of Holbrook and Hirschman, in that the former provided specific components of experience within the experience economy paradigm.

Further, some scholars believe that what tourists experience is necessarily a reduction of the reality within which the experience occurs (Gnoth & Deans, 2003). Also, they suggest tourists' perception of an object of experience may/may not be an actual part of the object. Thereby the perception is intertwined with the interpretation of tourists which is driven motivations and values. The motivations and values are either personally informed or socially and culturally formed (Gnoth & Deans, 2003). In the following sub-section Gnoth and Deans' Tourist Experience Model is presented.

2.4.1.1 Tourist Experience Model

Tourist Experience Model theoretically is developed by integrating different views of the tourist, of consciousness and activities (Gnoth & Deans, 2003). This model had two axes; 1) Consciousness which consists of two dimensions of Role-Authenticity and Existential-Authenticity, and 2) Activity which consists of two types of Reaction and Exploration activities.

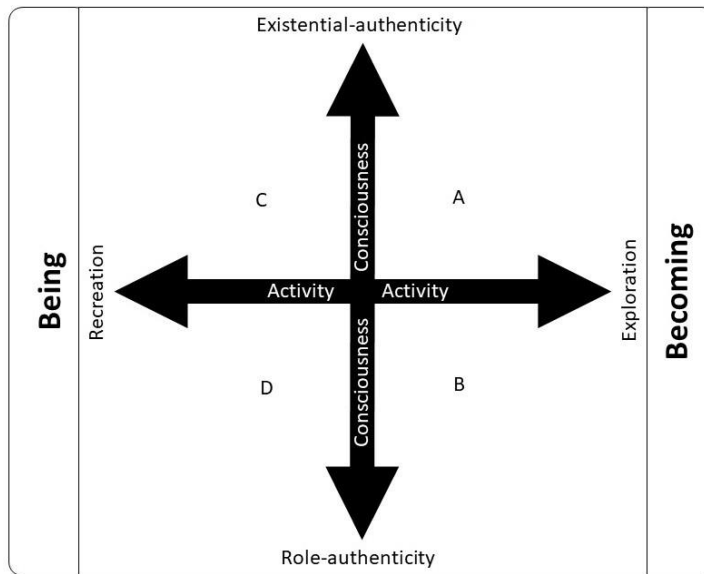


Figure 2-5 Tourist Experience Model adapted from Gnoth and Deans (2003)

Consciousness refers to a state that a destination appears to tourists (Gnoth & Deans, 2003). In the model, the consciousness-axis has two dimensions related to authenticity. One end designates the dimension of Role-Authenticity and the other one designates the dimension of Existential-Authenticity. Role-Authenticity is relevant to the socially constructed world view. The socially constructed world view explains the mode of thinking about reality (Sire, 2014) which is created based on the knowledge that is developed by virtue of social interactions in a society (Amineh & Asl, 2015). This kind of word view will form specific ideas about the notion of authenticity in a person. The person’s “authenticity is reflected in socially accepted role-performances” (Gnoth & Deans, 2003, p. 4). Accordingly, the role-performance in tourism context denotes the roles that tourists play in a destination. Therefore, the consciousness in the dimension of Role-Authenticity, indicate a state that a destination appears to a tourist and the extent to which the tourist conforms to the role-expectations. A person is considered to get conformed to a social role when in a certain

social situation, she/he adopts certain beliefs and behaviours as expected by society (Eagly & Wood, 2012). Thereby, in the model a person who practiced more to be role-conformed will be considered as more role-authentic one (Gnoth & Deans, 2003).

As it is earlier mentioned, the other dimension of consciousness-axis is Existential-authenticity. This dimension is related to Human Being. In this sense existentialism allude to the state of finding ourselves as human beings. In such occasion, we get close to our existential being by separating ourselves from socially induced values, habits, and stereotypes (Gnoth & Deans, 2003). Accordingly, the state of mind in such occasion is similar to flow and peak experiences.

The Second axis which is activity-axis is made up of two types of activities that generally tourists get engaged in. This axis is conceptualized based on tourists' motivations which are either recreational or exploratory (Gnoth & Deans, 2003). Accordingly, recreational activities are those that a person is familiar with due to repeating, being trained, or becoming a habit such as keeping staying in five-star hotels in different destinations. So recreational activities do not seem quite new and different to tourists and those are not transformational. On the other hand, exploratory activities are those that satisfy tourists' need for seeking novelty. This will let them to learn something new, thereby it is transformational.

The above discussed Tourism Experience Model is focused on tourists' minds and their role during tourism activities. The model tries to explain "how the mind becomes aware of its own awareness" (Gnoth & Matteucci, 2014, p. 5). However, the current study oriented is differently. Specifically, in this study we believe that from aesthetic lens a tourism destination appears to the consciousness of tourists in several different types -i.e., aesthetically pleasant, unpleasant and

borderline. Notably, this study (in the first phase) focuses on “what is it like to experience aesthetically pleasant, unpleasant and borderline moments?”. Therefore, “how the destination’s qualities appear to tourists’ minds and how their mind becomes aware of pleasure or displeasure that they might feel” is beyond the scope of the current research.

The above discussed Tourism Experience Model will be beneficial in opening up new stream of thoughts in understanding characteristics of tourists in seeking certain aesthetic experiences or appreciation or devaluating certain aesthetic features. Also, it may help to better understand the concept of aesthetic distance. The idea of aesthetic distance represents how much tourists perceive differences of destination properties in comparison to their place of living, in terms of aesthetic features. The model may help to categories tourists based on their tendency to take certain roles (authentic vs existentialistic) during tourism activities (recreation vs exploration) and compare them to understand what make an aesthetic distance.

2.4.2 Aesthetic Consumption

Aesthetic experience is the focal point in aesthetic consumption. In that, the behaviour of consuming aesthetic products should be investigated in the context of the consumer’s experience (Holbrook & Hirschman, 1982). Focusing on aesthetic consumption, Holbrook is known to be a consumer researcher having made a huge contribution to the understanding of aesthetic consumption. He started by highlighting the fact that there is a lack of theoretical framework in analysing aesthetic consumption (Holbrook, 1980). This work triggered further studies on this field. Indeed, in the consumer research literature, aesthetic consumption and hedonic consumption

were used synonymously (Charters, 2006). Hirschman & Holbrook elaborated that hedonic consumption is defined as consumer behaviour that is constructed by “multisensory experience, fantasy imagery and emotive response” (Hirschman & Holbrook, 1982, pp. 99-100). Although this definition is similar to the “aesthetic experience” concept, these two are not the same. Hedonic consumption is based on getting pleasure (Holbrook & Hirschman, 1982); however, aesthetic experience is based on the appreciation of beauty (Holbrook, 1999). Charters (2006) concluded that hedonic experience includes aesthetic experience as well as non-aesthetic experience.

In the literature, there is a featured study about aesthetic consumption. In this study Holbrook and Zirlin (1985) found that there is a distinction between aesthetic object and aesthetic appreciation. They posited that aesthetic appreciation constitutes a range of simple to profound aesthetic response. This work is distinguished from the conventional philosophical approach in that Holbrook and Zirlin (1985) noted aesthetic appreciation is not just limited to artworks.

Moreover, another study that has enriched the literature by expanding knowledge about aesthetic consumption is conducted by Wallendorf, Zinkhan, and Zinkhan (1981). They found that according to a theoretical relationship between the complexity of an object of appreciation and the degree of aesthetic response, a certain level of cognitive complexity in an object of appreciation may provide consumers with forming a higher level of preference for that aesthetic object. Specifically, cognitive complexity is defined as “the number and sophistication or cognitive structures that an individual possesses” (Scott, as cited in Wallendorf, Zinkhan, and Zinkhan, 1981, p. 53). As highlighted above, a certain level of complexity refers to the fact that overwhelming complexity may push aesthetic appreciation to the adverse point (Huber & Holbrook, 1980).

It is worth observing that, some studies noted aesthetics are important in consumption experience in terms of the dominance of appreciation of the product, not for its utilitarian value. Holbrook and Hirschman (1982) elaborated that the criteria for distinguishing whether consumption is successful or not entirely depends on the aesthetic appreciation of the product for its own sake, not on its utilitarian function. These authors believe that product appreciation is aesthetic in nature. In fact, utilitarian and aesthetic aspects of products determine the general aspect of consumption experience (Ahtola, 1985). So, when the customers perceive a product aesthetically, this perception makes them perceive it to be more functional as well (Tractinsky et al., 2000). For example, in consumption of hedonic foods, which are consumed for the hedonic experience itself, a halo effect will cause a carryover of an aesthetic colour lightness to the perception of its utilitarian purposes (i.e., healthy food concerns). This means, light-coloured hedonic foods are consumed more quantitatively compared to the dark-coloured ones. However, preference for light colour will decrease when it comes to healthy foods. Likewise, another study showed that product's aesthetics contribute to consumer's inference with functional attribute of products and aesthetics can outweigh functionality (Crolic, Zheng, Hoegg, & Alba, 2019).

To sum up, a review of the aesthetic consumption literature shows that in marketing academia there is a lack of coherence in terms of consumers' aesthetic experiences (Charters (2006). Charters established his review based on the parameter that aesthetics is conceptualized in experiencing the object of appreciation. He continued that the object of appreciation has either an element of beauty or a feature that is emotionally and/or spiritually moving for consumers. When a consumer consumes and appreciates such object, her/his cognition, sensation or affections will be involved, which is considered as aesthetic experiential consumption. He found four

philosophical problems related to aesthetic experience, namely, disinterested attention; objective and subjective taste; the nature of the aesthetic encounter; and the relationship of evaluation to preference. Disinterested attention refers to the fact that in an aesthetic experience, the primary goal of consuming the product should be the enjoyment of its aesthetic rather than its utilitarian function. According to objective and subjective taste, an object of appreciation has aesthetic objective-value, and appreciation of such an object is essentially based on personal taste. The nature of the aesthetic encounter is based on the cognitive, affective, and sensory processes. The fourth issue is that possibly consumers may evaluate a product quality highly but at the same time dislike it.

Notably, consumer aesthetics is being broadly studied in recent years (Bublitz et al., 2019) although, it has to be noted that the first attempts to conduct studies in this field were done in 1979 by Holbrook and Huber. However, some recent studies noted that the consumer and marketing literature on aesthetics is restricted in the number of studies (e.g., Makino, 2018). Primarily, consumer researchers started to investigate the appreciation of musical recordings, and they observed that aesthetic products are being overlooked in traditional consumer research (Holbrook & Huber, 1979). Indeed, literature in consumer aesthetics has investigated aesthetics in consumption experience (Patrick, 2016) from different facets, such as 1) visual representations of products and 2) every day consumer aesthetics.

First, the visual appearance of a product has an important role to play in determining consumer response; however, judgment of whether the product is aesthetic is not just based on its visual attractiveness, rather it is based on both its visual appearance and its functionality (Crilly, Moultrie, & Clarkson, 2004). But sometimes visual appeals and aesthetics will dominate

functionality. For example, it is found that the colour of products will influence the consumer's attitude toward the product (Wiedmann, Haase, Bettels, & Reuschenbach, 2019). In line with this study, Izadi and Patrick (2019) demonstrated that in aesthetics of product packaging, like using handwritten fonts, is likely to affect consumers' perceptions in evaluating and choosing the product. Bloch (1995) asserted that for acquiring success in the marketplace, product design appearance is an important determinant. Focusing on the psychological and behavioural responses of consumers to product design, he proposed a model for appropriate product design. Indeed, he believed it is improbable that a designer could come up with an "ideal" form for a specific product, but not an "appropriate" form. Accordingly, based on his model, if a product's form will be favorable to the consumers' aesthetic taste, it will create positive emotions and beliefs, among a specific target market and it will evoke consumers' response. More precisely, the taste is "the discrimination of beauty from deformity, and it is shown in the preference for one object over another" (Jones, as cited in Bloch, 1995, p. 21). Thus, being aware of the aesthetic taste of consumers is a key to designing the visual appearance of products.

In a similar way, Phillips, McQuarrie, and Griffin (2014) noted that sensitivity to aesthetics triggers different consumer responses. They believed that refreshing the visual content of advertisements and acquiring positive outcome is important from the marketing point of view. They found that those consumers who are more particular about aesthetics, in comparison to the consumers for who aesthetics is not important, they are more sensitive to alterations in visual representations of a given brand's advertisements. These aesthetically sensitive customers react negatively to inconsistent changes in the advertisement content. More interestingly, professionals in aesthetics, such as art directors of an advertisement agency, are skeptical toward accepting visual

changes in representations of a brand advertisement. In line with these findings, Karjalainen and Snelders (2010) recognized that inconsistent changes in product design would hurt a brand's visual identity, no matter the change is aesthetically novel or not. On the other hand, Goode, Dahl, and Moreau (2013) found that with innovative aesthetics, if the consumers cannot certainly categorize the product as one of those they have previously known about, they will be confused and despite whether the product is aesthetically innovative, it will be de-valuated. Indeed, the aesthetic novelty of such products will be evaluated by consumers in case those products are moderately novel in comparison to existing products of that category (Radford & Bloch, 2011). Also, Liu, Zhu, Chen, and Li (2020) found that consumers' personality is related to their aesthetic perception and aesthetic sensitivity, in that consumers that are more sensitive towards the presence or absence of positive outcomes of an action such as gaining or not gaining, prefer more aesthetic novelty in design in comparison to the consumers that like it better to avoid risks.

Second, aesthetic characteristics of everyday consumption experiences is the focus of recent consumer research (e.g., Crolic, Zheng, Hoegg, & Alba, 2019; Gallagher, 2020; Huang, Dahl, Li, & Zhou, 2019; Patrick, Peracchio, & Townsend, 2019), when compared to early consumer research aesthetics which focused on art-centric features such as symmetry, completeness, unity and harmony (Bloch, 1995; Peracchio & Meyers-Levy, 1994; Peracchio & Meyers-Levy, 2005; Veryzer & Hutchinson, 1998). Based on what was discussed before, the emergence of everyday aesthetics is rooted in philosophy discourses. To put it succinctly, everyday consumer aesthetics is defined as aesthetic experiences of some diverse and dynamic [products, services, events, etc.] that are neither art-based nor nature-based which will lead consumers to certain actions and behaviour, such as purchasing action and recycling behaviour (Patrick, 2016).

However, some scholars opposed this point of view and insisted that aesthetic experience is similar to exceptional states of mind, and it is different from everyday experience (Marković, 2012).

With respect to the role of product appearance in everyday consumer aesthetics, Di Muro and Noseworthy (2013) investigated whether the physical appearance of currency notes will influence spending. They found that people are more likely to spend worn currency notes in comparison to crisp notes, to get rid of them as they look dirty and contaminated. In line with these findings, Sevilla and Kahn (2014) commented that completeness of the product's shape would influence customer's preference, consumption quantities, and product's size perception. They exemplified that consumers prefer a full sandwich in comparison to half a sandwich of equal size and shape, while they tend to consume a larger portion of the sandwich with half-sized shape. Interestingly, it is not just about the completeness of visual shape, as other research has investigated whether half a gift is half-hearted. They found that gift-givers underestimate partial gifts because their concern is that the receiver will perceive these gifts to be relatively less "thoughtful, valuable, and worthy of appreciation" compared to the complete gift of the same kind (Kupor, Flynn, & Norton, 2017). Explicitly, the authors with partial gift meant an entrance ticket with face value of 40\$ to a place of interest of the gift perceiver (e.g., restaurant, spa or concert) where the actual entrance fee was 50\$. Thereby the gift perceiver should pay the extra 10\$ by herself/ himself. In comparison to gifting an entrance voucher with face value of 40\$ to a place where the actual entrance fee was 40\$ and at the same time the place has not been a desirable place for the gift perceiver.

Moreover, in product appearance, facial expressions like smiling may arouse positive affections in consumers and lead them to like the product and to persuade decision making (Landwehr, 2011). Therefore, consumers experience everyday aesthetics in a wide variety of ways.

2.4.3 Aesthetic Experience in Consumer Research

Nowadays, it is emphasized that experiences are more dominantly consumed rather than products (Kim, Ritchie, & McCormick, 2012). Likewise, the dominance of experience-based economy as opposed to service-based one is highlighted (Pine & Gilmore, 1998). Thereby, the experience is fundamental in different discourses such as consumer behaviour (Addis & Holbrook, 2001), economy (Pine & Gilmore, 1998; Pine et al., 1999), marketing (Schmitt, 1999), to list but a few, as well as in tourism (Cohen, 1979; Kim et al., 2012; Mannell & Iso-Ahola, 1987; Tung & Ritchie, 2011; Uriely, 2005; N. Wang, 1999). Indeed, tourism experiences is linked to hedonic consumption (Bruwer & Alant, 2009; Hirschman & Holbrook, 1982) and it is found that tourism experiences are associated with happiness (Filep & Deery, 2010; Nawijn, 2011; Nawijn, Marchand, Veenhoven, & Vingerhoets, 2010), positive emotions (Bigné, Andreu, & Gnoth, 2005; Hosany & Gilbert, 2010; Sthapit, 2019; Yan & Halpenny, 2019) and even negative emotions (Nawijn & Biran, 2019). When it comes to consumer experience of a place which in tourism context is tourist experiences in a destination, the importance of experience is so significant that Johansson and Kociatkiewicz (2011) highlighted:

when placing the city in the experience economy, it becomes subsumed into a discourse of global competition where the crucial feat of distinctiveness, with its subsequent economic benefits, is achieved by means of presenting the city as a gigantic experience-based playground (p. 402).

When it comes to tourism experience it is acknowledged that an important aspect of tourism experience is whether tourists judge a destination environment as beautiful or ugly (Todd, 2009). To study aesthetic experiences as the focus of this research, it is noteworthy to clarify what constitutes experiences, including the aesthetic ones. Indeed, the newly emerged interest in tourism aesthetics shows that conceptualizing aesthetics within the tourism and hospitality context is not limited to visually attractive objects or places. Indeed, different behaviours, feelings and emotions may be associated with aesthetics, since there are many sources for aesthetics. For example, a travel writer highlighted that even meaning of some words are perceived as beautiful when it comes to travelling; the words such as Peregrinate, Serendipity, Nemophilist, and Gadabout (House, 2018). As another example, people of a given nation could be described as beautiful by tourists not just because of their appearance, but for being kind, gentle and welcoming (Smith, 2014). Also, previous research has shown that in the tourism context, we can associate different feelings to aesthetics such as enjoyment of the natural landscape, the pleasure in discovering new food or the delight from attentive service (Legrand & Nielsen, 2018). Therefore, aesthetic experience in tourism is not limited to vision and it has something to do with other components such as meanings and feelings.

2.4.3.1 Aesthetic Experience Components

Considering the above, some scholars highlighted that tourism's aesthetic experience is not just visual, rather, it is multisensory (Guzel & Dortyol, 2016; Ittelson, 1978; Kirillova & Wassler, 2019; Urry, 2002). Thereby, aesthetic perception of pleasure or displeasure is not just limited to some specific senses like vision or audition, but it may include all or other sensations like the taste, touch and olfaction (Brady, 2012; D. Davies, 2015; Diaconu, 2006; Irvin, 2008; Montero, 2006;

Shiner, 2020; Sibley, 2001). Moreover, aesthetic experiences not only consist of sensorial components but also the cognitive component (Schindler et al., 2017). Furthermore, through processing sensory and cognitive aspects of a stimulus, aesthetic emotions are evoked (Chrea et al., 2008; King, Meiselman, & Carr, 2010). Notably, Kieran (2011) found that aesthetic judgment influences and is influenced by aesthetic emotions and Schindler et al. (2017) confirmed this finding by proposing that aesthetic emotions may create aesthetic judgment (Figure 2-6).



Figure 2-6 Epistemic Role of Aesthetic Emotions on Aesthetic Judgment (Schindler et al., 2017)

In addition, there are other components which may contribute to aesthetic experience. According to one of the widely accepted points of view, the components of consumer experiences include sensory, affective, cognitive, physical, and social identity element constructs (Schmitt, 1999). In other words, these components relate to sensation, feeling, thinking, acting and relatedness to social identity, respectively. In the same way Verhoef et al. (2009) identified consumer experience constructs such as cognitive, affective, emotional, social, and physical responses of customers to the product/service provider. In addition to the mentioned constructs, the spiritual construct of experiences could also be considered (De Keyser, Lemon, Klaus, & Keiningham, 2015). Therefore, the consumer experience, including aesthetics, has a multidimensional construct, and it is holistic in nature (Lemon & Verhoef, 2016; Verhoef et al., 2009).

Among all, according to Gentile et al. (2007), sensorial, emotional, cognitive, pragmatic, lifestyle, and relational elements construct an experience. To begin with, the stimulation of the sensorial component of experience has an effect on the senses—sight, hearing, touch, taste and smell. This effect can excite aesthetic pleasure. Moreover, the affective system of a person which will generate moods, feelings and emotions is considered as the emotional component of experience. Aesthetic emotions can make a direct contribution to aesthetic appreciation (Menninghaus et al., 2019). Furthermore, cognition is an important component of experience. This component is related to thinking or conscious mental processes using creativity in a problem-solving situation. Cognitive perception of the experience is based on our knowledge of what can happen to us if we do not look out, rather than the mere sensation of experience. Additionally, relational component of experience is another element that constitutes an experience. This component involves the person and, beyond, his/her social context, his/her relationship with other people or also with his/her ideal self. In addition, there are two more experience components namely, lifestyle and pragmatic component. The former refers to a component that comes from the affirmation of the system of values and the beliefs of the person, often through the adoption of a lifestyle and behaviours, and the latter refers to those elements of experience that are related to the practical act of doing something.

What makes this framework to stand out within the literature on experience constructs is that this one is more comprehensive and encompasses several aspects of experience. Also, the main advantage of this categorization of experience components is that it offers a clear unit of analysis for empirical research.

To sum, by decoding aesthetic markers of aesthetic experiences into visual, somatic, olfactory, auditory and gustatory components, one can detect the multi-sensory atmosphere of these kinds of experiences (Kirillova & Wessler, 2019). Besides, it is not only the sensation that constructs an aesthetic experience, the affective system, cognition, but tourists' relation to the travel parties or other people around are also crucial in making an aesthetic experience.

2.5 City Aesthetics and Residents

Architects and urban planners disagree on the role of aesthetics in architecture and design. Those, referred to as functionalists, adhere to the principle that an urban object must be designed primarily based on its purpose. In other words, an object that is functional, with only features that are necessary for convenience or utility, is also beautiful. In its extreme form, this approach sees aesthetic value as determined completely by practical functionality (Hansson, 2005). From a polar opposite perspective, aesthetic value and functional utility are seen as independent of each other yet, not contradictory. Therefore, it is possible to combine the two (Hansson, 2005). In the middle, there is an idea of aesthetic duality, postulating that an object does have a function, but not all aesthetic value is determined by its function. It is acknowledged that human use and a certain purpose are at the foundation of the art of building, yet it necessarily should have an existential dimension such as aesthetics. For example, inhabitability of architectonic spaces is both functional and aesthetic. Inhabitability of a place means whether that place can serve our everyday preferences and increase the quality of our everyday life (Franco, 2019). In this view, city architecture and design is seen as an “impure” form of art (Pallasmaa, 2014).

Likewise, some urban design scholars favored the viewpoint that urban design is an art. Marshall (2016) suggested that the art of urban design is related to the art of interior design, garden design, architecture, and landscape architecture. He claimed that urban design is societal as it relates to public space. So the participatory design is of importance in this context. In participatory design, the aim is to actively involve all stakeholders in the designing process (Sanders & Stappers, 2008). Since tourists and residents are the dominant stakeholders in a destination, it is important to look at architecture and urban design art and aesthetics based on their perceptions.

Considering the residents' role is important in a destination environment, it will not be comprehensive to study aesthetics in tourism only from tourists' perspective and ignore residents. Notably, it is important to consider residents from two aspects; 1) why is it necessary to study residents in the context of tourism aesthetic experiences, and 2) what are the aesthetic needs of residents in a tourism destination. To address the first aspect, it is worth noting that residents play an important role in tourism environment from different points of view, including aesthetics. Kirillova and Wassler (2019) highlighted that local people are identified not only as beneficiaries of aesthetic environment, but also as sources and co-creators of such environments. They find that experiencing a tourism destination cannot be isolated from its residents because residents can convey the value of beauty to a destination, for example, by being part of the destination's attraction. Likewise, it is found that when tourists judge a destination aesthetically, they may perceive residents as objects of appreciation (Kirillova et al., 2014b). For example, tourists who do not find homeless residents in the street will judge the destination to be more aesthetically pleasant.

For the second aspect, living in an aesthetically pleasant environment will lead the residents to experience everyday aesthetics and consequently it will increase their quality of life and their well-being (Melchionne, 2013). For example, “harmony” in the environment could encourage aesthetic appreciation of a place of living, which will improve their well-being (Zhu, Zhang, Ma, & Li, 2015). Existing research also shows that everyday beauty is an essential component of one’s quality of life and happiness (Andrews & Withey, 2012), especially in urban locales (Goldberg, Leyden, and Scotto, 2012). Likewise, it is found that the surrounding aesthetic neighborhoods improve the well-being of residents (Hu et al., 2018, Schickler, 2005). As an example, a campaign titled ‘Live beautiful, Live well’ that focused on urban aesthetics has been launched in Latin America for the contemporary social medicine reforms. Social medicine refers to the social conditions which influence diagnostic and therapeutic medicine as well as hygiene and public health. The campaign aims to influence the residents to lead them to live clean, healthy, beautiful, and well (Hartmann, 2019). In addition to well-being, the aesthetic environment could positively influence residents’ quality of life by enhancing social interaction of residents with neighbors because it could lead the communities to work together for a positive change of the environment (Stewart, 2019).

With the above, aesthetics can contribute in developing a better place of living for residents. Tourists are in exposure to some aesthetic features of the destination based on their time and schedule limited to their travel period, while residents experience those aesthetic features as part of their living environment and everyday life aesthetics (Soini, Pouta, Salmiovirta, Uusitalo, & Kivinen, 2011). So, aesthetic qualities of the living environment may have both aesthetic and functional value, the former refers to the pleasure that is triggered by aesthetic qualities and the

latter addresses the value that is created out of sustained living in the aesthetic place (Kirillova & Wassler, 2019).

Besides, superior destination aesthetic qualities for residents could mean a better quality of life. Simultaneously, for tourists, these qualities translate into satisfactory and memorable tourism experience (Kirillova & Lehto, 2015). Indeed, it is believed that a “Better Place to Live, [is a] Better Place to Visit” (NECSTOUR, 2018). Living in such places is associated with residents’ life satisfaction (Widgery, 1982). Then life satisfaction makes residents engage in value co-creation with tourists. For example, satisfied residents feel happy with their life, show more respect to tourists and try to support tourists by providing information. Indeed, they are more eager to interact with tourists which will co-create value for both parties (Lin, Chen, & Filieri, 2017). In this sense, destination aesthetics primarily will create value for residents and subsequently it will reinforce value co-creation for tourists.

Considering the role of tourists as another stakeholder, indeed, cities, towns, and landscapes are rarely planned as tourist destinations, and thus the interests of tourists are not always considered in these initial plans, as functionality for residents is normally of primary concern. With the development of tourism, visitors begin to constitute a separate group that “consumes” a destination, including their landscapes and architecture, and for whom aesthetic value becomes an economical offering. It is from this angle that we believe that theoretical insights from architecture, landscape and urban design can inform the proposed study.

2.6 Tourism Aesthetics

Certain consumer experiences have been acknowledged as hedonic and symbolic (Hirschman & Holbrook, 1982). Aesthetics is as an aspect which can deliver pleasure at a destination, so it is naturally thought to contribute to the overall evaluation of travel experience, and thus tourism consumption is also aesthetic (Margarita, 2013). Longing for or the expression of beauty is also believed to be a basic human need to continue towards self-actualization (Maslow, 1970). Considering that the quest for tourist experiences is evolving beyond the basic requirements for rest and relaxation (Kirillova & Lehto, 2016), aesthetics is one of the destination aspects that is able to help deliver a memorable and fulfilling experience.

Considering that the quest for tourist experiences is evolving beyond the basic needs for rest and relaxation (Kirillova et al., 2016), aesthetics is one of destination aspects that is able to help deliver a memorable and fulfilling experience. Existing research demonstrates that in addition to visual stimuli, all other senses are involved in appreciators' aesthetic judgment. More specifically, this study emphasized that all senses are involved in aesthetic judgment of a destination, and aesthetics of a tourism destination is uniquely judged (Kirillova et al., 2014b).

Tourism aesthetic literature is dominantly from marketing perspective. Taking consumer's satisfaction into account, tourism scholars argued that the perceived aesthetic value of tourist's experience in a destination is not only critical in tourist's decision making but also in stimulating their satisfaction (Breiby, 2014; Breiby & Slåtten, 2018; Kirillova & Lehto, 2015). Although all the studies available in tourism aesthetics that argued the impact of destination aesthetics on consumer satisfaction confirmed that there is a positive effect, however, all are not conducted in

the same setting. Some have only focused on the beauty of nature-based tourism places (Breiby, 2014; Breiby & Slåtten, 2018) and just one study addressed both human made and nature-based tourism environments (Kirillova & Lehto, 2015). , Kirillova and Lehto (2015) conducted an empirical research about vacation satisfaction and aesthetic judgment which are influenced by destination aesthetic qualities and “aesthetic distance”. This phenomenon, termed as aesthetic distance, supports a previously reviewed idea that various stakeholders may hold aesthetic judgments that differ according to, for instance, the place of residence.

Apart from satisfaction, aesthetics of a destination may increase the level of consumer loyalty and positive emotions. Breiby and Slåtten (2015) have examined the moderating effect of aesthetic experiential qualities on tourists’ positive emotions and loyalty. The findings showed that in nature-based tourist experiences, three aesthetic qualities—cleanliness, genuineness and scenery—not only influence positive emotions, but also mediated by positive emotions directly influence three loyalty intentions, namely, intention to recommend, intention to revisit, and intention to visit similar routes. This study implies that in tourism, aesthetics is important because it plays a role in creating positive emotions, and consequently increases tourists’ loyalty. Therefore, for a tourism destination, the aesthetic qualities contribute to tourists’ future behavioural intentions, well-being and satisfaction. It is noticeable that this study is focused on naturalness and has little implication on other types of tourism except the nature-based ones.

Literature revealed that it is not just consumer satisfaction and loyalty that triggered tourism scholars’ attention with respect to destination aesthetics, but the restorative vacation. Kirillova and Lehto (2016) investigated the connection and inter-relationship between a destination’s aesthetic qualities and its restorative qualities, not only in nature-based destination

but also in urban-based ones. As it will be discussed in detail in the next section, the aesthetic qualities of destination are Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape. Also, the restorative qualities of a destination are, Compatibility, Extent, Mentally and Physically away, Discord, Fascination. The study revealed that these two groups of qualities are highly correlated. The results indicated that a destination is more probable to be judged as beautiful by those tourists who “feel a detachment from everyday life routine and experience an absorbing lure that is in accordance with their preferences and personal inclinations” (Kirillova and Lehto, 2016, p 22). Contrarily, when tourists perceive a destination far away from their home environment, regarding the geographical distance of the destination they may not perceive the destination as a beautiful.

In tourism literature the studies that have been discussed above are the most relevant and significant ones to our research, however, there are other studies addressing aesthetics in tourism context. For example, Trinh and Ryan (2016) investigated whether the aesthetic features of a cultural and heritage place will affect the demand for visiting that place. They found that the aesthetic features of the place, the themes of the culture, and senses of spirituality are important dimensions in forming a perception of a place. Based on this study, aesthetic appreciation is based on visual properties. They noted that aesthetics strengthens cultural appreciation. Likewise, sensation reinforces not only the appreciation of the place but also the subsequent memory of attendance. They also found that when it comes to aesthetic restoration of art, especially when authenticity is involved, tourists are both subjectively and objectively sensitive, in that just the art restorations which are perceived as covering authentic aesthetic aspects are appreciated.

The above-mentioned study has emphasized that in the tourism marketplace, the aesthetically pleasant experience is the major concern for tourists. It is highlighted that tourists' perception of the beautiful or the ugly are represented by their emotions. It is in line with Aho (2001) point of view, as he held the view that the core of tourism experiences are emotional experiences. Trinh and Ryan (2016) did not conceptualize the aesthetics and did not provide details about the aesthetic qualities, so it is assumed that in this study all the properties associated to beauty, in general, are considered as aesthetics. So, with this point, the research basically lacks clarity in defining the aesthetics of a place.

Recently Tan and Lu (2019), focusing on aesthetic scope of a destination from the experiential dimension, investigated the reasons for using smartphones by tourists at a tourism destination. Indeed, aesthetic scope is one of the aesthetic qualities of tourism destinations (Kirillova & Lehto, 2015). The scope of this study includes a reference to the diversity in visual and auditory cues, lack of which in addition to being affected by social loneliness will result in using smartphone more. They noted that aesthetic scope of a tourism destination reduces leisure boredom for the first-time visitors, however, when it comes to the visitors who travel to that destination for the second time or more diversity in visual and auditory cues will not reduce the leisure boredom. In sum, some aesthetic qualities of a destination may reduce leisure boredom and increase satisfaction for first-time visitors.

2.6.1 Aesthetic Qualities of Destinations

Existing research demonstrates that tourists utilize several criteria when evaluating whether a destination can be considered beautiful or ugly (Breiby, 2014; Kirillova et al., 2014). As one of

the first attempts in tourism aesthetics, Kirillova et al. (2014) analysed dimensions of tourists' aesthetic judgment aiming to perceive the intended notion of all factors that make a destination beautiful by proposing a framework of aesthetic qualities. The findings indicated that there are nine themes, encompassing 21 aesthetic dimensions when tourists are judging an urban or nature-based destination aesthetically. The identified themes are Balance (including three dimensions such as suitability of visual cues to setting), Condition (including two dimensions such as perceived hygienic condition), Diversity (including one dimension namely variety of visual and other cues), Novelty (including one dimension namely contrast of familiar and new environment), Scale (including five dimensions such as the intensity of colour), Shape (including three dimensions such as degree of complexity), Sound (including three dimensions such as pace of sound), Time (including two dimensions such as perceived age of a destination), and Uniqueness (including one dimension namely amount of uniquely identifiable features). The authors created a coordinate system for tourists' aesthetic judgment, in which the Y-axis ranged from abstract to concrete and the X-axis ranged from subjective to objective, and all nine aesthetic themes are scattered in this coordinate system.

Notably, these dimensions are equally important in both nature-based and urban-based contexts (Kirillova et al., 2014b). In some circumstances, however, tourists judge the mentioned types of destinations not in the same manner. For instance, considering the different aesthetic judgment of Sound theme which is sub-classified to the dimensions of the pace of sound, source of sound and volume of sound, the findings of the study revealed that tourists perceive nature-based destinations with naturally generated quiet and peaceful sounds as more beautiful. Despite, an urban setting with a lively human-made sound is judged more aesthetically appealing. Also, it

is found that perceived novelty of visiting a distinctive destination has a significant role in aesthetic judgment, in that this aesthetic quality is subject to the tourists' personal taste and opinion and tourists perceive a new or unusual place more aesthetically appealing. Furthermore, diversity and complexity are extremely important in visually aesthetic environments, too.

Another pioneering study in tourism aesthetics is the research conducted by Breiby (2014). She found that in nature-based destinations, five aesthetic dimensions may influence the tourists' satisfaction. These dimensions are Harmony, Variation/Contrast, Scenery/Viewing, Genuineness, and Art/Architecture. As Breiby (2014) has mentioned, among all these five dimensions, the central dimensions are Harmony and Variation/ Contrast. The subcategories of these two dimensions are shown in Table 2-1. Based on the subcategories of Harmony, all human-made environment, atmosphere of tourism business, animals and plants and overall theme of the experience must not compete with nature. Indeed, it should be in harmony with nature. Besides, Variation/ Contrast dimension of aesthetic experience alludes to experiencing a couple of things that contrast with each other or are different in size, amount, degree, or nature. As an example, one can refer to experiencing the strikingly different natural objects or phenomena like huge mountains and small plants or variable weather.

Table 2-1

Central Aesthetic Dimensions in Nature-based Tourism Experiences (adopted from Breiby, 2014)

Harmony	Variation/Contrast
The human-made environment must not compete with nature.	Experiencing significant contrasts in nature (huge mountains and small plants).
Experiencing harmony with an overall theme	Experiencing variation in landscape (mountains, fjords, etc.)

The atmosphere inside the tourism businesses.	Experiencing overwhelming nature and small/silent places to stay the night.
Seeing and hearing animals in nature.	Experiencing both silence and sound from waterfalls, etc.
Experiencing plants in nature and at the tourism businesses.	Experiencing contrasts in nature with weather, seasons, and day-/moonlight.

Although Breiby (2014) did not contemplate aesthetics from a philosophical point of view, indeed, the dimension of Variation/ Contrast has something in common with the Kantian sublime notion of aesthetics. In that, Kant defined sublime as an aesthetic quality that is totally and absolutely great either mathematically or dynamically, in terms of limitless magnitude or limitless power (Lee, 2016). In a somehow similar way, this study alluded to one aspect of beauty, since harmony is one of the characteristics that could make an object to be perceived as beautiful. On the other hand, the aesthetic experiential quality of uniqueness from the perspective of Kirillova et al. (2014) seems to be the same as the aesthetic quality of unique experience or genuineness in studies of Breiby (2014) and Breiby and Slåtten (2015). However, uniqueness concept in the former study encompasses wider aesthetic experiences as it is not limited to authentic experiences. Table 2-2 represents the analogy between these two aesthetic qualities in three studies.

Table 2-2

Analogy Between Two Aesthetic Qualities

Aesthetic Qualities	Representative works	Details
Uniqueness	(Kirillova et al., 2014b)	Distinctly identifiable features of a destination along the Unique-Ordinary dimension
subcategories	(Breiby, 2014)	Tasting traditional food.

Genuineness/ Unique Experiences	Smelling and hearing nature.	
	Experiencing unpolluted nature, fresh air, clean water.	
	Experiencing the authentic environment.	
	Tourism businesses reflecting the local tradition and history.	
	items	(Breiby & Slåtten, 2015)
	Encountering flora in the natural surroundings	
	Good opportunities to eat local dishes	
	Businesses reflect traditions	
	Good opportunities to observe wildlife	

As seen from the above table, in another study, Breiby and Slåtten (2015), similar to the previous study (Breiby, 2014) took the concept of aesthetics into account, this time from Baumgarten's point of view where aesthetics is broadly defined as the science of the sensory (Gregor, 1983). In other words, the authors believed that aesthetics is about how tourists judge the physical environment (Breiby & Slåtten, 2015). In this research, the focus is on tourists' experiences with aesthetic components (including sensory components) in a nature-based human-made environment. Although in philosophy, aesthetic qualities are divided into three categories, namely sublime, beautiful and picturesque, in this study aesthetic qualities are operationalized under five categories, to be specific art/architecture, cleanliness, genuineness or uniqueness, harmony, scenery/views. To put it in another way, they have tried to make a connection between the aesthetic components of tourists' experiences, on the one hand, and six experiential qualities, on the other hand.

In another study, Breiby and Slåtten (2018) attempted to assess the effects of aesthetic experiential qualities, i.e., architecture, cleanliness, genuineness or uniqueness, harmony, and

scenery/ views, on tourists' overall satisfaction and loyalty. Similar to the previous study (Breiby & Slåtten, 2015) the authors consider three types of loyalty, including the intention to recommend the destination to others, the intention to revisit the destination, and the intention to visit similar destinations. The study is conducted in an original destination setting in Norway, a nature-based national tourist route.

This study revealed that among all the aesthetic experiential qualities, there is a positive relationship between scenery, harmony and genuineness on the one hand and tourists' overall satisfaction on the other hand. Moreover, tourists' overall satisfaction directly affects all three types of loyalty. Yet, among these types of loyalty, the intention to revisit the destination is directly influenced by both cleanliness and genuineness. Also, the intention to recommend the destination to other potential tourists is indirectly affected by tourists' evaluation of scenery and cleanliness, which is mediated by overall satisfaction. Furthermore, when it comes to intention to visit similar destinations, cleanliness and scenery are effective, directly and indirectly.

A remarkable study in tourism literature empirically grouped destination aesthetic qualities into six domains: Locale characteristics (mostly referring to a setting – urban or nature), Upkeep, Experiential domain (or ability of aesthetic properties to deliver a holistic experience), Scope (or a sense of scale), Accord (or a sense of balance), Perceived age, and Shape (Kirillova & Lehto, 2015). See the following table (Table 2-3).

Table 2-3

Multi-dimensional Destination Aesthetic Qualities (Source: Kirillova & Lehto, 2015)

Aesthetic dimensions	Aesthetic qualities	description
	Not crowded – Crowded	the degree of crowdedness

Locale Characteristics	Tightly-spaced – Open-spaced	the importance of spatial characteristics of a destination
	Peaceful – Lively	the pace of sounds heard at a destination
	Nature-made – Man-made	the source of sound
	Quiet – Loud	the volume of sound
	Presence of nature – Presence of people	the suitability of visual cues to the setting
	Simplistic – Sophisticated	degree of complexity
Scope	Nothing to see – Lots of things to see	the number of visual cues in the environment
	All alike – Diverse	the variety of visual and other experiential cues during the tourism experience
	Ordinary – Unique	Uniqueness refers to a destination's feature that makes the place distinctively identifiable
Upkeep	Dirty – Clean	the perceived hygienic conditions at a destination
	Run-down – Well-maintained	the importance of upkeep of its physical attributes
Accord	Unbalanced – Balanced	the overall cohesiveness, or fluid flow, of visual cues at a destination
	Artificial – Authentic	the extent of perceived integrity of a destination to its intrinsic properties
Perceived age	Historic – Modern	the physical attributes of a place
	Old – Young	the age of other individuals observed at the destination
Shape	Rugged – Smooth	the shape of visual cues
	Asymmetric – Symmetric	the degree of symmetry of visual cues

The above-mentioned study highlighted that among all these aesthetic qualities, just one aesthetic experiential feature influences tourists' satisfaction, that is aesthetic distance (Kirillova & Lehto, 2015). Also, it is found that destination features that answer favorably to these criteria tend to be perceived as beautiful and conducive to restorative vacation (Kirillova & Lehto, 2016). However, when tourists perceived their home (all have done so far in tourism-related to aesthetics) towns as performing better in terms of Scope and Upkeep, the destination is perceived less beautiful (Kirillova & Lehto, 2015). Noticeably, the study gave specific importance to the novelty aspect. Indeed, Perceived Destination Aesthetic Qualities scale that is introduced in this study measures the aesthetic judgment of tourists about leisure destinations and this scale is better understood in the context of novel environments which is contrary to tourist's home environment.

Comparing existing studies in aesthetic experiential qualities of tourism destinations shows that there is an extent of similarities in the distinguished aesthetic qualities of destination (Table 2-4). For example, among these groups of aesthetic qualities, Cleanliness aesthetic quality in the study conducted by Breiby (2014) is somehow related to Condition in the study by Kirillova et al. (2014) research. In the same way, Genuineness aesthetic quality in Breiby (2014) work is somehow related to Balance and Uniqueness aesthetic themes in Kirillova et al. (2014) research.

Table 2-4

Aesthetic Experiential Qualities of Destinations in Different Studies

Nature-based and Urban-based Setting		Nature-based Setting	
Dimensions of Aesthetic Judgment (Kirillova et al., 2014b)	Aesthetic Qualities (Kirillova and Lehto, 2015)	Aesthetic Qualities (Breiby, 2014)	Aesthetic Qualities (Breiby and Slatten, 2015)
Condition Diversity Novelty Scale Shape Sound Time Uniqueness	Locale Characteristics Scope Upkeep Accord Perceived Age Shape	Variation/Contrast Art/Architecture Genuineness Harmony Scenery/Views	Cleanliness Art/Architecture Genuineness Harmony Scenery/Views

Moreover, this comparison shows that among all the distinguished aesthetic qualities of destination, Multi-dimensional Aesthetic Qualities of Destinations (Kirillova and Lehto, 2015) is the most comprehensive scale, not only considering the wide range of aesthetic qualities but also taking both urban-based and nature-based environments into account (Table 2-3). The scale is named Perceived Destination Aesthetic Qualities scale. According to this, destination aesthetic qualities are empirically grouped into six dimensions: Locale characteristics (mostly referring to a

setting – urban or nature), Scope (experiential domain of aesthetic qualities such as novelty), Upkeep (sense of perceived hygiene and infrastructures' maintenance), Accord (or a sense of balance), Perceived age, and Shape (Kirillova & Lehto, 2015).

Continuing from above, comparing destination aesthetic dimensions that are found in the studies of Breiby (2014) as well as Kirillova and Lehto (2015) most dimensions of a destination that comprise its beauty are viewed from both subjective and objective perspectives. As such, comparing these aesthetic experiential qualities confirmed that different experience components (i.e., sensation, affection, cognition, and relation) are comprised of tourism aesthetic experience. Specifically, for instance, when a destination enjoys aesthetic qualities of locale characteristics (e.g., quiet environment) and shape (attractive physical characteristics) these can please tourists' sense of audition and vision. Also, appropriate level of upkeep (i.e., the perceived hygienic conditions) may trigger tourists' aesthetic appreciation which implies experiencing poor upkeep conditions of a destination may lead tourists to devalue the destination aesthetically. It is acknowledged that the feeling of disgust can make the perceiver experience an object, i.e., the environment in tourism, as ugly (A. Cohen, 2013). Moreover, whether cognitively tourists perceive the destination qualities as familiar or novel (scope dimension) they tend to have aesthetically positive judgment. Finally referring to the constituent of relation in experience, for example, considering the probable relation of tourists with their travel party and other people in tourism environment, they will more prominently experience a not-crowded nature-based place as more aesthetically pleasant.

In conclusion, as discussed in this section we consulted the studies in respective fields to ensure the quality of research insights. It is from those studies that we borrowed six dimensions of

Destination Aesthetic Qualities, namely Locale Characteristics, Scope, Upkeep, Accord, Perceived Age, and Shape. Therefore, in the current research we did not develop any scale. Using this scale might bring some advantages and disadvantages as follows.

The scale can explain occurrence of aesthetically pleasant experiences in certain extent. For example, smoothness (Carlson, 2010, Kaplan et al., 1989) and asymmetric (Weber et al., 2008) experiential features of an environment are relevant to forming aesthetically pleasant experience of the beautiful. Those, in the scale of Destination Aesthetic Qualities, are represented in the dimension of Shape (Kirillova & Lehto, 2015). Also, the experiential feature of being subtly varied and unique (Arriaza et al., 2004) is related to experiencing a destination as beautiful. The latter, in the scale of Destination Aesthetic Qualities, is represented in the dimension of Scope -i.e., a sense of diversity, variety, and uniqueness- (Kirillova & Lehto, 2015).

Also, experiential features of great dimensions are related to occurrence of the experience of the sublime. Burke (1757/1844) explained that an object of great dimensions evokes the experience of the sublime, since when individuals look at the object, it will cause a physiological impact on their eye and nervous system. Kant, also, conceptualized the sublime similar to Burke, by aesthetically appreciating the objects of considerably great size and great power. So, experiential features of vastness and greatness impact on occurrence of the sublime (Conron, 2010). It signifies that open-spaced environments (Brady, 2013), mass co-existence of people in an environment (Trumpener, 2022), loud and lively sounds (Smith, 2019), and complexity of the environment of appreciation (Crockett, 2022) impact on the occurrence of the experience of the sublime. This feature, in the scale of Destination Aesthetic Qualities, is represented in the

dimension of Locale Characteristics which is mostly referring to a setting of the environment (Kirillova & Lehto, 2015).

Unlike the sublime, the experience of the picturesque removes an observer from the landscape so that it is experienced as observing a scene, yet, unlike the beautiful, the picturesque is characterized by irregularity and roughness (Townsend, 1997). These features are represented in dimensions of Shape and Accord (or a sense of balance) in the scale of Destination Aesthetic Qualities (Kirillova & Lehto, 2015). Accordingly, the earlier mentioned dimensions stand for the visual characteristic of being rugged, e.g., rugged coastline, as well as the overall cohesiveness, or fluid flow, of visual cues at a destination.

The scale is the decent choice which make the current study to be feasible due to limitations in budget and time (3 years of scholarship for PhD in Hong Kong Polytechnique University). However, it is not the perfect research instrumentation for certain reasons. First, the scale has been developed in a study where the conceptualization was problematic. In that the conceptualization has been narrowed down to the aesthetic ideal of the picturesque, however the wording of the beautiful has been interchangeably used. Second, a related issue is that the scale may have excluded other potential dimensions of aesthetic experiences. So, it is probable that the scale cannot explain variation roughly when estimating the relationships between tourist aesthetic experiences and destination aesthetic qualities. This scale, however, was used in the study because it is the only available scale developed and validated in tourism context.

2.7 Summary and Conceptual Framework

Chapter 2 has provided an overview of significant interdisciplinary literature in aesthetic experiences, in general, and the key concepts and stakeholders in these types of experiences, in particular. Indeed, to study tourism's aesthetic experiences, we need to investigate different branches of knowledge, namely philosophy, psychology, neuro-aesthetics, consumer research, urban planning and then tourism. As has been detailed in the chapter, philosophers began the argument on the fundamental nature of knowledge about aesthetics, aesthetic judgment, aesthetic features of an object of appreciation, as well as the subjective, yet universal nature of aesthetic experiences.

Inquiring into the literature, research gaps and objectives are recognized and are explained in detail in Chapter 1. Moreover, the literature review was insightful to frame the conceptual framework of the current study (Figure 2-7). To explain the framework into its component elements one needs to take notice of 1) multidimensional aesthetic qualities of the destination, 2) nature, mechanism, and typology of tourism aesthetic experience, 3) aesthetic judgment, and 4) major stakeholders and co-creators in tourism aesthetic experiences. The first three component elements of the framework are counted as input, process, and output of tourism aesthetic experience, respectively. It explains that when aesthetic qualities of a destination (input) are experienced and judged, these qualities will be experientially processed (process) and attributed to aesthetic judgment (output).

Taking the input into account, the literature has highlighted that the nature of aesthetic experience is stimulus-driven rather than cognitive-driven. Thereby, some stimuli, such as the

proportion of elements, drive aesthetic experiences. Primarily, the aesthetics inquiry was limited to works of art. Gradually, this notion was evolved into everyday aesthetic experiences in the discipline of philosophy of environmental aesthetics. The same evolution is noticeable in focusing on artworks in the field of empirical psychology toward the addition of everyday aesthetics in the field of aesthetics in environmental psychology. Environmental psychologists believed that natural landscapes and human environments are important in instigating aesthetic experiences. Considering the mere artwork approach versus everyday life approach toward aesthetic experiences, it is highlighted that tourism experiences occur in the environment of a destination. Thereby, tourism aesthetic experiences (i.e., processing the inputs) are more complex than just enjoying artworks, for example, in museums, and it includes both urban-based and nature-based environments.

Delving into the process of aesthetic experience, the nature and mechanism of aesthetic experience have been already acknowledged. Psychologists and neuro-aesthetic scientists have argued over the nature of aesthetic experience. In contrary to those who believed that the process of aesthetic experience is a mere cognitive process, others believed that in this process the interplay between cognition and emotion create the pleasure of experiencing beauty. Consumer research scholars debated that relational component of experience, i.e., relation of consumers with other people and with their ideal self, impact aesthetic experience. Moreover, among the scholars from different disciplines, including tourism and hospitality, it is highly accepted that aesthetic experience is multisensory. Therefore, sensation, affection, cognition, and relation constitute components of an aesthetic experience.

In addition to the nature of aesthetic experience, the mechanism of this kind of experiences has been explored. One of the most distinguished approaches is the Model of Aesthetic Experience proposed by Leder et al. (2004), updated in Leder and Nadal (2014). Based on this model several different factors affect aesthetic appreciation, such as visual attributions (e.g., object's shape, contrast, and symmetry), perceptual analysis (i.e., familiarity, fluency, and prototypicality), and conceptual artistic factors (e.g., object's content and style). In addition, perceivers' interpretations, associations and current knowledge help them to create meaning to their aesthetic experience. As it is inferred from this model and other existing theories, they mainly focused on artworks as the objects of appreciation. Thereby, although beneficial, these theoretical foundations cannot offer a holistic view of aesthetic experiences in tourism.

Besides, exploring the literature for a philosophical infrastructure of different concepts of aesthetics that delegate different types of aesthetic experiences, Chapter 2 shows that it is not just the beautiful that contributes to aesthetic appreciation, but also the sublime and the picturesque. These three types of experiences are categorized under aesthetically pleasant experiences. Importantly, the ugliness should not be ignored since the tourism field already has developed positive bias in the knowledge. This type of experience is categorized as an aesthetically unpleasant experience. Besides, aesthetic qualities will not guarantee the occurrence of aesthetically pleasant experience which emerge from the existence of borderline aesthetic experiences. Borderline aesthetic experiences are experiences of the beaugly (the beautiful but ugly) and the experiences of the ugbeaful (the ugly but beautiful).

Taking the borderline aesthetic experiences into account, literature review shows it is not just philosophy that contributes to conceptualizing a comprehensive typology of aesthetic

experiences but psychology, neuro-aesthetics, and consumer research also contribute. Collative-Motivational Model (Berlyne, 1967) supports the concept of these types of experiences. According to this model, high levels (e.g., too much novelty) and low levels (e.g., too much familiarity) of arousal is unpleasant to individuals. For instance, overwhelming aesthetic qualities (e.g., overwhelming complexity) may end up in aesthetic devaluation. Thereby, consumers may dislike a product, even though it may possess high aesthetic value.

Aesthetic judgment is the outcome of aesthetic experience. Based on the above-mentioned process of aesthetic experiences, the outcome will be two modes of aesthetic judgments, namely aesthetic appreciation of destination versus aesthetic devaluation of destination. More specifically, aesthetic appreciation of destination will be the outcome of experience of the beautiful, the sublime, the picturesque, and the ugly. Instead, aesthetic devaluation of destination will be the outcome of experience of the ugly or experience of the beauly.

Considering the above-mentioned mechanism (i.e., input and process and output mechanism) of tourism aesthetic experience, it is critical to note that residents and tourists are the major tourism stakeholders and aesthetic experience co-creators. They, both, are subjects and simultaneously the objects of tourism aesthetic experience mechanism. Thereby, it is of great importance to know their similarities and differences in aesthetic experience. As for the former aesthetic qualities of the place of residence are of both functional and aesthetic value and the latter aesthetic qualities of the destination are more of aesthetic consumption value.

Referring to tourists as one of the major stakeholders, tourism aesthetic literature is biased as it has neglected the residents, as it is geared towards studying tourists' perspective. Moreover,

it is mainly framed from the marketing position while focusing on such concepts as loyalty, satisfaction, intention to revisit, and a restorative vacation. A summary of aesthetics research streams in tourism is offered in Table 2-5. The existing literature is mostly concerned with aesthetic qualities of destinations. Among all qualities, the Perceived Destination Aesthetic Qualities scale will be used in this research study (Table 2-3). The reason is that, this scale is more comprehensive, and it is applicable in both nature-based and urban-based tourism environments. These qualities will be aesthetically experienced as “processes”. Moreover, although the existing literature is beneficial, this literature did not uncover tourists’ aesthetic “lived experiences” and the literature is dominated by studying aesthetic qualities of a destination which directs tourists to appreciate the beauty of the destination. Besides, methodologically, many of the studies utilized a quantitative approach to identify the dimensions in aesthetic judgments of a destination. Further, it does not investigate the association between these aesthetic qualities of a destination and different types of aesthetic experiences and whether different experience co-creators in tourism environment experience these qualities differently or similarly.

It is important to consider residents’ perspectives for two reasons. First, residents have aesthetic needs and aesthetics can contribute to developing a better place of living for residents. Existing research showed living in an aesthetically pleasant environment will lead the residents to experience everyday aesthetics and consequently it will increase their quality of life and their well-being. Second, residents also make an impact on tourism’s aesthetic experience. They are one essential part of tourists’ aesthetic experiences. Since it is noted that when tourists experience a destination, they will necessarily experience its residents and residents are the conveyers of the aesthetic value to the destination. Residents tend to beautify their place of living, which reinforces

the aesthetic qualities of destination, on the one hand, and on the other hand, prevent devaluation in aesthetic appreciation on the destination.

It is noteworthy that the proposed study is aimed at continuing the emerging line of research and trying to extend the knowledge considering the distinguished gaps in the literature. The findings of the study not only will contribute to expanding knowledge of tourism but also to other disciplines. More specifically, by introducing new concepts of borderline experience, the enriched knowledge will contribute to better understanding of psychological and neuro-aesthetical perspective toward aesthetic experience. Furthermore, the lexicon of aesthetic philosophy will be expanded. Besides, by considering the role, impact and preferences of residents, the study can contribute to urban design discipline by providing insights on how destination qualities are actually experienced.

Table 2-5

A Summary of Aesthetics Research Streams in Tourism

Research stream	Representative works	Contributing ideas
Experiential Dimensions of Aesthetics in Tourism	Kirillova, Fu, Lehto, & Cai, (2014)	‘Scale’, ‘Time’, ‘Condition’, ‘Sound’, ‘Balance’, ‘Diversity’, ‘Novelty’, ‘Shape’, and ‘Uniqueness’ as criteria against which tourist exercise their aesthetic judgment.
	Breiby (2014)	‘Harmony’, ‘Variation/Contrast’, ‘Scenery/Viewing’, ‘Genuineness’, and ‘Art/Architecture’ as five aesthetic dimensions that may influence the tourists’ satisfaction in a nature-based tourism context
	Kirillova, and Lehto (2015)	Perceived Destination Aesthetic Qualities scale (PDAQ scale) that measures tourists' aesthetic judgment of leisure destinations. ‘Locale Characteristics’, ‘Scope’, ‘Upkeep’, ‘Accord’, ‘Perceived Age’, and ‘Shape’ as six-factor structure of aesthetic qualities that may affect the tourist’s aesthetic judgment and vacation satisfaction. The major contribution of this study is the idea of “aesthetic distance”. That is, the more a destination is diversified from the tourist’s home environment, the more she/ he would perceive it as beautiful.

	Breiby, and Slåtten (2015)	Destination aesthetic qualities will not necessarily stir up tourists' positive emotions
	Kirillova and Lehto, (2016)	The connection and inter-relationship between destination aesthetic qualities and its restorative qualities, not only in nature-based destination but also in urban-based ones
	Trinh and Ryan (2016)	Aesthetic experiences contribute in cultural tourist attraction management.
Tourism Destination Management	Um and Crompton (1990)	Aesthetics as a destination attribute
	Echtner and Ritchie (1991)	Beautiful scenery as a factor in the destination choice process
Urban Tourism Aesthetics		The re-healing significance of tourism visual aesthetics of site/sights of urban decay and its connection to cultural value

Table 2-6

Working Definitions of Aesthetics Related Experiences

Type of aesthetics related experience		Working definition	Example (Urban/nature-based)
Aesthetically Pleasant	The beautiful	The aesthetically pleasant occurrence in which an object of appreciating is characterized by elegance, symmetry, smoothness, and balance capable of evoking delight and elation.	Architecturally sophisticated building/scenic vista
	The sublime	The aesthetically pleasant occurrence capable of inspiring awe, deep reverence and evoking overwhelming emotions of astonishment, bewilderment; can be characterized as vast, infinite, and transcendent.	Skyscraper/ roaring waterfall
	The picturesque	The aesthetically pleasant occurrence in which an object of appreciation is experienced as a postcard scene and in which the object's features are perceived as irregular, rough, and unbalanced.	Hong Kong skyline/ mountain view
Borderlines	The Beautiful yet Ugly	The aesthetically unpleasant occurrence in which although an object of appreciation have some aesthetic features, but it will be perceived as unattractive or unpleasant.	Touristic and overcrowded resort
	The Ugly yet Beautiful	The aesthetically pleasant occurrence in which although an object of appreciation do not have aesthetic features, but it will be perceived as attractive or pleasant.	Island of the Dolls in Mexico

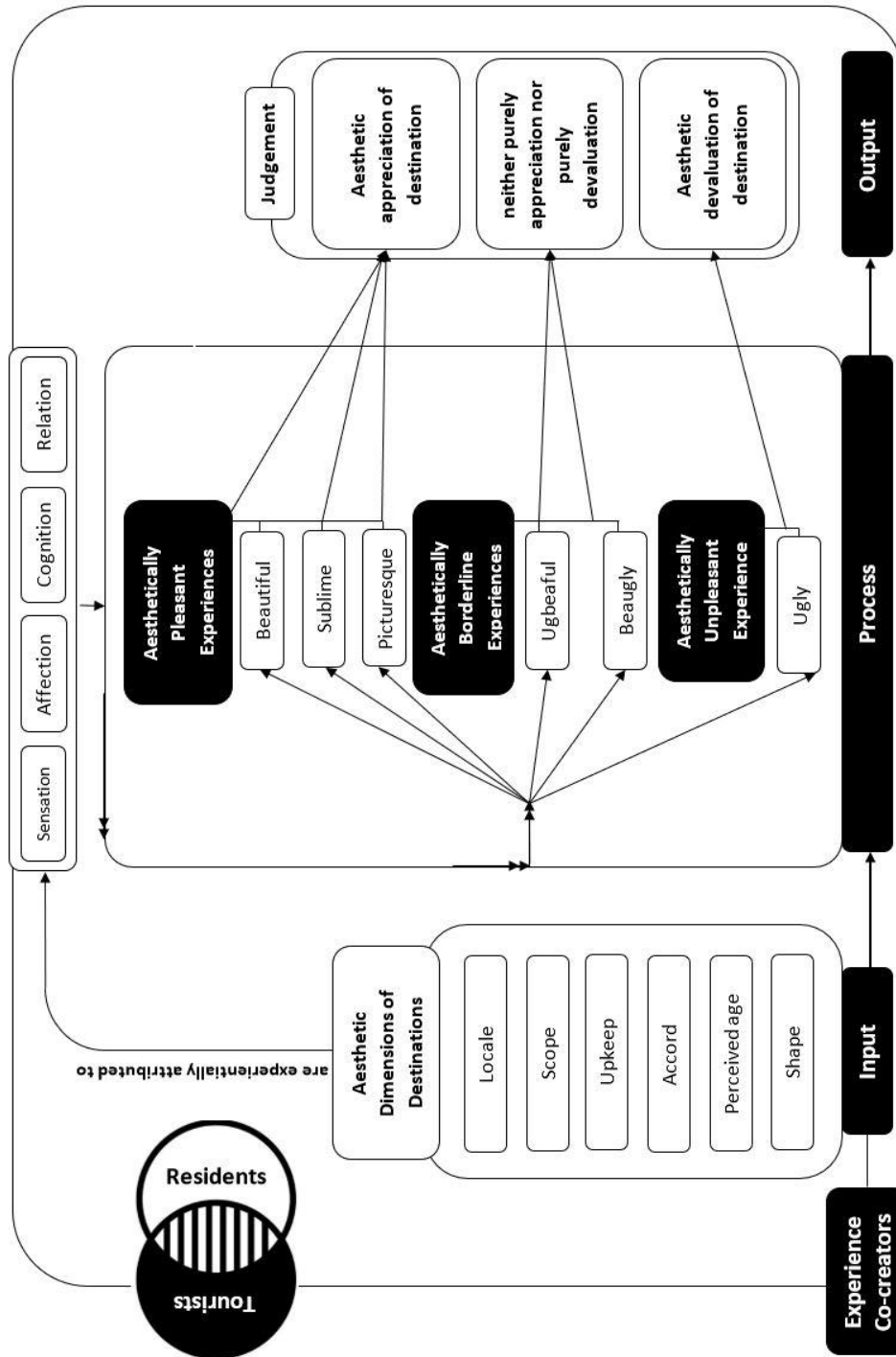


Figure 2-7 Mechanism of Tourism Aesthetic Experience

3 CHAPTER THREE: METHODOLOGY AND METHOD

3.1 1.1 Problem and Purposes Overview

Contrary to Plato, Aristotle, and St. Thomas Aquinas' objective account toward aesthetics, this study follows the ontological understanding of aesthetic experience as a subjective phenomenon. More specifically, it is believed that a tourist is an actor in her/his "lived experience" and this experience is more related to human consciousness than to the objects of external reality (Kirillova, 2018). Also, as Kant and Hume pointed out, aesthetic experience is subjective, and the perceiver plays an essential role in the aesthetic judgment of an object of appreciation. Indeed, aesthetic judgment is based on personal values like cultural background, religious beliefs, political views, and other normative values and noticeably, the intrinsic part of tourists' experience in a destination is that tourists are physically and mentally immersed and engaged (Kirillova et al., 2014b). As such, an experience, including the aesthetic one, is a singular all-encompassing series of episodes that has its own beginning and end (Dewey, 1934). In this sense, the experience is highly individualized and complete. Aesthetic experience is associated with how an individual senses, understands and feels aesthetic objects. Therefore, it is not surprising that many disciplines include aesthetic experiences in their study. It is in this context that, this study further acknowledges that previous findings in psychology, neuro-aesthetic science, urban planning, consumer research, and tourism, cannot fully inform how tourist destination aesthetics is experienced. Yet, philosophy and few phenomenological studies in psychology point to the idea that beautiful, sublime, and picturesque natural and urban landscapes are experienced differently by different stakeholders.

3.2 Methodology

To distinguish proper methodology, we need to specify our stance on the philosophical foundation of research. In this section we discuss our stance on the adopted paradigm, ontology, epistemology, and methodology. Also, validity of mixed-methods research design is presented.

Paradigm: In this research, we adopted (post)positivism paradigm. Indeed, to address the research questions (the essence of tourism aesthetic experiences, the association between destination's aesthetic features and individuals' aesthetic experiences, the differences and similarities in aesthetic experiences of tourists and residents), it is fundamental to investigate the phenomenon of aesthetic experience. This phenomenon is assumed to be as the universal essence that does exist in reality. More explicitly, as it is discussed in chapter two, aesthetic judgment is with universal validity (Kant, 1892/2000). This research is designed to answer these questions in two different phases. Since the fundamental phenomenon under the study is assumed to be common in two phases, (post)positivism can inform both phases. In other words, in this study both phases search for the truth about the reality of aesthetic experiences and this study is trying to investigate that reality.

Ontology: From the ontological point of view, researchers want to answer the question of what the nature of 'reality' is (Guba, 1990). Indeed, the nature of the phenomenon under study in this research, i.e., the essence of aesthetic experience in tourism, is subjective yet universal. Again, apart from the subjectivity of aesthetic judgment, the philosophical perspective on the theory of aesthetic judgment can explain this universal essence (Kant, 1892/2000). Added to this point, empirical neuro-aesthetic findings are consistent with this philosophical perspective in that, the

experience of being moved by aesthetic objects seems universal (Vessel, Starr, & Rubin, 2012). As such, the reality of subjective yet universal aesthetic experience exists, however it cannot be perfectly detected due to the nature of the phenomena as well as the obstacles we encounter in ways of finding it. Along with this point of view, Guba and Lincoln (1994) confirmed that according to the (post)positivism paradigm, the reality exists, though it is not fully apprehensible. Since reality is ruled by natural laws that cannot be understood entirely (Pernecky & Jamal, 2010), the reality of aesthetic experiences in tourism needs to be critically examined in a variety of ways to get the closest possible understanding of reality. Even then, it will not be claimed to be perfect.

Epistemology: In line with the (post)positivism paradigm, although epistemologically objectivity is of value, researchers cannot maintain absolute distance from what can be known. Accordingly, Pernecky and Jamal (2010) believed that in this case, the truth is objective, but it can be only estimated. From their point of view, specifically, the objectivity refers to the concept of validity or objectivity of researcher against self-interest. Similarly, Kirillova (2018), pointed out that epistemologically the researcher would try to isolate her/him-self from the researched and only describe the essence that has constituted the knowledge. In other words, the post-positivist researchers, epistemologically attempt to recognize and control the potential influences of their background knowledge on the research process.

Methodology (Phase I): The methodology in this post-positivistic paradigm incorporates phenomenological methodology in the first phase of the study to identify the essence of tourism aesthetic experiences. Considering phenomenological methodology, more specifically, there are several types of phenomenology. To name some of them, one can refer to phenomenology of

gender (proposed by de Beauvoir), the phenomenology of embodiment (by Merleau-Ponty), the critical phenomenology (Ricoeur), the existential phenomenology (Sartre).

Charles Sanders Peirce has another approach to phenomenology. He believes all phenomena whatsoever can be categorised in three most fundamental categories: Triadism of Firstness, Secondness, and Thirdness (Turino, 2014). Accordingly, Firstness is something that exists in itself. Secondness must be connected to something else. Thirdness needs a more complicated relation. The earlier mentioned relation should be either between three things or relation between the relations of things. Also, the relation between three things and simultaneously between the relation of those three things is categorised as thirdness (Sonesson, 2013). Some triads are elaborated in Table 3-1.

Table 3-1

Charles Peirce's Triadism Firstness, Secondness, and Thirdness (examples)

Firstness	Secondness	Thirdness
possibility	actuality	necessity
quality	fact	Habit/ rule/ law
object	representation	interpretation

The last example in the above table is related to Peirce's philosophy of theory of signs. In this theory object is the first, representation is the second, and the interpretation is the third (Short, 2007). Accordingly, an object of appreciation is represented by another thing (i.e., its sign or signifier, whether physical or otherwise, which points to an object) and it is represented to another thing -i.e., subject/interpretant. The subject may become a signifier of the object by interpreting it to another subject (Figure 3-1 Example of Peircean triadic sign interpretation model (Islam, 2013). So, there will be a complicated sequence of signifiers that represent the object. It is in line with Gnoth and Dean's (2003) idea about reduction of the reality in the process of experiencing.

Specifically, they believe tourists' perception of an object of experience may/may not be an actual part of the object. Thereby the perception is intertwined with the interpretation of tourists.

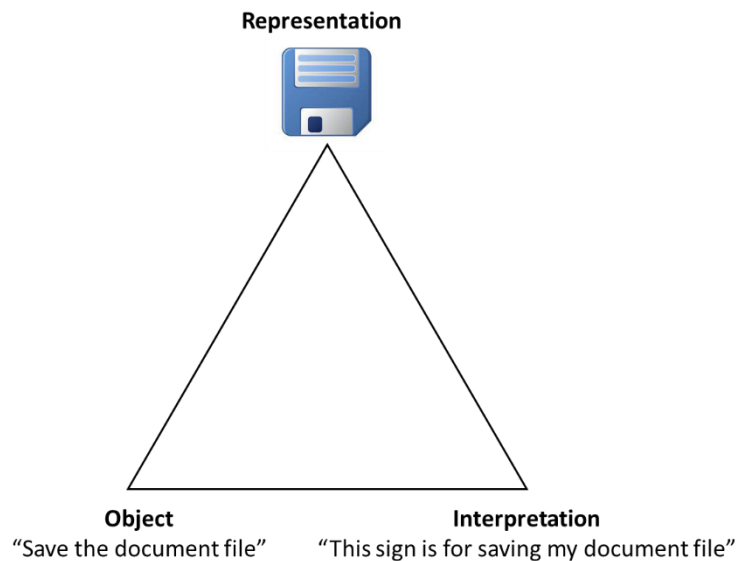


Figure 3-1 Example of Peircean triadic sign interpretation model (Islam, 2013)

Among all of them, the two most prominent orientations are Husserl's descriptive phenomenology and Heidegger's hermeneutic/interpretive phenomenology (Kirillova, 2018). Van Manen explains hermeneutics as "the theory and practice of interpretation" (Van Manen, 1990, p. 179). This author believes that hermeneutics is a system of interpretation that helps to understand a phenomenon. This approach to phenomenology lets the researcher engage himself with the participants to provide a deeper understanding of the phenomenon of interest by clarifying, questioning, and testing the proposed interpretations (Newberry, 2012). One should notice that the mentioned engagement should be in a meaningful manner. Thereby, for understanding the meaning of a phenomenon hermeneutically phenomenological questions can be asked, such as "What is the

meaning of a lived experience?” or “What does it mean for an individual to undergo an experience?” (Kirillova, 2018).

As noted, Husserl’s descriptive phenomenology is another prominent orientation to phenomenology as a methodology. Husserl is well-known as the father of phenomenological philosophy. Notably, philosophical assumptions of Husserlian phenomenology, as a methodology, focuses on experience that would be encompassed with (post)positivism paradigm (Racher & Robinson, 2003). The reason is that this methodology “assumes an objective reality, the existence of universal essences and the possibility for an unbiased inquiry to produce a valid and objective description of human experience” (Kirillova, 2018, p. 3330). For studying the essential structure of experience, Husserl’s descriptive phenomenology is an appropriate methodology (Pernecky & Jamal, 2010). Therefore, this methodology fits well with the objectives of this study. Indeed, Husserl believed in the intentionality of consciousness. More specifically, intentionality implies “aboutness” and human consciousness is always “about” something, so there is an essential connection between consciousness and intentionality (Gurwitsch, 2010), which implies that researchers adopting this research methodology will be able to study the subjective experience of intentionality between a phenomenon (aesthetics) and an experiencer (Vangle, as cited in Kirillova, 2018). By this token, in this research, the intentional relationship, which constitutes the phenomenon of interest, is the aesthetic experience as it appears in the tourists’ consciousness.

Again, the paradigm for both phases of the study is (post)positivism. The second phase of the study aims to address the second and the third objectives of the study (i.e., the influence of destination’s aesthetic qualities on tourists’ aesthetic experiences, and the differences and similarities in aesthetic experiences of tourists and residents) and obviously their corresponding

research questions. Ontologically researchers assume that the reality of the influence of a destination's aesthetic qualities on aesthetic experiences and the reality of the discrepancies between tourists' and residents' aesthetic experience exist, although Guba and Lincoln (2005, p. 258) believe that it is somehow 'imperfectly and probabilistically apprehensible. Epistemologically, the nature of the relationship between the researcher and what is to be known, is objective. In other words, what can be known about it can be independent of any relationship between the researcher and the subject of inquiry. As 'actual' reality is assumed in the second phase, it can be assumed that the researcher can collect objective data and the ability to control variables becomes feasible. Therefore, quantitative approach methodology fits this phase.

Methodology (Phase II): The methodology in this post-positivistic paradigm incorporates survey in the second phase of the study to understand the association between destination's aesthetic features and individuals' aesthetic experiences, as well as the differences and similarities in aesthetic experiences of tourists and residents.

In sum, it is taken for granted that the methodological approaches of the research are based on philosophical suppositions. Accordingly, in this study, the methodological apparatus of phenomenology in phase one and survey in phase two is appropriate to address the objectives of this study. Following are the reasons. Phenomenology is distinct from other philosophical traditions that focus on the facts of reality. It considers an individual as an actor within his/her "lived experience" and is concerned with examining what an experience is, "under what conditions it appears, from what frames of reference, and what its possible meanings are" (Moustakas, 1994, p. 60). Phenomenology also seeks to describe and understand a "lived experience" as understood, felt, and sensed by an individual.

Legitimation of mixed-methods research: In this research a combination of qualitative and quantitative methods is favoured, in the first and the second phases respectively. The foundational element of legitimation of mixed-methods is the understanding of researchers about the phenomenon under study (Dellinger & Leech, 2007). As Creswell (2003) suggested, in this research the foundation of study was developed based on author-perceived needs with the literature framing. So, we needed to investigate some gaps in literature to better understand the mechanism of tourism aesthetic experiences (input, process, output). Specifically, to understand the essence of the process (e.g., the process in which individuals experience a destination aesthetically) as well as the association between the input (aesthetic features of the destination) and the process.

With the above, as it is already discussed we adopted (post)positivism paradigm. Also, the ontological and epistemological stance of this research is elaborated. Thereby, Husserlian phenomenological methodology and Descriptive Phenomenology Method in Psychology by Giorgi fit the purpose of the first phase of the study, that is to describe the essence of tourism aesthetic experiences fit. Moreover, confirmatory quantitative methodology and cross-sectional survey method fit the purposes of the second phase of the study, that are to associate destination aesthetic qualities with individuals' aesthetic experiences as well as to understand differences and similarities in relation to how destination aesthetics is experienced by tourists and residents. Therefore, qualitative and quantitative phases are supplementary to better understand the research problems and complex phenomena of mechanism of tourism aesthetic experiences.

3.3 Method

3.3.1 General Research Design

Due to the insufficient theoretical and empirical base, the current research adopted an exploratory approach: a qualitative study (Phase I), followed by the quantitative component (Phase II). Phase I is designed as a descriptive phenomenological study aimed to accomplish Objective (1), while Phase II is to fulfil objectives (2) and (3). So, the Descriptive Phenomenology Method in Psychology by Giorgi and the exploratory quantitative study were two research methods fitting the purpose of the first and the second phase of the study, respectively. These methods are explained in the following sections.

3.3.2 Phase I. Descriptive Phenomenology Method in Psychology by Giorgi

As mentioned before in this study, the descriptive phenomenological lens was adopted as a methodological framework while Giorgi's (2009) Descriptive Phenomenological Method in Psychology described the approach to data collection and analysis. Based on the philosophical ideas of the Husserl, this method draws upon the intersection of three intellectual movements, namely phenomenological philosophy, psychology, and general science (Giorgi, 2009). Giorgi's method is accepted and appreciated in qualitative psychology (Wertz, 2005) and tourism (Kirillova et al., 2017; Wassler & Schuckert, 2017) for its comprehensiveness and rigor. This method is both scientific and psychological. It is scientific because in its inquiry it is systematic and critical. Besides, it is psychological because, contrary to natural science, it describes the phenomenon of interest based on the representation of human consciousness in that phenomenon (Kirillova, 2018).

3.3.2.1 Role of the Researcher

Husserlian descriptive phenomenology aims to isolate, describe and understand the essence of human experience (Kirillova, 2018). To achieve this goal, Husserl (1913) explained the idea of reduction. “We put out of action the entire ontological commitment that belongs to the essence of the natural attitude, and we place in brackets whatever it includes with respect to being.” (as cited in Paley, 1997, p. 188). It is crucial to grasp the point that in performing reduction, the researcher should suspend all judgments about the external world. Indeed, there are two types of reductions in Husserl’s descriptive phenomenology: namely “eidetic” reduction and “epoché,” or “bracketing” (Husserl, 1975). Eidetic reduction or search for essences is one aspect of Husserl’s phenomenological inquiry. Kirillova (2018) explained that in performing eidetic reduction, the researcher should compare related but different phenomena, to find the “invariant or essential” aspect of that phenomenon. For this purpose, the researchers must acquire multiple rich descriptions of the phenomenon to investigate several aspects of that phenomenon.

Bracketing, or epoché, is another critical aspect of the phenomenological methodology. In this research, bracketing was done by adopting a theoretically neutral position towards participants’ descriptions of the phenomenon, that is, an aesthetic experience. Thereby, during data collection and data analysis, it could be manifested neither to take the position of scepticism nor one of confirmation towards the data. It is also implied that the researcher must free oneself from any biases resulting from personal history and preferences. Giorgi (2009) acknowledged that no one could execute a complete reduction; however, bracketing merely requires the shift to inattentiveness, reflexivity, and self-awareness during the research process. In this way, the researcher, in data collection and data analysis, tried to suspend all typically made assumptions

about the natural attitude; however, it is not claimed that the complete reduction is possible to be executed.

3.3.2.2 Research Design

The main purpose of data collection at Phase I was to capture tourists' aesthetic experiences in Hong Kong and therefore to clarify the definitions of the beautiful, the sublime, the picturesque, the ugly, the beaugly, and the ugbeaful.

Recruitment strategy: In Phase I, we recruited tourists in Hong Kong who were 1) first-time visitors in order to eliminate factor of familiarity, and 2) have planned at least one day of sightseeing activities in urban, nature-dominated, or both areas of Hong Kong. Notably, only one out of each travel party was qualified to participate. The former criterion is important in terms of trying to have rich data for the study. Indeed, existing literature shows that in Hong Kong the intention of first-time tourists to participate in different activities is different from repeat tourists (Lau & McKercher, 2004). More specifically, past experiences involve landscape impact on the preferences of people (DeLucio & Múgica, 1994), for instance, repeat visitors prefer to take fewer activities in the destination (D. Wang, 2004), and confine their activities to a smaller number of locations in a shorter distance to their place of accommodation and visit fewer places (McKercher, Shoval, Ng, & Birenboim, 2012), limited to shopping, dining, and spending time with family and friends (Lau & McKercher, 2004). While first-timers tend to explore and participate in a wider range of geographically dispersed activities (Lau & McKercher, 2004) and make one long, extended day trip from the hotel, often by foot (McKercher et al., 2012). Therefore, in Hong Kong, first-timers are more likely to explore both nature-based and human-made aspects of the

destination, to experience different dimensions of destinations so as to explore the multi-dimensional aesthetic qualities of a destination, and also to have a more holistic aesthetic experience. For example, going by foot will expose them to different multisensory components.

Data collection: To recruit tourist participants, the researcher collaborated with Hotel ICON, a five-star teaching hotel owned by the Hong Kong Polytechnic University. An invitation letter was handed to guests upon check-in (See Appendix I: Invitation Letter). Some tourists were recruited through tourism attractions and some from personal networks. To maximize the number of participants, they were offered attractive incentives such as dinner coupons for Hotel ICON worth 500 HKD.

There were two aspects to data collection. At first, aesthetically significant experiences would be identified. To achieve this, we communicated with volunteer participants by email or text. They were asked whether it was their first time in Hong Kong, also, we ensured that out of each travel party just one person was going to participate in the interview. Moreover, volunteer participants were trained into understanding different types of tourism aesthetic experiences. Then, they were instructed to document their sightseeing activities in the form of photographs and videos.

Before continuing with the second aspect to data collection, in this paragraph we clarified why participants were trained into understanding different types of tourism aesthetic experiences. In the mock interviews which were held as a practice of interviewing participant while adhering to the principles of descriptive phenomenological study, we understood the terms that represent aesthetically pleasant experiences, i.e., the beautiful, the sublime, and the picturesque, seemed abstract. Particularly the concept of "sublime" was too sophisticated and intangible for many

people to grasp. Also, the word “beautiful” is used colloquially in everyday life, e.g., in the phrases such as “beautiful friendship”, or “beautiful life”. Moreover, literature review revealed a bias in applying these terms. That is, the current literature tends to interchangeably use aesthetic ideals such as the beautiful, the sublime, and the picturesque. While such bias happened among tourism scholars it was even more severe among lay tourists. Furthermore, the concepts of the beaugly and the ugbeaful was unfamiliar to many people as those terms were coined in this study.

Based on the above-mentioned reasons, researchers tried to make the research benefit from more precise definitions of these terms. Greater specificity in the meanings of these terms not only clarified this important aspect of the researchers' conceptual framework, but also facilitated the investigation of these types of aesthetic experiences in the empirical studies (i.e., participants would need to be able to clearly distinguish between these terms before they could provide valid responses on these types of aesthetic experiences). Thereby, it helped the research to avoid bias and practice consistency in understanding of the constructs of the interview. Therefore, we communicated with participants before sightseeing and informed them the working definition of the aesthetic experiences (i.e., the beautiful, the sublime and the picturesque, the ugly, the beaugly, and the ugbeaful) via text or email to make sure that they get familiar with the wording of these experiences, so that these items would be comprehensible to the participants in the prospective interview. (See Appendix II: A Text Message to Participants).

The second aspect of data collection was to capture participants' “lived” aesthetic experiences in Hong Kong through in-situ narratives and individual phenomenological interviews. For in-situ narratives, participants have been asked to record their thoughts and emotions during

aesthetic experiences (as deemed so by participants) on their personal smartphone or handy or the Hotel's smartphone (either via video or a series of photographs). The Hotel ICON provides all the guests with a smartphone during their accommodation period; therefore, it would be at no cost to either the guests or the researchers. Participants' video recordings and photographs were used to facilitate the discussion. The data file for each participant, therefore, consisted of 1) photographs and videos, 2) interview transcript, and 3) participant-specific information such as gender, age, and travel party. For phenomenological interviews, the following explains the interview protocol.

Interview Protocol: According to Husserl's descriptive phenomenology, the general question to address objective (1) is "What is it like to have aesthetic experience (here six distinct experiences of the beautiful, the sublime, the picturesque, the ugly, the beaugly, and the ugbeaful) in the tourism destination". We aimed to investigate the constituents of the six aesthetic experiences, so we considered to comprehensively ask participants about different components of their aesthetic experiences. We should clarify that the purpose of data collection at this stage was not to record one's aesthetic judgment of Hong Kong but to capture the essence of the subjective experiences of the beautiful, the sublime, the picturesque, the ugly, the beaugly, and the ugbeaful while at the destination. Based on the literature, the experience may be constructed by several dominant components, namely sensation, affection, cognition, relation (Gentile et al., 2007). Thereby, the respondents were encouraged to elaborate their sensations, feelings, thoughts, and relation with their travel party and/ or other people around them at that moment of occurrence of aesthetic experiences.

Based on the above, the following prompts have been used for all six aesthetic experiences, here, the experience of the beautiful as an example. 1) Please tell me about your most beautiful

experience in Hong Kong in detail. 2) Please tell me in detail what you saw at that moment. 3) Please tell me in detail what you heard at that moment, 4) Please tell me in detail how you perceived the environment in terms of smell, 5) Please tell me in detail how was the weather and how has the weather affected you, at that moment, 6) How would you describe it if you had to associate a taste to this experience, 7) How would you describe this experience of the beautiful in terms of your feelings, 8) What did this experience of the beautiful make you think? 9) What was it like to be with your travel party (e.g., your friend) at that moment? 10) What time of the day did you have such an experience? (See Appendix IV: Data Collection Price Quotation)

Sampling: In terms of sampling, two main criteria that were applied to phenomenological sampling are generality and criticality (Giorgi, 2009). “General” means that results of the study rather than participants, must be general. In Giorgi’s (2009) terms, phenomenological saturation is reached when the data (not participants) appear to be general. That is, sampling in phenomenology is not concerned with the representativeness of participants. The researcher must be critical when asking the question “What is it like?” or “How was it?” as well as analyzing and presenting data, but not participants (Englander, 2012). So, 28 tourists (11 females, 16 males, and 1 prefer not to self-identify with any specific gender) were recruited for “a study on aesthetic experiences in tourism: Tourists, residents, and destination aesthetic features,” as we mentioned in the recruitment letter. The interviews lasted from 45 to 110 minutes. The participants were explicitly told that participation was fully voluntary. Their ages ranged from 22 to 67 years. Before the study, participants gave their informed consent by signing the consent letter (See Appendix III: Consent Form). At the end of the study, by signing the receipt, they received 500 HKD voucher as appreciation for their participation.

Noticeably, the final number of participants was determined by phenomenological saturation in terms of the data obtained to describe the six types of aesthetic experience. Specifically, phenomenological saturation is a concept similar to the idea of data saturation. The difference is that we will be looking for the point when no more information on the phenomena in question (as opposed to new themes in the data saturation idea) are added. If descriptions that were drastically different from the remaining data (such as they appear as untypical) were encountered, additional data would be collected to either confirm that piece of data by adding a new dimension to the phenomenon or as being simply atypical and therefore ensuring generality of the data (Giorgi, 2009).

3.3.2.3 Data Analysis and Quality Criteria

The process of data analysis followed Giorgi's (2009) four steps as specified in his Descriptive Phenomenological Method in Psychology and as presented in Figure 3-2. So, we followed a strict analytical procedure of Descriptive Phenomenological Method. Data coding was performed according to the steps outlined in Figure 3-1, with no pre-existing coding system, as in accordance with phenomenology principles.

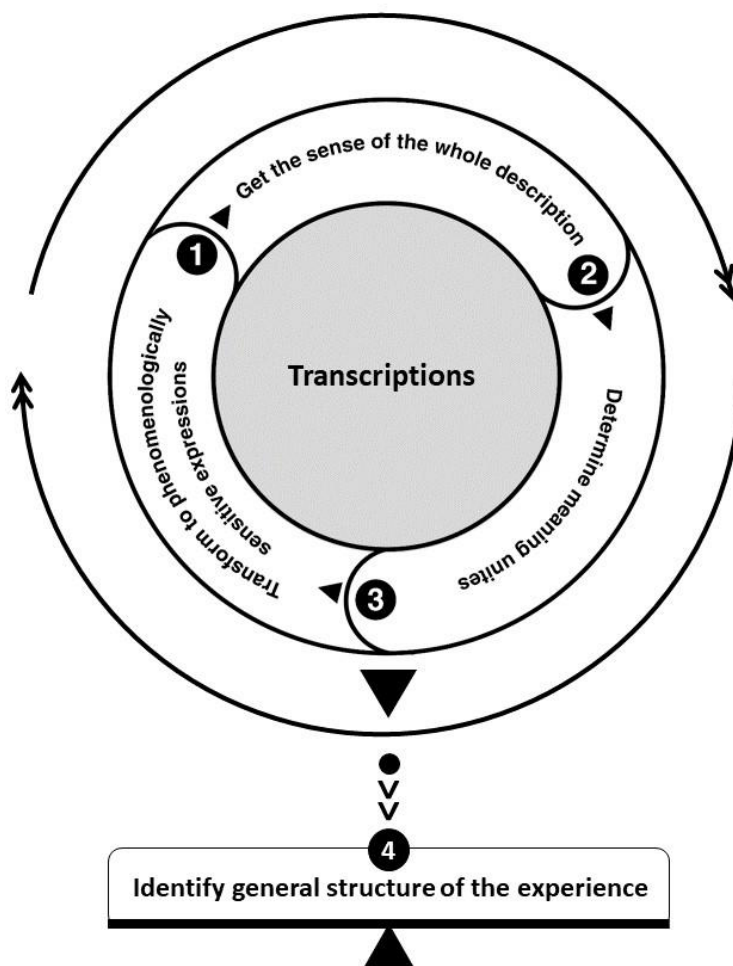


Figure 3-2 Descriptive Phenomenological Method in Psychology. Steps of Data Analysis (Giorgi, 2009)

At Step 1, the researcher read each transcript to capture the general sense. All interviews were audio-recorded and transcribed verbatim. At this first stage, “the researcher must assume the attitude of the scientific phenomenological reduction, a psychological perspective, and be sensitive to the implications of the data for the phenomenon being researched” (Giorgi, p. 128, as cited in Kirillova, 2018). To ensure bracketing and avoiding the researcher’s bias, as it was the first time for the PhD researcher to be in Hong Kong. Data collection started soon after she moved to Hong Kong and she purposefully had not experienced Hong Kong sightseeing, before the data collection.

Indeed, it was her first time traveling to Hong Kong. In this stage, the researcher tried to focus on the lived experience of participants throughout, to bracket away the theoretical insights acquired out of doing the literature review (Kirillova, 2018).

At Step 2, the researcher determined the meaning units of each description. This process means that the researcher returned to each narrative, re-read it and made a suitable mark when a significant shift in meaning was detected. At Step 3, the researcher transformed participants' natural attitude expression into phenomenologically sensitive expressions that made sense in the context of the study, which is the most critical step of the phenomenological method. In other words, the raw data were transformed into third-person accounts and was expressed in a more general way to allow subsequent search for invariant units (Kirillova, 2018). In this stage, a table was constructed for narratives (Table 3-2).

Table 3-2

Data Analysis: Step 3 illustration

Meaning unit	Second-level description	Phenomenologically sensitive expression	Experience component 1	Experience component 2	Experience Type
/I think everything was very intricate, very delicate, yeah, that was a very good meal so I would call it sublime/.	The participant states because everything was very intricate and very delicate, this experience was sublime.	The participant feels that intricate and delicate meal can make the experience sublime.	General description	-	Sublime
/So I would say, you know, initiate emotions were, I thought the food was... People bond over food, and seeing my parents being happy, you know that, so I	The participant expresses she was emotionally involved in this experience because her parents were happy.	The participant is emotionally involved in this experience because she observed the happiness of her travel parties.	Affection	Relation	Sublime

would say, I would classify this in a sublime because of the emotions involved./					
/ I think, yeah, so that was beautiful just because the lights were so colourful and everything, but it was not impressive/.	The colourful light show is beautiful for the participant, but it is not impressive.	The participant expresses the colourful lights makes this experience beautiful, although it was not impressive.	Vision	Affection	Beautiful

At Step 4, the final step, the researcher wrote out a general structure of six different aesthetic experiences. This write-out was based on the meaning units that were transformed from Step 3. The general experience structure was the result of eidetic reduction across all phenomenological descriptions, and it was the initial step in the presentation of results. In the process of explicating the meanings (i.e., bringing out the implicit narrative of participants to explicit level) researchers should try their best to avoid interpreting the narratives (Giorgi, 2009). Also, researchers should bear in mind to separate themselves from their natural attitude (Husserl, 1975). To sum up, at first, common transformed meaning units across participants were identified. An example of these transformed units as we call them “experience constituents” along with raw data excerpts are showcased in Table 3-3. The table illustrates the first constituent of the experience of the beaugly. That is, violation of expectations as it -i.e., the beaugly- is initially lived as an intriguing occasion but, upon a closer inspection, it is unpleasant and unremarkable.

Table 3-3

An example of results of step 4 (The experience of the beaugly, Constituent I: Violation of expectations)

Respondents	Narratives representative of the constituent I
Richard	“It was almost like, this is eye-catching, you know, it's an experience people write about this and there, there are some beautiful pictures that people are taking, but when I was sitting there, towards the middle or the end of it, I was like, this is almost becoming annoying... I thought it will be really cool. At first, I was like, oh wow, this is an awesome experience, but then like, the

	closer I looked, it seemed like a lot of the light show was very disjointed... I'm not sure if this is what I thought it was going to be”.
Brian	“And so it's a beautiful beach, like, really beautiful sandy beach, long, lots of sand, beautiful sea, jungle on each side, should be one of the most beautiful places, and yeah, I'm talking about sight, and for me completely ugly... , because we just spent, like, one hour traveling to there from Hong Kong, and then you're expecting, a pretty cool quiet beach, and when you get there, you are, like, what the fuck, this is worse than Central [i.e., a crowded urban district in Hong Kong district], you know what I mean, so it's that sort of, like, when you arrive and your expectation sort of clashes with the reality, yeah... Um, my feelings and emotions were... Let's go find somewhere quieter, yeah, so there was a feeling of just, yeah, I need to leave, yeah.”
Andrew	“the skyscrapers were prison bars and I was trapped in the prison of modernity (...) I expected to hear a relaxing peaceful music but unexpectedly an overwhelming harsh and loud music was playing”.
Mary	“This to me looks like a weird eyeball, and I can't, I just don't think it's beautiful. I think it's weird, it's like, is it going in, is it going out, like, what is it meant to be, and I think it looked fine, but again, because the expectation was like, oh, wow, this place, and then the picture I saw of it online was better than it was. It's like, when you hear this movie is gonna be so good, and then you go in and you see it, it's just fine, so to me it was, it was known as beautiful, but it was ugly to me as soon as I saw this inside part, like, this part is fine, but I walked in from this way, and I looked up and I was like, oh, what's going on here. It almost looked like, yeah, I wasn't supposed to see that.”
Olivia	“[my friend] told me that, “have you ever tasted bubble tea”, I said, “no, what's that”, she said, “do you have any idea about what are those bubbles”, I said, “maybe, for example, something like milk tea ... Actually it looks beautiful, ... it looked like some chocolate smoothie with chocolate chips, ... and I thought, okay, it looks good and it should taste good too. I tried but there was some... I don't know, kind of Taiwanese food, maybe fruit and I just didn't like it.”
Linda	“Okay, so I read some review, and my friends were saying, like, you know, the interior of the building was supposed to be artistic that it's certain we should see something that is unique at least in the artistic sense, yeah, but when we went in, it was just normal shops, although the shops, but the shops are like some of the brands that we see elsewhere, it's like, not a unique brand or neither is the building painted or structured in an artistic way, so we walked around searching for an artistic spot. But we couldn't find it, so I thought that was a little disappointing. Because we went with certain expectations, but we didn't seem to see what we wanted to see.”

The accumulation of experience constitutes as the invariant units made the backbone of the tourism aesthetic experience. Notably, the PhD researcher first coded the data; then the supervisor validated the coding.

3.3.2.4 *Quality Criteria*

Giorgi (2009) maintains that a quality descriptive phenomenological inquiry must be 1) systematic, 2) methodological, 3) general, and 4) critical. The proposed study is systematic as it followed a method that had proven to be systematic in its sample selection, data collection and analysis

procedures. The inquiry was also methodological since it was built on the above-defined ontological, epistemological, and methodological premises of philosophical phenomenology (Husserl, 1975). The criterion of generality was addressed during data collection by obtaining general data as determined by phenomenological saturation and during data analysis by searching for invariant psychological meaning through eidetic reduction. Finally, criticality was established by ruling out alternative explanations.

3.3.3 Phase II. Quantitative Study

This phase aimed to understand the influence of destination aesthetic qualities on individuals' aesthetic experiences, i.e., objective 2, and to evaluate differences and similarities in the aforementioned between tourists and residents, i.e., objective 3. The aesthetic qualities which tourists use to judge a destination as beautiful or ugly have been identified as Locale Characteristics, Scope, Upkeep, Accord, Perceived age, and Shape (Kirillova & Lehto, 2015). Also, it is believed the way tourists experience a destination's qualities is different from that of residents (Kirillova & Wessler, 2019). Thus, the quantitative study at Phase II propose hypotheses to understand the earlier mentioned research questions.

3.3.3.1 Conceptual Framework and Hypotheses

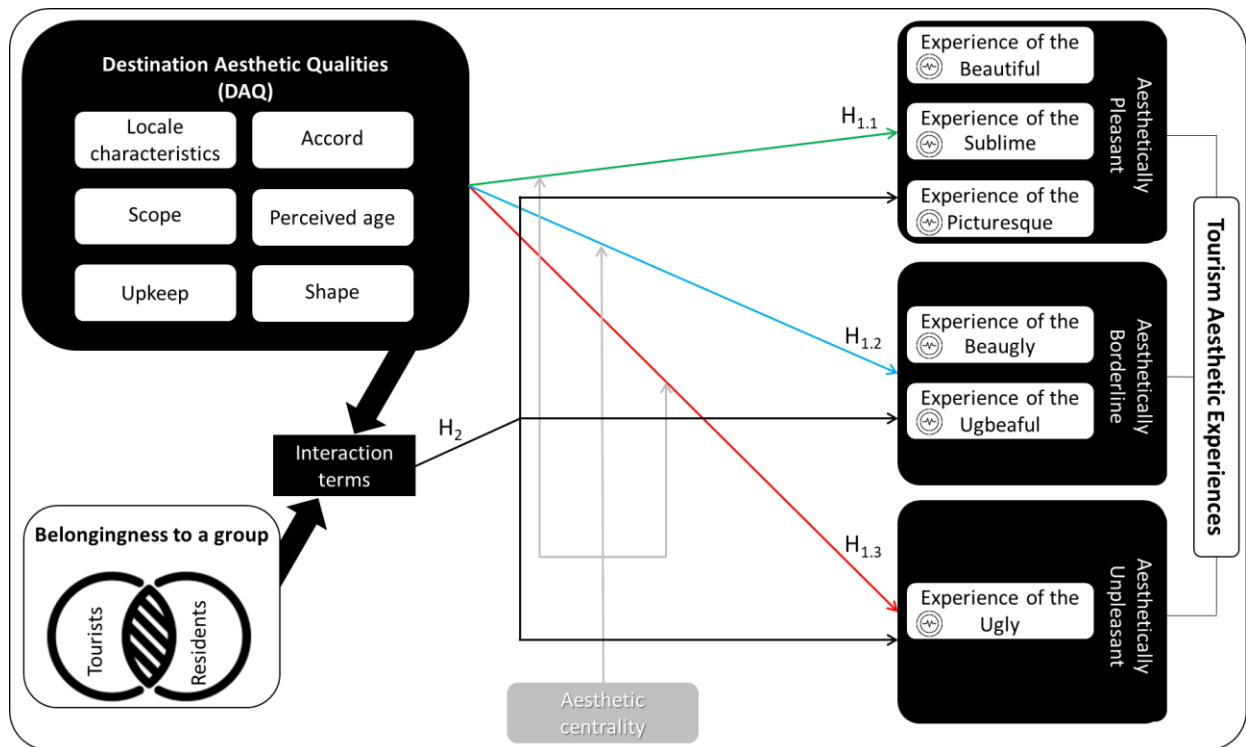
This sub-section outlines the conceptual framework and the hypotheses that guide the Phase II of the study.

3.3.3.1.1 Proposed Conceptual Framework

This study proposes to associate destination aesthetic qualities (inputs) with individuals' aesthetic experiences, and, also, to understand differences and similarities in relation to how destination aesthetics is experienced by tourists and residents. The literature review in chapter two showed that it is not only important to address the association between destination aesthetic qualities and actual aesthetic experiences, but also to pay attention to tourists and residents as two distinct groups of destination consumers. However, no previous study has empirically attempted to elaborate on these issues. The Phase II of present study, therefore, attempt to fill these gaps. The conceptual framework shown in Figure 3-3 illustrates the overall sequence of this Phase.

Drawing on the extant literature, the current phase of the study investigates the relationship between Destination Aesthetic Qualities (DAQ) and tourism aesthetic experiences. Accordingly, the relationships identified for investigation in this regard include the relationship between DAQ and (1.1) aesthetically pleasant experiences, i.e., the beautiful, the sublime, and the picturesque, (1.2) aesthetically borderline experiences, i.e., the beaugly and the ugbeaful, and (1.3) aesthetically unpleasant experience, i.e., the ugly.

Based on the framework illustrated in Figure 3-3, Destination Aesthetic Qualities are hypothesized to positively affect aesthetically pleasant and borderline experiences and in adverse negatively affect aesthetically unpleasant experience. Also, the way destination aesthetic qualities is experienced by tourists and residents is hypothesized to be different across two groups of tourists vs residents. Last, aesthetic centrality is proposed to moderate the relationships among the constructs.



Note:

1. Sign \oplus indicates the frequency of occurrence
2. Control variables are in grey

Figure 3-3 Proposed Conceptual Framework

3.3.3.1.2 Destination Aesthetic Qualities and the Frequency of Occurrence of Tourism Aesthetic Experiences

Aesthetic qualities have an impact on how individuals' experience an environment aesthetically (Nasar, 1994). The experience of the beautiful, the sublime, and the picturesque sustain some similarities in terms of positive valence emotions aroused by encountering aesthetically pleasant

features (Donaldson et al., 2017) (as opposed to overwhelming negative emotions of encountering ugliness). So, it is assumed that a place where is in lack of some certain aesthetic features might be experienced as ugly (Kirillova et al., 2014). Therefore, certain features of a place, i.e., aesthetic features, can contribute to occurrence or prevention of occurrence of aesthetically pleasant and unpleasant experience (and by the extension borderline experiences).

Reviewing the literature revealed that the exact aesthetic features of a tourism environment which trigger certain types of tourism aesthetic experience are still unknown. In other words, we do not know against which specific features of an environment an individual may feel like the experience of the beautiful vs the sublime or the picturesque or the sublime or the beautiful, or the ugly, or the ugly. However, the literature investigated particular features that can make a destination to be experienced aesthetically pleasant. Those are represented in the Destination Aesthetic Qualities scale that consist of six variables, namely Locale Characteristics, Scope, Upkeep, Accord, Perceived age, and Shape (Kirillova & Lehto, 2015).

The above-mentioned Destination Aesthetic Qualities can explain occurrence of aesthetically pleasant experiences in certain extent. For example, smoothness (Carlson, 2010, Kaplan et al., 1989) and asymmetric (Weber et al., 2008) experiential features of an environment are relevant to forming aesthetically pleasant experience of the beautiful. Those, in the scale of Destination Aesthetic Qualities, are represented in the dimension of Shape (Kirillova & Lehto, 2015). Also, the experiential feature of being subtly varied and unique (Arriaza et al., 2004) is related to experiencing a destination as beautiful. The latter, in the scale of Destination Aesthetic Qualities, is represented in the dimension of Scope -i.e., a sense of diversity, variety, and uniqueness- (Kirillova & Lehto, 2015).

Also, experiential features of great dimensions are related to occurrence of the experience of the sublime. Burke (1757/1844) explained that an object of great dimensions evokes the experience of the sublime, since when individuals look at the object, it will cause a physiological impact on their eye and nervous system. Kant, also, conceptualized the sublime similar to Burke, by aesthetically appreciating the objects of considerably great size and great power. So, experiential features of vastness and greatness impact on occurrence of the sublime (Conron, 2010). It signifies that open-spaced environments (Brady, 2013), mass co-existence of people in an environment (Trumpener, 2022), loud and lively sounds (Smith, 2019), and complexity of the environment of appreciation (Crockett, 2022) impact on the occurrence of the experience of the sublime. This feature, in the scale of Destination Aesthetic Qualities, is represented in the dimension of Locale Characteristics which is mostly referring to a setting of the environment (Kirillova & Lehto, 2015).

Unlike the sublime, the experience of the picturesque removes an observer from the landscape so that it is experienced as observing a scene, yet, unlike the beautiful, the picturesque is characterized by irregularity and roughness (Townsend, 1997). These features are represented in dimensions of Shape and Accord (or a sense of balance) in the scale of Destination Aesthetic Qualities (Kirillova & Lehto, 2015). Accordingly, the earlier mentioned dimensions stand for the visual characteristic of being rugged, e.g., rugged coastline, as well as the overall cohesiveness, or fluid flow, of visual cues at a destination.

Departing from elaborating the features that are assumed to be influential in occurrence of aesthetically pleasant experiences, the aesthetically unpleasant experience of the ugly is suggested to occur in a place that have low quality in terms of Destination Aesthetic Qualities (Kirillova &

Lehto, 2015). For example, it is believed that littering can threaten the beauty of cities (Bolongaro & Guilin, 2017), so we assume the quality of Upkeep (or a sense of being clean and well-maintained) will negatively be influential on the occurrence of the experience of the ugly.

Further, a beautiful-yet-ugly place, undoubtedly, has some aesthetic features, however there might be some unpleasant features that dominate its aesthetic aspects which make the individuals to experience it as beaugly. So, we assume an over-beautified environment which even may be evaluated highly in terms of sustaining Destination Aesthetic Qualities yet will evoke experience of the beaugly. On the other hand, an ugly-yet-attractive place must have some aesthetic features that can be explored through Destination Aesthetic Qualities scale. For example, the dimension of Accord refers to the overall cohesiveness and the degree of perceived authentic character of a place (Kirillova & Lehto, 2015). So, a tourism place that maintains authentic feature but is located in a not conventionally attractive context might set a stage for creating experience of the ugbeaful. So, we assume a place that evoke aesthetically borderline experiences, anyway, sustain some aesthetics features and this study helps to explore which Destination Aesthetic Qualities has more significant impact.

As discussed, destination aesthetic qualities are hypothesized to be influential on occurrence of different types of tourism aesthetic experiences. This research assumes Destination Aesthetic Qualities are positively influential on the occurrence of aesthetically pleasant and borderline experiences. In contrast, it is assumed that Destination Aesthetic Qualities are negatively influential on the occurrence of aesthetically unpleasant experiences. We, thus, propose the following hypotheses:

H_{1.1}: Destination Aesthetic Qualities positively influence the frequency of occurrence of aesthetically pleasant experiences, i.e., the beautiful, the sublime, and the picturesque.

H_{1.2}: Destination Aesthetic Qualities positively influence the frequency of occurrence of aesthetically borderline experiences, i.e., the beautiful, and the ugly.

H_{1.3}: Destination Aesthetic Qualities negatively influence the frequency of occurrence of aesthetically unpleasant experiences, i.e., the ugly.

3.3.3.1.3 Belongingness to a group (tourists vs residents) and frequency of occurrence aesthetic experiences when encountering Destination Aesthetic Qualities

Destinations are shared places for residents to live and for tourists to visit. So, these places are simultaneously consumed, including aesthetically, by both parties but with potentially distinct consumption patterns. It can be argued that while tourist consumption of places is naturally aestheticized, for residents, those places bear more functional value (Kirillova & Wassler, 2019). Hence, the following hypothesis is formulated:

H₂: How Destination Aesthetic Qualities is frequently experienced by tourists is different from residents.

3.3.3.1.4 Aesthetic Centrality as Control Variable

Respondents' aesthetic centrality as a general propensity to aesthetic appreciation (Bloch, Brunel, & Arnold, 2003) may translate to individuals' differing perceptions of what is aesthetically pleasant, unpleasant, or borderline. Bloch et al. (2003, p. 552) defined aesthetic centrality as the

“overall level of significance that visual aesthetics hold for a particular consumer in his/her relationships with products”. Indeed, consumers who are more attentive about aesthetics show different responses in their aesthetic experiences (Phillips et al., 2014), thereby they are differently affected by product aesthetics. The aesthetic centrality scale has three dimensions: Value (the perceived value attached to products with a superior design), Acumen (the ability to appreciate product design), and Response (the level of response to product aesthetics) (Table 3-4).

Table 3-4

Aesthetic centrality adopted from (Bloch, Brunel, & Arnold, 2003)

Value	<ul style="list-style-type: none"> ✓ Owning products that have superior designs makes me feel good about myself. ✓ I enjoy seeing displays of products that have superior designs. ✓ A product's design is a source of pleasure for me. ✓ Beautiful product designs make our world a better place to live.
Acumen	<ul style="list-style-type: none"> ✓ Being able to see subtle differences in product designs is one skill that I have developed over time. ✓ I see things in a product's design that other people tend to pass over. ✓ I have the ability to imagine how a product will fit in with designs of other things I already own. ✓ I have a pretty good idea of what makes one product look better than its competitors.
Response	<ul style="list-style-type: none"> ✓ Sometimes the way a product looks seems to reach out and grab me. ✓ If a product's design really “speaks” to me, I feel that I must buy it. ✓ When I see a product that has a really great design, I feel a strong urge to buy it.

Given that, encountering aesthetic features, individuals' sensitivity to aesthetics will influence aesthetic experiences, the following hypothesis is formulated:

3.3.3.2 Research Design

Data Collection and Sampling: one of the purposes of data collection at this phase was to explore the influence of destination aesthetic qualities on tourists' and residents' experiences. The quantitative component followed the qualitative phase in the study because the output of Phase I

which are comprehensive descriptions of tourism aesthetic experiences of the beautiful, the sublime, the picturesque, the ugly, the beauly, and the ugbeaful is used to operationalize dependent variables of interest in this study. To make it measurable, the frequency of occurrence of the aesthetic experiences was assessed. Moreover, the independent variables became individual's belongingness to a group (i.e., tourist vs resident), and the Multidimensional Destination Aesthetic Qualities; namely Locale Characteristics, Scope, Upkeep, Accord, Perceived age, and Shape (Kirillova & Lehto, 2015).

Sample Size: G*Power 3.1 software (www.gpower.hhu.de/en.html) was used to calculate the sample size. G*power remains the most cited and used sample size estimator, because it is designed in a way that secures research against error types I and II in estimation. Setting alpha to .01, statistical power to .99, and the effect size to .25, the minimum required sample size is 88. However, we argue that 88 of total valid responses (tourists and residents combined) may be insufficient to capture the opinions of diverse tourist and resident bases in Kish. Indeed, the likelihood of obtaining statistical significance will increase, insofar as sample size increases (Hinkin, 1998). Nevertheless, there is no consensus on the exact number of the sample size. Larger samples may help researchers to obtain stable estimates (J. Cohen, 2013/1969). As a rule of thumb, a sample size that is greater and less than 30 and 500 respectively is appropriate for research (Roscoe, 1975). Therefore, we estimated that 300 tourists and 300 residents would be surveyed in Phase II.

Context of the study: Originally, we aimed to conduct both Phases of the study in Hong Kong to practice consistency of the context of the study. However, given the situation of pandemic COVID-19 and Hong Kong travel restrictions, data were collected from residents of Kish and

tourists traveling to Kish. Although the two countries chosen for Phase I and Phase II are different but ontological stance of the research is consistent with the feasibility considerations of choosing two different countries.

In more details, ontologically the nature of the phenomenon under study in the first Phase, i.e., the essence of tourism aesthetic experiences, is subjective yet universal. Specifically, the philosophical perspective on Kant's theory of aesthetics can explain this universal essence (Kant, 1892/2000). From this stance, it is eligible to use the findings of the first Phase -i.e., description of the essence of aesthetic experiences- in any context (e.g., Kish) beyond the original place of conducting research (i.e., Hong Kong). The reason that we chose Kish instead of other destinations that share more similarities with Hong Kong (e.g., Macau, Japan, China) was the expensive data collection which was far beyond our limited budget (see Appendix IV: Data Collection Price Quotation).

Recruitment Strategy: The criteria for inclusion of tourists were that potential tourist respondents must be 1) older than 18 years, 2) non-Kish residents, 3) spent at least one-day sightseeing in Kish, 4) be still available in Kish while responding the survey, 5) the only person out of their travel party who have taken the survey. Additionally, the criteria for inclusion of residents were that potential residents respondents must be 1) older than 18 years, 2) spent at least one-year living in Kish, 3) be available in Kish while responding the survey, 4) the only person out of their household who have taken the survey.

We collaborated with hotels in Kish. Three field assistants were sent to the hotels during check-out time to hand out the invitation letter to tourists. Individuals waiting for the check-out

have been approached with a request to volunteer 30 minutes of their time to complete the survey. Also, the hotels collaborated to recruit guests who were due to check out the next day. Additionally, field assistants have been sent to tourism attractions to hand out invitation letters to more tourists. After participation, a Kish-themed souvenir was offered as a token of appreciation for their time. Convenience sampling was used to select potential participants for the study. Indeed, convenience sampling is used when potential respondents become readily available and easy to sample. Thereby, because tourists were transient and especially researchers would target those who were departing Kish and they might just be available at some specific locations, it was necessary to use convenience sampling to make them available for selection. Since convenience sampling was employed to collect data from tourists, efforts were made to diversify the sample in terms of tourists' age, gender, education, and region of residence. To do so, field assistants asked them a set of screening questions.

3.3.3.3 Research Instrumentation

The questionnaire for this study consisted of four parts (see Appendix VI: Survey). The first part was where the output from Phase I was needed. Respondents were presented with six narratives (i.e., descriptions of aesthetic experience from Phase I; namely experience of the beautiful, the sublime, and the picturesque, the ugly, the beaugly, and the ugbeaful) and asked to indicate the frequency (7-point Likert scale) with which such experiences occurred to them when they were sightseeing in Kish. Notably, the description of experiences was not presented by the exact title of the experience, e.g., the experience of the beautiful. Rather, those were titled by numbers 1 to 6. The reason for such practice was to avoid any possible bias. Participants were also requested to indicate the features of the places/sites associated with such experiences and circumstances. This

exercise intended to bring out the memories of respective aesthetic experiences as well as to provide descriptive information about contexts with which the beautiful, sublime, the picturesque, the ugly, the beaugly, and the ugbeaful were associated.

The first part was followed with some questions where the researchers wanted to find the influence of destination aesthetic qualities on aesthetically pleasant, unpleasant and borderline experiences. With this objective, the participants were asked to indicate their agreement (7-point Likert scale) on their evaluation of the aesthetic qualities of Kish (independent variables) in the occurrence of each six aesthetic experiences (dependent variables).

In the second part, it was necessary to measure the moderating effect of aesthetic centrality which is a general propensity to aesthetic appreciation. So, an eleven items scale developed by Bloch et al. (2003) was adopted. Accordingly, 11 questions about aesthetic centrality was added to part two. In the survey each item was measured on a 7-point Likert scale. In the third part, trip-related and residency-related variables were explored. The residents were asked to answer the length of their residence in Kish, while tourists were investigated about their length of stay, prior visits, purpose of trip, and city of residence. Socio-demographic questions were considered in the fourth part including gender, age, and education (See Appendix VI-i: Survey in English language).

Table 3-5

Phase II Research Instrument

	Tourists	Residents	Source
Part 1	Frequency of experiences of the beautiful, sublime, picturesque, ugly, beaugly, ugbeaful, 7-point Likert Sites associated with each aesthetic experience and circumstances		Phase I
	Associating Destination Aesthetic Qualities (Locale characteristics, Scope, Upkeep, Accord, Perceived age, Shape) with tourists' and residents' aesthetic experiences, 7-point Likert		Kirillova & Lehto (2015)

Part 2	Aesthetic centrality, 7-point Likert		Bloch, Brunel, & Arnold (2003)
Part 3	Kish trip-related variables: 1) Length of stay 2) Prior visits 3) Purpose of trip 4) City of residence	Kish residency-related variables: Length of residence in Kish	N/A
Part 4	Socio-demographic information: 1) Gender 2) Age 3) Education		

It is important to clarify that, the quantitative part (Phase II) builds off two sources: 1) qualitative component -i.e., six experience descriptions to be used to assess the frequency of occurrence of the experiences as six distinct dependent variables- and 2) existing research. The latter includes prior research which has already developed a scale for assessing aesthetic appreciation of Destination Aesthetic Qualities (Kirillova & Lehto, 2015). We consulted the studies published in top peer reviewed journal in respective fields to ensure the quality of research insights. It is from those studies that we borrowed six dimensions of Destination Aesthetic Qualities, namely Locale Characteristics, Scope, Upkeep, Accord, Perceived Age, and Shape. Therefore, in the current research we did not develop any scale.

3.3.3.3.1 Pre-test

To better develop the survey a pre-test was conducted. The efforts to ensure face validity of the research instrument were made. Originally, the measures were developed in the English language. To translate the measures to the Persian language we invited two professional bilingual experts. The experts worked independently to complete the English-to-Persian and Persian-to-English translations (See Appendix VI-ii: Survey in Persian language). Then, we distributed the survey to

58 individuals from target populations with a request to provide feedback on wording and question sequencing. This feedback was used to refine the instrument further. In addition, the methods applied to the data collection were refined. Specifically, conducting the pre-test, we found that online survey platforms, e.g., Qualtrics, QuestionPro, PolyU mySurvey, are not either Persian language-friendly or accessible in Iran. So, we decided to use a hard copy of the survey to collect data in the pilot study.

3.3.3.3.2 Pilot Study

A pilot study with the data collection procedures as described earlier was conducted to verify the psychometric property of the scales, to ensure the expected correlations among the variables, and to test the efficacy of the proposed statistical treatment. For these purposes, we obtained a sample of 28 tourists and 32 residents from the population.

3.3.3.3.2.1 Data Screening

We aimed to screen independence of observations in the stage of data collection which would help to avoid autocorrelation in the stage of data analysis. Thereby, for tourists only one invitation letter including a one-time password for entering the online survey were passed to each family. Similarly, for residents only one invitation letter with a one-time password was offered to each household. Therefore, the access to the survey was limited to only one person in each travel party of tourists and only one person in each household of residents.

In addition, screening questions related to age, departure plan (for tourists) and residency status (for residence) were applied. More specifically, the questions, respectively, read like for all

participants: “Are you above 18 years old?”, for tourists: “Are you going to leave Kish today or tomorrow?”, and for residents: “Have you been residing in Kish for more than one year?”, also “Annually, do you spend your predominant amount of time in Kish?”. To clarify, the latter two questions are interrogated regarding the UNWTO definition of country of residence (UNWTO, 2008) which can be applied to the place of residence as well. Accordingly, the place of residence of a person is defined based on “the center of predominant economic interest. If a person resides for more than one year in a given [place] and has there his/her center of economic interest (for example, where the predominant amount of time is spent), he/she is considered as a resident of this [place].” Therefore, the data collection was settled in a way to screen the prospective data from the early stage.

After pilot test data collection, to further practice data screening following Kline’s (2015) suggestion, the data were screened for outliers, missing values, and normality. We considered some areas of concern included 1) those surveys which provided the same level of responses across the items, 2) those surveys which failed to provide consistent information about the age, education, and other screening questions. Also, tests of Normality were performed to explore skewness and kurtosis variations.

In sum, we conducted the pilot study for tourists and residents of Kish to make sure that problems regarding design of research instrument and method of data collection were adequately addressed prior to the main survey. It was also important in determining challenges and issues of field data collection in during COVID-19 pandemic. More in details, in the process of handing out hard copy of the survey to participants, we found that due to concerns about COVID-19 infection people are reluctant to take the hard copy surveys. Therefore, our approach to data collection was

modified. The first author self-funded to design an online survey platform (<https://iranquestion.com/>) which is the Persian language friendly and easily accessible in Iran. Then we developed the full-scale survey on that platform.

3.3.3.4 Data Analysis

As it is elaborated earlier in this chapter, the key variables of interest were frequency of occurrence of the aesthetic experiences (the beautiful, the sublime, and the picturesque, the ugly, the beaugly, and the ugbeaful), respondents' demographic profile, aesthetic centrality, and destination aesthetic qualities across the six dimensions (Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape). Respondents were divided into two groups: Kish tourists and Kish residents. To examine the effects of destination aesthetic qualities as associated with each of the six aesthetic experiences as well as the influence of the group (tourists vs. residents), the study adopted the multiple regression analysis.

A series of multiple linear regression analyses was used to explore the association between destination aesthetic qualities and individuals' aesthetic experiences as well as the similarities and differences between tourists and residents. A separate model was developed for each experience. The dependent variable captured frequency of occurrence of a different type of aesthetic experiences (e.g., the beautiful, the sublime, the picturesque, the beaugly, the ugbeaful, and the ugly). The independent variables measured destination aesthetic qualities across the six dimensions (i.e., Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape), and belongingness to a group (tourists vs residents). An interaction term (group \times destination aesthetic

qualities) was also entered and estimated in order to compare the evaluations between tourists and residents.

Following the above, the multiple regression analysis considered the measurement of occurrence of tourism aesthetic experience y_i as a continuous variable measured from 0 to 6, which is the measurement of frequency of the experience by individuals i ($i = 1 \dots I$). Therefore, \hat{y}_i as the predicted variable is specified as a function of different factors that can be associated with frequency of occurrence of tourism aesthetic experiences and it is denoted as follows:

$$\begin{aligned}\hat{y}_i = & \beta_0 + \beta_1 X_{Locale} + \beta_2 X_{Scope} + \beta_3 X_{Upkeep} + \beta_4 X_{Accord} + \beta_5 X_{PerceivedAge} + \beta_6 X_{Shape} \\ & + \beta_7 X_{AesCentrality} + \beta_8 X_{Group} + \beta_9 X_{Group} X_{Locale} + \beta_{10} X_{Group} X_{Scope} \\ & + \beta_{11} X_{Group} X_{Upkeep} + \beta_{12} X_{Group} X_{Accord} + \beta_{13} X_{Group} X_{PerceivedAge} \\ & + \beta_{14} X_{Group} X_{Shape} + \varepsilon_i\end{aligned}$$

Here, \hat{y}_i is the dependent variable, X is the independent variable and ε_i is an error term. In the regression equation above, β_1 measures the association of X_{Locale} on the frequency of occurrence of tourism aesthetic experience -i.e., \hat{y}_i - and β_2 measures the association of X_{Scope} on \hat{y}_i . The same applies to the other destination aesthetic qualities. Moreover, β_7 measures the association of aesthetic centrality -i.e., $X_{AesCentrality}$ - on frequency of occurrence of tourism aesthetic experiences and β_8 measures the effect of X_{Group} which stands for belongingness to a group (tourists vs residents). In the dataset, group = 1 represents belonging to the group of tourists and group = 0 represents belonging to group of residents.

Correspondingly, β_9 to β_{14} measures the association of the interaction between belonging to a group and destination aesthetic qualities. An interaction term (group \times destination qualities) was also entered and estimated in order to compare the evaluations between tourists and residents. Comparing the variations showed an interaction effect between each group (tourists vs residents) and destination aesthetic qualities, which let us estimate how aesthetic qualities were experienced differently by residents and tourists. More specifically, a significant interaction effect means that there are significant differences between the groups. The constant term (β_0) measures the value of dependent variable if all independent variables are zero. The error term ε_i includes other factors that affect the dependent and independent variables. The results of the regression analyses have been presented in the subsequent sections. Apart from multiple regression analysis, additional exploratory analyses (e.g., t-test and ANOVAs) were conducted. Data analysis was performed using STATA 17.

4 CHAPTER FOUR: FINDINGS (Phase I)

4.1 Chapter introduction

Our journey toward a deeper understanding the diversity and complexity and essence of tourism aesthetic experiences (objective 1) resulted in two types of findings. First, the study conceptually developed and empirically investigated the typology of tourism aesthetic experiences. We found how diverse and distinct the experiences are and in what sense they are complex. Second, the phenomenological descriptions of the essence of six different types of aesthetic experiences are developed. In this study, we elaborated the findings through both verbal and visual forms. To better communicate the findings, we start with describing the essence of tourist aesthetic experiences in forms of six distinct sub-sections. The sub-sections are initiated by general description of each type of aesthetic experiences. In each sub-section the general interrelated constituents of the experience that make it distinct from other types are described in relation to the data. The general invariant constituents are supported through references to the direct quotes of the participants as illustration.

4.2 Background information of the participants

Setting the context for the presentation of findings supported by narratives, the background information about the participants is presented in Table 4-1. The table provides additional information about each participant that had self-identified. This included interview date, country of origin, length of stay, travel companion(s), size of travel party, occupation, gender, age, and education. For better communication, while presenting the findings, researchers assigned pseudonyms to participants.

Altogether, 28 tourists who had visited Hon Kong for the first time were involved in the study. Participant's age ranged from 22 to 67 years. Except for one person who preferred not to self-identify with any specific gender, 16 (57%) of the respondents were men. Regarding their travel distance, 19 (68%) participants travelled to Hong Kong from long haul markets (i.e., Australia, Brazil, France, Hungary, Iran, Netherland, Serbia, South Africa, Spain, Switzerland, UK, and USA) and 9 (32%) participants travelled to Hong Kong from short haul markets (i.e., Malaysia, Philippine, Singapore, South Korea, and Thailand). Participants' length of stay ranged from 1 night to 9 nights.

An important point that researchers would want to highlight is that in this phenomenological research, the sample size is the number of experiences rather the number of participants. More specifically, in overall, 114 detailed descriptions of tourism aesthetic experiences were collected. Among all, 27 experiences of the beautiful, 23 experiences of the sublime, 22 experiences of the picturesque, 12 experiences of the beaugly, 16 experiences of the ugbeaful, and 14 experiences of the ugly, have been narrated by participants. The last column in Table 4-1 represents the occurrences of different types of tourism aesthetic experiences to the participants. Numbers 1, 2, 3, 4, 5, and 6 represent the experiences of the beautiful, the sublime, the picturesque, the beaugly, the ugbeaful, and the ugly, respectively.

Table 4-1

Background information of the participants

Pseudo name	Interview date	Country of origin	Length of stay	Travel party	Size of Travel party	Occupation	Gender	Age	Education	Aesthetic experiences
Angela	15-Apr-19	Serbia, Bor	7	Mother	2	Marketing manager	F	39	Bachelor	1 2 3
Jessica	19-Apr-19	UK, Great Britain	4	Spouse, Daughter, Son	4	Marketing manager	F	47	Bachelor	1 2 3
Robert	24-Apr-19	Australia, Sydney	6	Girlfriend	2	Risk manager	M	28	Bachelor	1 2 3
Eric	29-Apr-19	Switzerland, Konstanz	4	Travelled solo	1	Fund/portfolio manager	M	37	Bachelor	1 3
Jason	7-May-19	USA, New York	1	Partner	2	Real estate	M	55	Master	1 2
Edward	9-May-19	France, Toulouse	8	Friends	4	Oenologist	M	59	PhD and above	1 2 3
Sarah	14-May-19	UK, Wales	5	Brother	2	Private tutor	F	48	Bachelor	1 3
Kevin	17-May-19	Spain, Valencia	4	Wife	2	Finance	M	45	Bachelor	1 2 3
James	19-May-19	South Korea, Seoul	4	Friend	2	Medical doctor	M	32	PhD and above	1 2 3
Steven	21-May-19	Netherland, Leeuwarden	5	Travelled solo	1	Retired	M	67	PhD and above	1 2 5 6
Sandra	24-May-19	Brazil, State of Paraná	7	Travelled solo	1	Phd student	F	40	PhD and above	1 2 3
Helen	24-May-19	Thailand, Chiang Rai Province	3	Colleagues	2	University lecturer	F	38	PhD and above	1 2 3 5 6
Jessica	24-May-19	Malaysia, Selangor	5	Friend	2	Accountant	F	34	PhD and above	1 2 3 5 6

Barbara	28-May-19	Singapore, Singapore	2	Parents	3	Foreign language teacher	F	27	Bachelor	1 2 3 5 6
Mark	4-Jun-19	Hungary, Debrecen	5	Girlfriend	2	Programmer	M	30	High school diploma	2 4 5
Anthony	5-Jun-19	South Korea, Seoul	4	Wife	2	Salesman	M	32	Bachelor	1 2 3 4 5 6
Andrew	6-Jun-19	Iran, Ghom	6	Travelled solo	1	Engineer	M	38	PhD and above	1 4
Daniel	9-Jun-19	USA, New Orleans	6	Girlfriend	2	Professor	M	54	PhD and above	1 2 3 4 5 6
Richard	12-Jun-19	USA, Columbus, Ohio	2	Girlfriend	2	Technology consultant	M	23	Bachelor	1 3 4 5
ELiza	14-Jun-19	South Korea, Seoul	3	Mother	2	Journalist	F	28	Master	1 2 4 5 6
Linda	16-Jun-19	Singapore, Singapore	8	Spouse, Daughter, Son	4	Foreign language teacher	F	43	Bachelor	1 4 5 6
Mary	19-Jun-19	USA, San Francisco	2	Coworker	1	Product designer	F	35	Bachelor	1 2 3 4 5 6
Skyler	22-Jun-19	Singapore, Singapore	2	Spouse	1	Healthcare	N/A	37	Master	1 2 3 4 5 6
William	2-Jul-19	Filipin, Davao City	4	Students	11	Food entrepreneur	M	31	Master	1 2 3 4 5

										6
Michael	4-Jul-19	USA, Boston, Massachusetts	2	Spouse	1	Product manager	M	33	Master	1
										2
										3
										5
										6
Frank	4-Jul-19	South Africa, Johannesburg	2	Friends	3	Interpreter	M	25	Bachelor	1
										2
										3
										5
										6
Brian	16-Jul-19	UK, Scotland	2	Travelled solo	0	Blogger	M	34	Bachelor	1
										2
										3
										4
Olivia	17-Jul-19	Iran, Ghazvin	9	Friend	2	Undergrad student	F	22	Bachelor	1
										2
										3
										4
										5
										6

4.3 Phenomenological essence of tourism aesthetic experiences

Phenomenological essence of tourism aesthetic experiences is presented through the general structure of the experiences. Specifically, general structure of an experience intends to present the essence of an experience, so the structure is not intended to present detailed examples of the experience (Giorgi, 2009). Providing detailed examples is possible through invariant aspects of the aesthetic experiences which are described by the participants. Constituents of each experience should be understood as “non-independent parts i.e., moments of a whole, that need other moments in order for the phenomenon to be experienced” (Giorgi, 2009, pp. 207-208).

Giorgi (2009) highlighted that in the context of descriptive phenomenology, usually the description of the essence of the phenomenon of interest is represented in a paragraph which indicates the general structure of the experience. In this section, the general structure of each experience is described with interrelated constituents of the experience under six distinct sub-

sections. Each sub-section represents one type of tourism aesthetic experience, and it is divided into different parts of constituents that form the general structure. In each part, the general structure of the experience is adequately described according to the way participants experience the phenomenon in their natural attitude. From phenomenological perspective, it means according to individuals' awareness of how the tourism aesthetic experiences were factually presented to them at certain moments of visiting a tourism destination. The quotes representing participants' natural attitude are derived from data.

4.3.1 Aesthetically pleasant experiences

Based on the typology of tourism aesthetic experiences, aesthetically pleasant experiences are classified as experiences of the beautiful, the sublime and the picturesque. Following are the findings of these types of aesthetic experiences.

4.3.1.1 Experience of the beautiful

The following is the general description of the experience of the beautiful:

The experience is lived through a sense of serenity and gratitude for having the chance to appreciate beauty. An individual feels happy, fascinated, and delighted. The experience is physically comfortable and is internalized through a sense of enjoyment in seeing other people happy and noticed by others.

The constituents of the experience of the beautiful is described below:

4.3.1.1.1 Constituent I: Sense of serenity and gratitude for having the chance to appreciate beauty

An essential constituent of the appealing ongoing experience of the beautiful is that the experiencers feel grateful to have the opportunity to appreciate the moments of encountering beauty. Thus, they feel a sense of achievement. Indeed, at the moments of experiencing the beautiful, individuals experience a proud feeling of achieving a worthwhile experience, along with a pleasant feeling of calmness and peacefulness. Daniel explained that he felt so in the context of walking around the Big Buddha and taking photos of the island and water visible through the trees. He explained that at that moment he saw green and blue colours of nature and sea with the depth of fields, colourful flowers, and butterflies, visually attractive human-made concrete relief sculptures (Figure 4-1), as well as colourfully ornamented ceiling of a monastery (Figure 4-2). He expressed “*I was thankful that I was able to appreciate and see these beautiful sights*”.



Figure 4-1 Visually attractive relief sculptures (photo by Daniel)



Figure 4-2 Colourfully ornamented ceiling of a monastery (photo by Daniel)

Moreover, Barbara was impressed with visiting a tennis shop selling high quality and expensive products with her parents. The shop was decorated with some old photos of the shopkeepers in a visually attractive way. Being affluent enough to create a unique experience for her parents by bringing them to a very expensive tourism destination, i.e., Hong Kong, and shopping for her dad's favourite tennis equipment as a gift and was simultaneously welcomed and treated friendly (Figure 4-3) in a visually attractive tennis shop, made her feel grateful. She described her feeling at that moment as:

“I was very grateful, grateful, and thankful. It feels very welcoming in a country, because you know, you're just a tourist, they don't know you, they don't have to talk to you, right? They are just going into something, but they were very nice, and so I think it makes me feel very welcome.”



Figure 4-3 Being welcomed friendly by a tennis shopkeeper (Photo by Brabara)

Similarly, hiking down from Victoria peak, Michael and his wife suddenly noticed in the middle of a small garden, an orthodox synagogue that was a stucco type Mediterranean looking building and was surrounded by high rise skyscrapers. He noticed, *“it was very interesting”*. He found it interesting because he and his wife were allowed to go in without previous appointment since they were Jewish. Going inside he *“enjoyed visiting the building with craftsmanship around the architecture being surrounded by skyscrapers”* (Figure 4-4). At that moment he felt like *“a little proud that there was like a Jewish community in the city (...) I did feel a little proud”*. He felt proud because his community could manage establishing such an attractive setting, and he also felt connected. Along the same lines, Anthony felt lucky with a sense of achievement while cherishing his fortune for being able to travel to an expensive tourism destination like Hong Kong and encountering the beauties of the destination (Figure 4-5). He described the experience as:

“For me personally, two things: one is that “wow”, I’ve been all the way to Hong Kong and see this scenery, I feel like I’m happy and I’m kind of a successful person. Wow, I’m doing, I’m doing it for my holiday.”



Figure 4-4 Orthodox synagogue with craftsmanship around the architecture (Photo by Michael)



Figure 4-5 Cherishing one's fortune being able to travel to an expensive tourism destination (photo by Anthony)

Further, a certain way of being in a tourism environment in terms of experience of the beautiful is experienced as a feeling of serenity, calmness, and peacefulness. This is well described by a young tourist from South Africa. Frank used to live in Johannesburg and at the time of the interview he

said a year and a half ago he moved to China to work as an interpreter. He never had a chance to visit Hong Kong until his company sent him to Hong Kong for a short-time vacation. He described the state of mind of feeling calm and peaceful as:

“Well, a state of mind I can say, not emotions, I’ll say state of mind, a state of mind was peaceful, calm. I was tired, the whole day was a rush like I told you, it was a very big rush, so let me put it to you this way, do you know if you’re, right, in a test... Prior to the test you build up stress and emotions and when you’re in the test, like, it’s at its peak. And after the test, after you write it, you, your entire mentality just calms down, so, to use the same example metaphorically applied to running around, traveling yesterday and trying to make it for train and this and that, all of that was pressure, and then jumping in the taxi [where the experience of the beautiful happened] was kind of relief”

4.3.1.1.2 Constituent II: Feeling happy, fascinated, and delightful

Following the above, the obtained data show that the state of mind of the experience of the beautiful is interrelated to arousing some pleasant feelings like happiness, fascination, and delightfulness. At that moment, experiencers feel *“so glad [that they] checked this place [and] how amazing that there are places like that, [they were] very happy to have found a place like that”* (Barbara). Again, Barbara experienced the beautiful in the context of shopping in a tennis shop and interacting with friendly local people. More evidence revealed the positive valence of emotions in occurrence of the experience of the beautiful. For example, William, after seeing a panoramic view from a glass cabin of a cable car passing over the hills covered with luscious green trees (Figure 4-6) overlooking the ocean, forest, city, and mountains said, this scenery made the

place “*very attractive*”. He perceived the experience as “*the most delightful experience*” and “*the most enjoyable experience*” that he had in Hong Kong. Also, the pleasant feelings were extended to perceiving the experience as fascinating. Michael related this experience as “*very interesting*”.

Likewise, William described the moment as:

“So, it's very interesting, and actually the, the hype, the, the feeling, the emotion that you were actually... In top of the Hong Kong, and you're actually in the glass cabin, so it gives more excitement.”



Figure 4-6 Beautiful panoramic view from a cable car passing over hills covered with trees (photo by William)

4.3.1.1.3 Constituent III: Freeling Physically comfortable

It is not a surprise that the data showed that when the experience of the beautiful occurred, individuals generally felt comfortable in terms of how their body felt. For example, Steven expressed *“It was still hot, but the wind was nice, so the wind was very nice being close to the*

water. *I felt very comfortable.*” Similarly, Olivia expressed “*it was surely convenient because it was after the rain*”. Frank stated that he felt very comfortable. He described that moment in the following way:

“It was very comfortable. Actually, I was very very hungry. Even though I was hungry and I was tired, because the whole day was a rush like I told you, it was a very big rush, and then jumping in the taxi was kind of a relief, so our bodies finally calmed down, so in terms of feeling how my body felt for the first time, even though I was hungry, very tired too, even though I was hungry, my body was relaxed, so sitting down in the taxi for about 20 minutes, 25 minutes, maybe even half an hour because that was raining in traffic time, so we weren’t going very fast but it was peaceful, our bodies had a chance to relax.”

4.3.1.1.4 Constituent IV: Sense of enjoyment in seeing other people happy, and being noticed by others

The findings revealed that the experience of the beautiful was not only because of the sensation created by the destination’s environment but also in terms of its relational aspect. This constituent attests to pleasant feelings during the experience of the beautiful. More specifically, it enhanced the overall experience, in terms of feeling joyful by being accompanied by particular travel companion(s) and in terms of feeling significant and noticed by interacting with people who, at that moment were also co-present at that place. In this regard, the experiencers feel happy, having fun, and sometimes being noticed and being the focus of attention.

For example, William, riding a cable car passing by a beautiful landscape was accompanied by five students in the same cabin (Figure 4-7). He felt happy because he observed his travel

companions were very happy and they were enjoying the happy moments. They were busy taking group selfies, also laying down on the glass floor of the cabin and taking funny photos. He said, *“I was so happy at that time, because I actually was able to see how my students reacted and how they were actually so happy.”* Similarly, Barbara brought her parents to Hong Kong and she tried her best to provide them a good time. In the context of purchasing her father’s favourite tennis racket as a gift, she conveyed her feeling of happiness out of finding her travel companion’s happiness in words such as *“I’m very happy that I’m seeing my dad happy.”* Moreover, Mary a lady in her mid-thirties had a kind of non-verbal communication with a chef in a local restaurant. She went to a local restaurant for dinner. She was not making conversation with the chef, but there was body language. For example, when she was trying to take a photo of the chef making wanton, the chef seemed friendly, making it a point by smiling and posing to the camera (Figure 4-8). It made Mary happy. She described the pleasant moment as:

“I was really happy that he took the time to, yeah, just pause for a moment and help me get my photo. Because I think sometimes when I think of, like, people in China, or not, some Chinese people, they can be more rude, and the fact that, again, he probably sees a ton of tourists, but he, in spite of busy, he took the time to just pose and smile, and he looks so... Very kind of earnest in his reaction. what does “earnest” mean” Like, trustworthy or genuine.”



Figure 4-7 Having fun with travel companions (photo by William)



Figure 4-8 A chef caringly started to make it a point to the experiencer by smiling and posing to the camera (Photo by Mary)

Pursuant to the above, data show that the relational constituent can be extended to the presence of human being, per se, in the environment. This is, regardless of any significant or not significant social interaction (e.g., with their travel companion(s) or with service providers) and regardless of forming or not forming any verbal or non-verbal communication. For example, Daniel who was accompanied by his girlfriend highlighted the significance of the presence of people while experiencing the moments of the beautiful. The description of the mentioned moment in his lifeworld of the experience of the beautiful is straightforwardly expressed as:

“I thought that it was beautiful, you know, I enjoy watching families enjoy themselves together, and you know, when you go to these kinds of things, you'll see kind of multi-generational, you know, travel parties, which, I guess, is the big buzzword, and, and I think that's beautiful.”

4.3.1.2 Experience of the sublime

The phenomenological description of the essence of the experience of the sublime reads:

An individual feels small, insignificant, and powerless in the context of vast or grand environment. Yet the experiencer feels physically comfortable. It is an awe-inspiring, happy, fulfilling, and exciting occasion, amidst positive and dynamic interactions/connections with others.

The constituents of the experience of the sublime is described below:

4.3.1.2.1 *Constituent I: Feeling small, insignificant, and powerless in the context of vast/grand environment*

Essential to the appealing ongoing experience of the sublime, is an increased sense of feeling small, insignificant and powerless, for being encountered by an object or environment exhibiting greatness or powerfulness. William, who came from the Philippines experienced this on the first day of his trip in Hong Kong while taking the MTR (Mass Transit Railway) during the rush hour. MTR is Hong Kong's busiest public transport system. He expressed some degree of emotional discomfort by feeling small as he expressed *“one thing that astonished me is, when I was in the MTR during busy hours when it was like, oh my god, there are actually so many people, it's like, I'm like a small ant”*. Thus, he felt some kind of emotional discomfort of feeling small, insignificant, and powerless because he felt like a drop in the ocean when he found himself among a huge crowd of passengers in the subway public transport network. Likewise, Frank felt small and insignificant when he was walking upstairs in a mosque and suddenly realized he saw a huge chandelier (Figure 4-9). He gave a detailed account of his experience as:

“The chandelier was huge, and I, I've seen it here walking but I never realized this until I walked up the stairs, because the stairs actually circle around the chandelier, and because you are elevating above, you get a better view of the chandelier, and coming up the stairs, I noticed the chandelier, because it is almost, it's almost my height or as in level with the chandelier, and when I look down and look at chandelier, it was just amazing that I think this is one of the best chandeliers I've seen in my life, because I think it's the only time in my life I actually elevated where the chandelier, so close to it, within, like, one or two meters.”



Figure 4-9 Seeing a huge chandelier (photo by Frank)

Similarly, Skyler stated that she went through the experience of the sublime when “standing on the top” on the 9th floor of a hotel building, looking at a nice unobstructed view of the city (Figure 4-10):

“Well, it is an unobstructed view of the skyscrapers with lovely body of water, that's why I think it's sublime, yeah... and then you can see a few ships in the sea and the harbor. What else did I see around? I saw the sky, the sea, it was a, just a, just a nice blend of the environment and the city. Well, it's just... You have a nice overview of the city landscape where you're like, standing from the top and you can see one view, you can see the stunning view in front of you, even when, you know, you are able to see the difference of the buildings, so I think it's nice. Yeah, maybe it's just a nice unobstructed view and because maybe the city, the city line, I mean, it was nice, pleasant, yeah.”



Figure 4-10 Looking at an unobstructed view of the city on the 9th floor of a hotel building (photo by Skyler)

Following the above, the invariant and essential constituent of ‘feeling small and insignificant and powerless in the context of a vast or grand environment’ meets the concept of experiencing a great height, vastness or the powerful, that is highlighted in the definition of the sublime in the literature. Experiencing an elevated entity in the environment which sat ground for generating experience of the sublime appeared in the lifeworld of Olivia, when walking through a facade in the harbour and she suddenly found herself in front of some huge high-rising skyscrapers (Figure 4-11). She expressed it as:

“I felt really astonished to see the height of them, maybe we can say, they were really high and from, you know, we were almost near to them and when you wanted to see them, you have to just keep your eyes and you keep your head just so up”



Figure 4-11 Huge high-rising skyscrapers (photo by Olivia)

She mentioned that, although she had gotten herself familiar with Hong Kong's high buildings and skyscrapers before her visit when she explored the travel web sites, the feeling of being small astonished her when she was surrounded by highly elevated buildings.

4.3.1.2.2 Constituent II: Feeling physically comfortable

The experiencers felt physically comfortable when they were experiencing an environment which was “*well ventilated*” (William), pleasantly cool (Frank), or suitable for taking a rest after a long walk (Mary). So overall, it was convenient (Steven). For example, William felt like the experience of the sublime when he was in a very crowded subway station and said: “*Well, the air condition is good, it's well ventilated, the place is convenient, actually*”

Likewise, Skyler, as another example, standing at the hotel's outdoor swimming pool on the 9th floor, looking at an unobstructed view of the skyscrapers with a lovely body of water and other high-rise buildings, described her feelings of physical comfort as:

“The weather was fantastic; it was a nice early morning. Lovely, not too hot, temperature was just nice because early morning, and it wasn't raining, it was just a nice, almost cloudy kind of overcast a little bit, it was nice. It was just after a workout, so my body felt great.”

4.3.1.2.3 Constituent III: Feeling awe-inspired, happy, fulfilled, and excited

As elaborated above, with occurrences of the experience of the sublime, individuals felt some kind of emotional discomfort by feeling small, insignificant and powerless. However, the dominant feeling associated with the sublime was the feeling of pleasure. Markedly, the experience of the sublime was ambivalent in terms of perceived emotions. The co-occurrence of mixed feelings of

negative and positive valence of emotions was acknowledged in Kant's theory of sublime. Accordingly, the sublime state of mind was "rapidly alternating repulsion from and an attraction to one and the same object" (Kant, 1790/2007, p. 258). Therefore, the sublime was experienced with the universal validity of the pleasure, but unlike beautiful, the pleasure involved another element that was not necessarily positive.

The data show that positive valence of emotions in occurrence of the experience of the sublime is experienced as awe-inspiring in a pleasant way. Frank, again encountering a huge chandelier that was almost similar to his height when he was walking up the stairs in a mosque, stated "*I was shocked. I never expected to experience what I experienced over here... it also pleasantly surprised me*". So, again, at the moment of experiencing the sublime, the experience felt like awe-inspiring, amazing, breath-taking, and striking. Daniel felt so in the context of encountering Big Buddha statue (Figure 4-12). It is a huge bronze statue of Buddha with 34 meters/112 feet height enthroned on a stone-made lotus flower on top of a three-platform altar. The awe-inspiring essence of the experience of the sublime was described by him as:

"When you're actually going down the walk and you see the arches through that area, you know, kind of a big arch, the temple itself... Yeah. Again, I would have to say the vividness of the colours of the temple, the largeness of the temple. I like that. I guess the largeness of the, of the Big Buddha. You know, I would have to say that's basically the scale that makes it awe-inspiring. I wouldn't say that it's too big or not too small, it's just, it's rather large, you know. I went to Mount Rushmore a long long long time ago, and that was kind of awe-inspiring. It was just very big, and this mall [the place of interview] is pretty big, so it's kind of awe-inspiring to some degree."



Figure 4-12 A huge bronze statue of Buddha with 34 meters/ 112 feet height (photo by Daniel)

Likewise, experiencing a moment of encountering a very expansive environment, Mary experienced the sublime as a breath-taking moment. As she described, she was passing by a transition hall in a subway station concourse (Figure 4-13). The environment within the concourse was not a tourist point of interest but “*it seemed like pretty extraordinary*” to her “*just unlike any sort of structures in America [her home country]*” which made her perceive the environment as “*expansive for being a hallway*”. Hence, with being on a relatively large scale, the experience was a breath-taking moment. She described this moment as:

“So, I think what was breath-taking or sublime about it, ... It felt very expansive ... I think the relative scale was interesting. So that's what makes it sublime”



Figure 4-13 A transition hall in a subway station concourse with a relatively large scale (photo by Mary)

In addition to being awe-inspiring, the current invariant constituent of the experience of the sublime was intertwined with the feelings of “*highly positive emotions*” in the context of encountering a huge chandelier (Frank) such as feeling of being “*so eager*” and “*so excited*” in the context of encountering high raised skyscrapers (Olivia), “*very calm*” in the context of being on a deck, on the top floor, where he was gazing at a city sunset, of which he could take good panoramic phot (Michael) (Figure 4-14). Also, the sublime was intertwined with the feelings of being “*fulfilled*” when having steamed flower crab in Shaoxing wine in a restaurant with an ocean view (Barbara) (Figure 4-15), and “*happy*” (Skyler) in the context of appreciating wonderful magnificent view of the city landscape from a height.



Figure 4-14 Standing in a top floor seeing city sunset (photo by Michael)



Figure 4-15 Having steamed flower crab in Shaoxing wine in a restaurant with ocean view (photo by Barbara)

4.3.1.2.4 *Constituent IV: Positive and dynamic interactions/connections with others*

The obtained data show another constituent of experience of the sublime is positive and dynamic interactions/connections with others. Daniel, again, visiting huge statue of Buddha described the experience as having interactions with other people including tourists, local shop keepers, people in the street, and police officers by communicating with them asking even typical questions of where they come from or what the direction of reaching to a particular place was and so on. He got *“a little bit of increased attention”*. He also, had interactions with people by watching them taking photos and helping them with taking photos for them. He described his positive and dynamic interactions more in detail as:

“Yeah, I have interactions. (...) I'll ask people where they're from, and try to talk, or I asked for directions. [for example] I actually was on that hike, Diamond Hill, and I saw (...) 200-foot statue from far far away, and when I was in the gift shop at Big Buddha, I asked one of the people, hey, what is the statue, because that's actually what I thought I was going to be seeing, (...) so I was asking the woman what it was. I showed her the picture, and she looked around and she found out what it was, and she wrote down what it was, and she told me, she said that I could actually get there from that little village. So when I got to the fishing village, I thought that I was going to be able to catch a bus to go to this place, the monastery, and while I was walking around trying to find the bus to go there, and there no one knew anything about it. I found a police officer, and I showed him a picture and showed him the name, he said, no, that's a big beautiful Buddha itself, but that's in the New Territories, so I have lots of interactions with people. And they're, for the most part favorable, they're good.”

Moreover, observing others having fun together and be open and available as opposed to ignoring them (Olivia), made experiencers feel connected with others. For example, in Olivia's words:

"Actually, we saw a group of young people gather together and together they were just playing some music and they were trying to have some exercise and just maybe doing some showing activities to the others. They were trying to attract people ['s attention]. they said, hello my friend, they try to attract people to listen to their play."

4.3.1.3 Experience of the picturesque

The phenomenological description of the experience of the picturesque is:

The experience is lived as if observing a painting as an onlooker. The individual feels fascinated, pleased, and relaxed. In addition, the experience is embodied through a sensation of physical comfort. The experience is lived through a sense of human connectedness, yet disconnectedness from the everyday life.

The constituents of the experience of the picturesque read as below:

4.3.1.3.1 Constituent I: Observing a painting as an onlooker

Essential to this experience is the mental state of, as an onlooker, observing a scene that is worthy of being portrayed in a painting or being "*captured as a nice shot*" (Michael). This finding corresponds to the fundamental definition of the picturesque as "that kind of beauty which is agreeable in a picture." (Gilpin, 1794, p. X). For William, the context of his experience of the picturesque was the phenomenological encountering of a cityscape (Figure 4-16) which was

worthy of being portrayed in a painting. More specifically, for him, the mentioned cityscape was a representation of high-rising skyscrapers and people who were active in the environment. His description helped us to verbalize the lived experience of the picturesque as follows.

“Yeah, I guess, it's good to be painted in a picture with that buildings, with the people, many people crossing in the streets, with all those buildings surrounded by... Streets. It's really good and very good for street photography.”



Figure 4-16 A picturesque cityscape (photo by William)

Similarly, Michael and his wife on their way down from Victoria Peak on the hiking trail, observed an attractive city skyline, as an onlooker. Victoria Peak is on a 552-meter elevated hill in Hong Kong, popular as a perfect vantage point to experience the great views of the city. The city skyline from that vantage point was observed as scenic views of some trees and vegetation with a background of a stunning harbor and fabulous skyscrapers (Figure 4-17). Michael experienced the picturesque when observing a view worthy of being captured as “*a nice shot*” and he found it “*very impressive*”. He gave a detailed account of his experience as:

“It is just aesthetically pleasant to me because, you know, I like the architecture and it's very impressive to see how very high buildings were... It's kind of like, I don't know if I can call it, like, a marvel but you, you know that a lot of work has, has gone into a building, like a very high building and designing it. Architecturally, so just a lot of thought and planning have gone in. I'm sure to make, to make sure that the, the city look does look pretty when you look at it from, from a vantage point, right? You don't want to build something that will not, that will make the city look bad, right, so you know that a lot of planning went in, actually design of the building, the architecture, and when I say planning, I mean, like, the position of the building, the, like, the placement of the building than the actual design of the architecture of the building... it would be a nice shot and just very nice to look at.”



Figure 4-17 City skyline with a scenic view (photo by Michael)

4.3.1.3.2 Constituent II: Feeling fascinated, pleased, and relaxed

As an experience that human beings live through in a tourism destination's environment, the experience of the picturesque is like being fascinated, pleased, and relaxed. Daniel had all these feelings when visiting a small fishing village (Figure 4-18) when sitting in a chair in a little corner on the walkways where a villager lived. He was looking around the little village which was raised on stilts and saw little boardwalks go from house to house. Basically, there was lot of stuff going

on and it was a busy environment. For example, a blue boat was floating on water which attracted his attention. There were other boats also, a little bit away from the village. Local people's everyday routine activities were going on, including drying seafood under the sun (Figure 4-19), selling seafood and some handicrafts (Figure 4-20), and hanging out laundry to dry as there was not enough space inside their tiny houses for doing so. He stated *"Yeah, I enjoyed that fishing village, you know, ... The variety was very impressive... it was good... It was like relaxing... Stress-free"*. Likewise, Barbara felt like the experience of the picturesque when riding a taxi from the airport passing through a bridge on the ocean and observing a combination of landscape and cityscape. Specifically, seeing a combination of the sky, waterbodies, boat, skyscrapers, and mountains at the background, she felt like *"calm and happy"*. She continued to express that at those moments she felt:

"Intrigued, you know. Intrigued to, I guess, it shows you know Hong Kong's development, so if you're curious, you know, to see how this will change over time and what is gonna change."



Figure 4-18 A small fishing village (photo by Daniel)



Figure 4-19 Seafood to be dried under sun (photo by Daniel)



Figure 4-20 Sea-related handicrafts (photo by Daniel)

Similarly, Skyler was fascinated by the environment which made her experience the picturesque. She felt so, while encountering lively atmosphere of a city view which was very colourful and full of lights (Figure 4-21). She explained her feeling when she was experiencing the picturesque as:

“Just feel, this is interesting. Just makes a very interesting picture, you know, the colour contrast with the traffic, and the people and the foreground”



Figure 4-21 A very colourful and full of lights city view (photo by Skyler)

Overall, experiencers felt aesthetically pleased. Michael articulated that “*the whole experience, was pleasant*”. He felt so looking at a view from a high vantage point where it was more open, showing skyline view of the city. It was like a green area in forefront and the waterway and the city view at the background. Olivia experienced the picturesque when looking at a landscape of hills covered completely with trees and the sea behind them and the ships floating in the sea (Figure 4-22). She described her experience as:

“I don’t know how to explain it, it’s just ...a very good feeling inside you to see all those beautiful scenes around you and... Yeah, I’m just thinking about it, maybe it is just something that makes you feel good to see all those beauties, you know, whenever I go into the nature, it just makes me feel astonished to see all those beauties, and I really enjoy being inside a forest, and especially if the sea is over there, the beach is over there, that, that just completes it, and I just had a really good feeling, and I don’t know how to explain it. Maybe so convenient to be in that place, you just really enjoy something maybe. You just feel pleased, maybe it’s the best.”



Figure 4-22 A picturesque landscape (photo by Olivia)

She continued to highlight that although it was not easy to get to the middle of what she was experiencing as the picturesque, but it was worth getting there:

“Yeah, I just feel like it worth, it, it worth to come all this long path, it was really hot and we were completely soaked, yeah, but at the end, I was just thinking, it was, it's a really nice place”

Unlike any other participants, Anthony who was accompanied by his wife, riding on an old-fashioned tram (Figure 4-23) stated *“I keep repeat it's like romantic, very beautiful and memorable.”* To further explain what it was like to feel romantic he mentioned it felt like leading you to recall an old-fashioned atmosphere of old past days.



Figure 4-23 Riding on old fashioned tram (photo by Anthony)

4.3.1.3.3 Constituent III: Sensation of physical comfort

The experience of the picturesque is experienced through a sensation of physical comfort. For example, on such occasion, Michael, looking at the city landscape from a vantage point felt a little bit relaxed because the rain had just stopped. Indeed, it was completely overcast and was raining the whole time when they were hiking to reach to the vantage point to get a view of the city skyline. After the rain stopped, he could get a glimpse of the picturesque view. So, at the time of seeing the view he felt physically relieved. He expressed that:

"I felt a little bit of relief in my body because the rain had just stopped and you can see a little, but when we were at the Peak, it was completely overcast and raining and very unpleasant while we were hiking toward the top, and now the rain had stopped, and so my body was a little relieved to know that it wasn't raining anymore and that we did get a little bit of a view, so the whole trip was worth[y]"

Skyler felt comfortable too, although the weather was hot and humid. She explained her body felt comfortable because she was used to hot and humid weather, which was pretty similar to her hometown weather in Singapore.

In the above examples, the experiencers felt comfortable either because of getting relief from an unpleasant weather or being used to hot and humid weather. However, some participants felt physical comfort because the environment was pleasant in terms of weather and temperature. For example, when asked how he was feeling at that moment, Anthony said:

"Well, comfortable, comfortable, because we didn't have to walk thanks to tram."

4.3.1.3.4 Constituent IV: Sense of human connectedness

In addition to the above-mentioned constituents, a feeling of connectedness to human beings adds to the experience of the picturesque. Daniel, visiting a small fishing village expressed his pleasant feeling of enjoying talking to a person sitting at his table at the moments of the experience of the picturesque. He found that the village atmosphere was lively because so many things were going on, including everyday life activity of people, making the environment vibrant. Among them, it was a local restaurant serving seafood, with fish freshly caught. He highlighted that having a pleasant talk with another guest in the restaurant added to his experience of the picturesque in terms of feeling connected to people and it made him happy so he prolonged his stay. He said:

“... for lunch at this village, they sat me at a table and with another person. There's a big restaurant and they didn't want to... A single person, they don't want to waste a table, so they threw him next to me, and he was he was awesome. He was the computer guy from Portugal, and, and I had the privilege of getting to go to Portugal, so we talked about Portugal. And that was, that was actually a really good time. it positively affects my experience for sure. Yeah, you know, I enjoy talking. We probably prolonged lunch, you know, we probably spent an hour eating lunch.”

So, from Daniel's description, he explained that he felt connected by having a really good time talking to someone who was seated at his table. As he explained in the narrative, his girlfriend had left Hong Kong earlier to go to USA, while he had to stay in Hong Kong for a few more days to sort out some business issues. So, at that time, finding a nice companion and sharing some moments with him made him feel connected to people. The significance of feeling human

connectedness in the occasion of experiencing of the picturesque, pleasantly affected on the overall experience.

Moreover, Michael felt a sense of human connectedness, because he was doing something in the same way as local people do. As mentioned earlier, he and his wife decided to hike on the hiking trail, but suddenly it started to rain. So, they had to choose either hike up despite the rain, like local people who were heading home to the top of the hill or give up visiting the location, like what the other tourists were doing. So, Michael and his wife decided to hike up anyway. He described those moments like:

“yeah, because our time here [i.e., in Hong Kong] was so short, we decided to go up anyways and hope for the best, but it did seem like there were a few local people that were walking around the trails that may have lived in some of the buildings that were very, like, high up on the mountain that were coming down, but they didn't seem to be tourists. So, we felt like we are one part of the community of local people rather than tourists”

Likewise, Olivia felt connected to people who were present at the location where she was experiencing the picturesque. She and her friend were invited to go on a hike with a group of six people from her home country, who were also on a vacation in Hong Kong at the same time. They did not know each other before but just by chance they met in Hong Kong. This helped Olivia feel a sense of connectedness because of common background, in terms of where they come from, although she did not know them before and was not familiar with them. She described it as:

“finding some people who are from your home country makes you feel somehow connected and makes you feel like you're in home and you can speak in your mother tongue and you

can communicate with them and you have some common [past] experiences you can share, and it was really good to make friends who speak in your own language and they can understand what you are talking about.”

4.3.1.3.5 Constituent V: Sense of disconnectedness from the everyday life

The next invariant essence of the experience of the picturesque is the occurrence of a specific moment in which experiencers become aware of experiencing a pleasant feeling of being disconnected from the typical commonplace atmosphere. Olivia, while looking at a landscape of the hills covered completely by trees, with the sea behind them, and the ships just floating in the sea, depicted the experience of picturesque in a nature-based and human-made environment as:

“The place was so beautiful, so picturesque, and it was, in the distance we saw some things that were really astonishing, the forest, the hills covered completely with trees and also the sea behind them, and we just hiked about two hours a path to reach to the Sai Wan village, and there was a beach here and it was really amazing, the sea behind it, the ships just right inside the sea, and it was really, it was ships, I mean, some boats, yeah, that we can say, and from that, from the beach we just walked about 10 minutes and we reached to the waterfall. as I said, some mountains full of forest, the sea, it was really blue, you know, in Iran, we cannot see the colour of water that blue, it was really nice experience for me and also the waterfall and all of them was together really amazing and beautiful scenes.”

Michael felt disconnected from routine everyday environment of his living, while he was watching a pretty skyline of city which made him realize he was not in his typical living environment:

“But you could see the... You know, in the distance there was a very high building and the skyscraper that stood out, so you know, I really enjoy the skyline type views of cities and especially when they're by the river or, you know, the waterway... and then just the green area in the forefront, a little bit like, I guess, closer to us, so the combination of those things, you know, the greenery and city view behind it.”

The above examples demonstrate physical distance from the atmosphere of everyday life in terms of feeling to be in an environment which is different from home environment. Anthony's description revealed emotional distance with the typical routine environment. He and his wife realized they were in an atmosphere that was far from the atmosphere of their everyday life:

“Anthony: Well, it's very romantic, very romantic. It is something that you have to do in Hong Kong in Central for your experience. Not many places that has this old-fashioned tram, because Korea, like, developed very recently, and we have all the, the, the cars and vehicles. They're very newly developed, but it's very romantic.

Interviewer: Well, what is it like to feel “romantic”?

Anthony: Like, we were in, like, like, it gives us, gave us feeling that we are in tour now in another place, in another country”

4.3.2 Aesthetically unpleasant experiences

Based on the typology of tourism aesthetic experiences, the aesthetically unpleasant experience is classified as that of the ugly. Following are the findings of this type of aesthetic experience.

4.3.2.1 *Experience of the ugly*

The essential nature of the phenomenon of experience of the ugly is described as follows:

The experience is lived as a shocking, awkward, and perplexing moment, with an overwhelming sense of physical discomfort and emotional discomfort such as disgust, apprehension, disappointment, and annoyance. An experiencer feels disrespected by and disconnected from, but sympathetic pity for others. The experience is that of regret for having visited the location.

The constituents of the experience of the ugly are as below:

4.3.2.1.1 *Constituent I: A shocking, awkward, and perplexing moment*

As the data show, an invariable and essential structure of the experience of the ugly is living through a shocking, awkward, and perplexing moment due to being confused. The confusion and bewilderment were experienced by participants when they were suddenly placed in a situation where they have to face an unpleasant reality. For example, Frank on the first evening of being in Hong Kong did not have internet access on his cell phone. He felt lost on the street and he decided to approach a passer-by and gently asked for help to find his hostel's address. He approached the first passer-by, who was a lady walking with her child, politely as he described, asked the address.

However, the lady did not even say a single word and pulled her kid's hand and walked away. The way she reacted made Frank feel awkward. It confused him, and he wondered if he did something wrong. He narrated that *"It was just shock. It was very fast, it was like, like, five seconds or maybe two seconds of feelings and emotions. Just shocked and surprised"*.

Similarly, for Olivia the confusion was because, contrary to the perfect representation of destination presented on the websites, the destination had an unpleasant side (Figure 4-24) which had been hidden on the online platforms *"I just was a little shocked and I just didn't think that maybe... I, I knew there were so beautiful places [in Hog Kong] because I have searched before but I was just astonished at the first movement that, wow, this city has this kind of ugly visions too"*.



Figure 4-24 An aesthetically unpleasant aspect of the destination (photo by Olivia)

Her confusion was about the image she had in her mind, created by the online webpages, which she searched prior to visiting Hong Kong. The websites were exaggerating the beauty of the destination, posting pictures that were not a true representation of what the tourism destinations look like, only partial truths. So, for her the phenomenological encounter of this experience, which

shocked her, was that the real appearances of the destination were deliberately hidden on the online platforms.

4.3.2.1.2 Constituent II: An overwhelming sense of physical and emotional discomfort such as disgust, apprehension, disappointment, and annoyance

The findings reveal that in the occurrence of the experience of the ugly, participants feel an overwhelming sense of physical and emotional discomfort, disgust, apprehension, disappointment, and annoyance. Regarding the sensation of overwhelming physical discomfort, most participants felt so, for example, by experiencing a moment when “*you cannot really breathe*” (Skyler) or you may feel “*claustrophobic*” (William). The context of occurrence of the former example occurred when he was walking in a high stress urban neighborhood (Figure 4-25). Skyler had described it as a “*busy and congested environment with too many people in the small area who are pushing you in the narrow street*”. Likewise, William was visiting a local crowded night market (Figure 4-26). He described his sense of overwhelming discomfort as:

“I would say that's a good way to describe it. It was overwhelming in that there were too many people because everyone was kind of very close together and it was claustrophobic.”



Figure 4-25 A stressed-out urban environment (photo by Skyler)



Figure 4-26 A local crowded night market (photo by William)

Similarly, Helen felt overwhelmingly uncomfortable. This happened when she was passing by a sidewalk where a group of people were smoking not caring for the passers-by (Figure 4-27 & Figure 4-28). Since she disliked the smell of smoke, she had no choice but to cover her nose to avoid the smoke when she had to walk past those smokers. This made her physically uncomfortable. She described these moments as:

“... it affected me through my breathing. I am suffering, because I have to hold my breath, you know, just to make sure that I don't breathe in. And then we have to walk on the sidewalk and pass them that we cannot avoid somewhere else, so I have to hold my breath... and you know, people pressing me...”

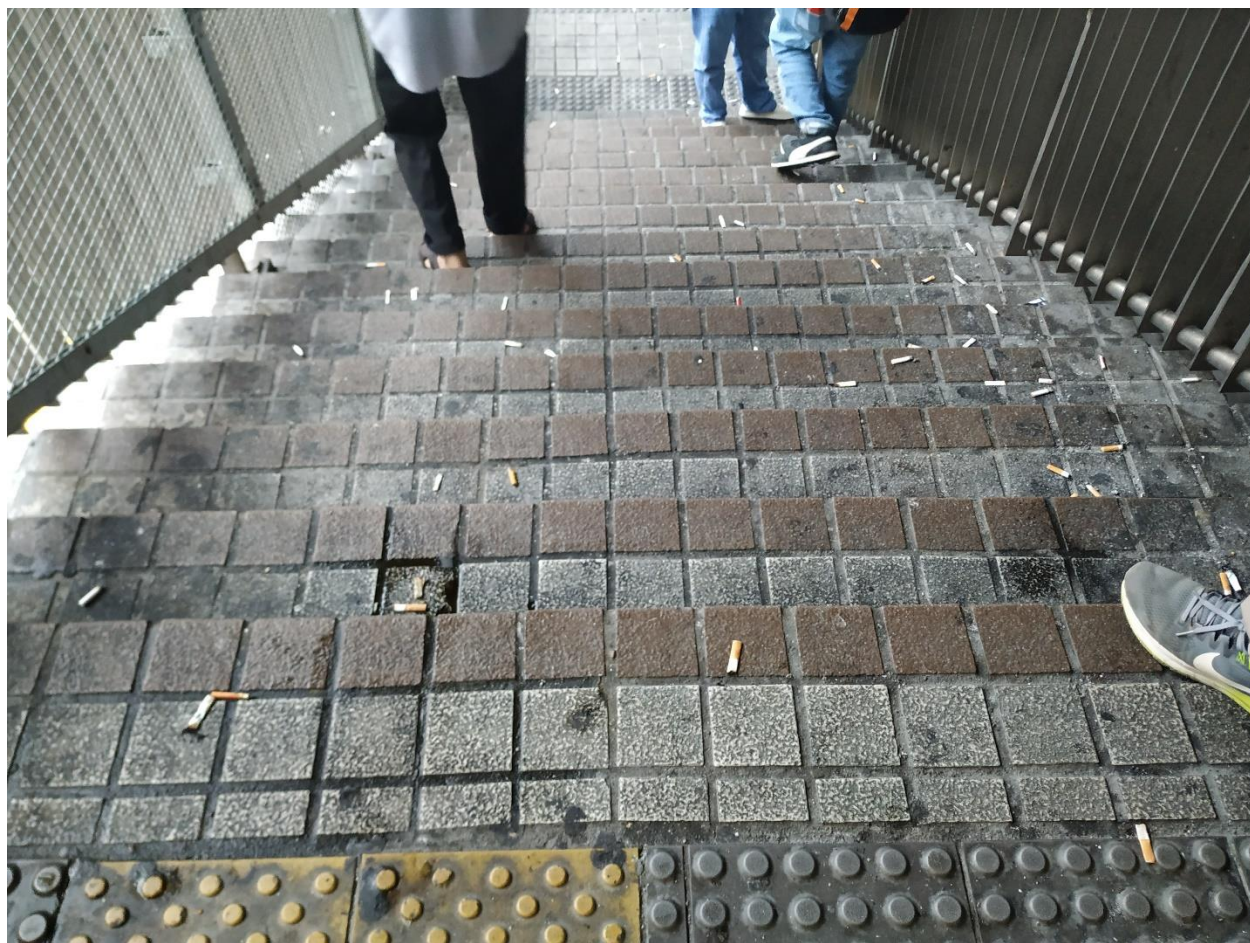


Figure 4-27 People smoking not caring for the passers-by (1) (photo by Helen)



Figure 4-28 People smoking not caring for the passers-by (2) (photo by Helen)

To continue from the above it is not surprising that the findings show the experience of the ugly is lived as a sense of overwhelming emotional discomfort, disgust, apprehension, disappointment, and annoyance. Also, the literature signifies that the ugly is disputed to be experienced as repellent, horrible, disgusting, repulsive, dirty, unpleasant, displeasing, and offensive (Eco, 2007). It is evident from the interviews that the experience of the ugly is lived with an immediate feeling of disgust. For example, Helen described her experience as:

“I find that it’s disgusting, you know. The smell and where the people smoking, you know. Like, my face was suddenly turned to.... I lose my attention to things around and forgot on, how can I not smell, or how can I manage myself at that time to not, to smell this in, you know, and with the dissatisfaction or angry moment to those people I kind of lose my attention to things around.”

Inevitably, participants experience the ugly as experiencing some other emotional discomforts like feeling “irritated” (Anthony) and “disappointed [as it was] disturbing and annoying at best” (Barbara). Anthony experienced the ugly when he and his wife were going up on an 800-meter escalator, 135 meters elevated from bottom to top. The escalator is popular for being the longest outdoor covered escalator in the world and hence a tourism spot. Anthony found walking up on the escalator unpleasant as it was in a very crowded touristic area with many people blocking the way to take photos (Figure 4-29). Also, some pigeons were around which he felt was unhygienic and unsafe. He and his wife were in the middle of the escalator, and they did not have any choice, unless they walked ahead on the escalator in the hot and humid weather till they could find an exit. He described it as:

“It is very popular recommended place for the tourists, maybe some Hong Kong movies show the global viewers for that place... some movie described this as very romantic. It gives me more feeling like it is practical for local people, it is not something, it is not something that I enjoy taking a picture and this is not special... so it was irritating.”



Figure 4-29 Going up a long and crowded escalator (photo by Anthony)

Moreover, the emotional discomfort was also expressed by the experiencers as a feeling of anxiety that something unpleasant may happen. For instance, Linda felt some strong negative feelings

when she was walking through some small narrow dark alleys. She indicated that at that moment she “*felt uncomfortable*”. Asking her what it was like to feel uncomfortable she described that:

“Just... I wouldn't want to go there, I wouldn't want to step inside. It's bright [referring to the photo], but I remember very clearly now in my mind, when I walked past, the alley was dark, even though it's in the day and it's bright. So, so that...that, that came up very strongly for me. Probably I, I was scared, like, it feels unsafe, yeah, that feeling of being unsafe. Maybe that could be rats, that could be... People may attack me, you know, that, that, that kind of feeling. It wasn't surprising to me, surprisingly, yeah, I mean, I'm scared and uncomfortable”

Also, in the context of passing a construction site and seeing uncovered workers working under the sun and their disorganized workplace near a tourism attraction (Figure 4-30), made Mary feel that it was an “*unappealing scene*” for a tourist to witness. Further, such scenes “*does not seem to fall into the whole package of the place*” (Linda). More specifically, Linda felt so passing through terrifyingly small, dark alleys in the middle of a tourist spot made her confused and difficult to understand. These states of mind are also caused when individuals come across unpleasant scenes that “*take away the character of the environment*” (Barbara). For example, in a chaotic environment where it is “*so busy and congested and a bit cluttered*” (Skyler) and also “*less organized*” (Michael).



Figure 4-30 Uncovered workers and their disorganized workplace (photo by Mary)

In light of Michael's descriptions, it occurred in a tight, crowded, and smelly environment at a local night market. He expressed the experience of the ugly as:

“I would say that as we walked in, we noticed right away that the smell was unpleasant. There was like a sewage smell, you know a sewage? It's like sewer. It was less of garbage and more of like when people's waste goes into the sewer. Like poop and pee and... so a lot of times in cities there's a sewer. I don't know if this is getting too technical, but it's kind of combined with the drainage from the rain and... Don't get me wrong, it wasn't like, people pooping, peeing in the street. No, that's not what I was talking about. What I mean is, yeah, what I mean is, the sewer system, which typically runs on the ground has, like, outgassing of... So you can sometimes get a whiff, like, a smell of the sewage system that, that, like, the sewer, where, you know, you can't see it, you can't, you can only smell it because if the smell kind of comes up onto the street.”

4.3.2.1.3 Constituent III: Feeling disrespected by, disconnected from, but sympathetic pity for others

The obtained data show that the state of mind of the experiencers in occurrence of the experience of the ugly is related to a feeling of disrespected by, disconnected from, but sympathetic pity for others. For example, Helen was well-dressed to attend a business meeting. She was walking with her colleague towards a specific hotel to participate in an international conference. She felt disrespected by and disconnected from others as she experienced impertinent behaviour from some smokers at the moment, she was passing by them on the street. She felt they were not friendly and did not care about the passers-by, by smoking on the sidewalk. She felt the smokers did not care whether passer-by would dislike the smell of the smoke or whether the passer-by might be worried that smoke particles would stick to their clothes. She described some specific moments that made her upset. She described her feeling of being disconnected from others as:

“Those who are walking, they would not smile, I mean, city people, you know, that's, it's more same like in Bangkok... and sometimes when you walk, you want to enjoy fresh air, so when we have to walk past those who are smoking on the sidewalk, it's kind of rude of them not caring about other people.”

In the above, we have elaborated that the presence of some people, even without any kind of communication or interaction with the experiencers, can arouse a feeling of disconnected. Nevertheless, data show that even with some interaction, a sense of disconnectedness may happen. As mentioned earlier, in one example, Frank felt awkward and confused on the occasion when he asked for an address from a lady who walked away from him without saying anything. This made him feel insulted by that person and disconnected from the people around him. Another example is when William was treated rudely by the hotel staff and were treated inhospitable when he arrived at the hotel. Similarly, Linda narrated the experience of the ugly occurred like rude and harsh interaction of a service staff in a famous local egg tarts store. She described it as:

“Some of the service staff, like, in local stores, they can be a little rude. So as an example, today I went to buy egg tarts, and the egg tarts were in kind of metal mold. So I didn't know, I just put together with the metal mold onto the tray and went to pay up, and the lady started to scold me. Maybe she didn't mean to scold me, but she was a little harsh, she said, no no, you could have just told me to take it for you.”

Further, the experience of the ugly made the experiencer feel so negative that it immediately raised the feeling of sympathetic pity and sadness for some other people's predicament. As one example, Olivia observed some torn out, tall, old, tiny building apartments on the way from the airport to

downtown, which made it obvious to her that some poor people must be living there. She described her lifeworld of experience of the ugly as:

“I just felt some sympathetic pity for the people who are living there. You know, do you have seen the difference between a kind of skyscraper like the one I showed you and the one who is completely obvious that it belongs to poor, poor people? They are so old, the walls are so different from them, maybe some of the windows are... This is completely different. Actually, I mean, it's the walls, they're dirty, they're not like the skyscrapers which are completely covered by glasses, and you can completely feel the inconvenient living inside them and how small the houses are, how people just try to... Actually, you could see that these buildings have been built in many years ago, and there was no reconstruction, maybe we can say no repairing, yes, and also the information, maybe, behind it, both made me feel so uncomfortable and feel a kind of sympathy for... Feel sympathy for them”

4.3.2.1.4 Constituent IV: Feeling regret for having visited the location

Finally, several experiences of phenomenological encountering of the ugly, were lived through, as a feeling of regret for having visited the location. For example, at the final moments of her experience, Olivia lived the experience of the ugly as “*so sad to think about it's going to be a boring place to stay*”. She felt so when she observed the low quality, everyday life of some residents living in ugly places. At that moment she realized although she tried to make herself familiar with the destination prior to travel by reading about them on online platforms, those platforms were not trustworthy enough because those had hidden the ugly side of the destination. Similarly, Anthony getting irritated by visiting a dirty crowded place in hot and humid weather,

expressed his feeling of regret for having visited this place, by telling himself at that unpleasant moment: *“Maybe you could skip this schedule. You had enough other things that you could do in your time.”*

4.3.3 Aesthetically borderline experiences

Based on the typology of tourism aesthetic experiences, aesthetically borderline experiences are classified as experience of the beaugly and the ugbeaful. Following, are the findings of these types of aesthetic experiences.

4.3.3.1 Experience of the beaugly

The essential structure of the phenomenon of experience of the beaugly is as follows:

The experience is lived as a violation of expectations as it is initially lived as an intriguing occasion but, upon a closer inspection, it is unpleasant and unremarkable. The experiencer feels overwhelmed, unimpressed, disappointed, anxious, and annoyed. An individual feels physically uncomfortable, also disrespected by and disconnected from others as well as the environment. The experience is the regret for having visited the location and an urge to leave the place.

The constituents of the experience of the beaugly are as follows:

4.3.3.1.1 Constituent I: Violation of expectations as it -i.e., the beaugly- is initially lived as an intriguing occasion but, upon a closer inspection, it is unpleasant and unremarkable

An essential constituent of the unappealing experience of the beaugly is that the experiencers feel their expectations have been violated. More in detail, prior to their visit, they expected to visit an attractive place which will make them feel aesthetically pleased. So, the individuals initially feel like they will experience some pleasant moments but upon closer inspection, eventually, they will find out that what they are experiencing is unpleasant and unremarkable. When that happens, an incongruity between immediate consecutive feelings of the initial pleasant moment and an instantly unpleasant moment will make the individuals feel that their expectations have clashed with reality.

This finding corroborates with Dewey's theory of everyday aesthetics. In some occurrences of aesthetic experiences, there is the pre-analytic phase (immediately conscious) and the reflective phase (mediately conscious) (Dewey, 2005). Specifically, in the experience of the beaugly, the reflective phase happens through a closer inspection when the experiencer reflects on what is actually occurring at that moment. Therefore, the context of the experience of the beaugly is toward a conventionally attractive place which, by virtue of its content will not evoke any aesthetically pleasant experiences.

Regarding the above-mentioned constituent, Richard experienced the beaugly in the context of being accompanied by his girlfriend and visiting an iconic light show from the window of a luxury restaurant while they were having dinner (Figure 4-31). He expected to experience aesthetically pleasant moments watching the light show and simultaneously eating dinner with his

loved one. However, the more he paid attention to the light show the more he found it to be unremarkable. He narrates that it was like “*one of those things [that] the more you look at it, the more you kind of think [like]: Okay! do I actually really like this or do I not.*” He emphasizes that:

“It was almost like, this is eye-catching, you know, it's an experience people write about this and there, there are some beautiful pictures that people are taking, but when I was sitting there, towards the middle or the end of it, I was like, this is almost becoming annoying... I thought it will be really cool. At first, I was like, oh wow, this is an awesome experience, but then like, the closer I looked, it seemed like a lot of the light show was very disjointed... I'm not sure if this is what I thought it was going to be”.



Figure 4-31 Initially eye-catching yet finally unremarkable light show (photo by Richard)

Similarly, Brian felt that his expectations were violated when he visited a well-maintained beach. As he described, the beach had a post-card view of sand, sea and jungle on each side, which at first

was expected to be attractive. However, upon a closer inspection, he saw the masses of people, umbrellas and towels, and food stalls and shops selling some products. So, it made him feel his expectation was violated. He described it as:

“And so it's a beautiful beach, like, really beautiful sandy beach, long, lots of sand, beautiful sea, jungle on each side, should be one of the most beautiful places, and yeah, I'm talking about sight, and for me completely ugly... , because we just spent, like, one hour traveling to there from Hong Kong, and then you're expecting, a pretty cool quiet beach, and when you get there, you are, like, what the fuck, this is worse than Central [i.e., a crowded urban district in Hong Kong district], you know what I mean, so it's that sort of, like, when you arrive and your expectation sort of clashes with the reality, yeah... Um, my feelings and emotions were... Let's go find somewhere quieter, yeah, so there was a feeling of just, yeah, I need to leave, yeah.”

As elaborated above, an invariable and essential structure of the experience of the beaugly is a moment where experiencers' expectations got violated. When visiting a place which had been advertised as being a signature icon of Hong Kong, Anthony thought he would see an aesthetically pleasant place and would enjoy his visit. However, upon visiting the place he felt it was not what he expected. He explained that contrary to his expectations he found the place to be unattractive. He said prior to visiting the place he “*expected too much*”. He “*expected it to be super beautiful*” but upon a closer inspection, it turned out to be “*only typical*”.

With the above, the violation of the expectations is not necessarily bound to the visual traits of the experience. Rather other senses are involved in creating the moments of violation. For

example, Andrew went for a walk through a small urban garden (Figure 4-32). He expected to have a peaceful and relaxed walk. The garden was surrounded by beautiful high raised skyscrapers where some music was played. He not only felt like *“the skyscrapers were prison bars and I was trapped in the prison of modernity”* (Figure 4-33 & Figure 4-34) but also he remarked that *“I expected to hear a relaxing peaceful music but unexpectedly an overwhelming harsh and loud music was playing”*.



Figure 4-32 A small urban garden (photo by Andrew)

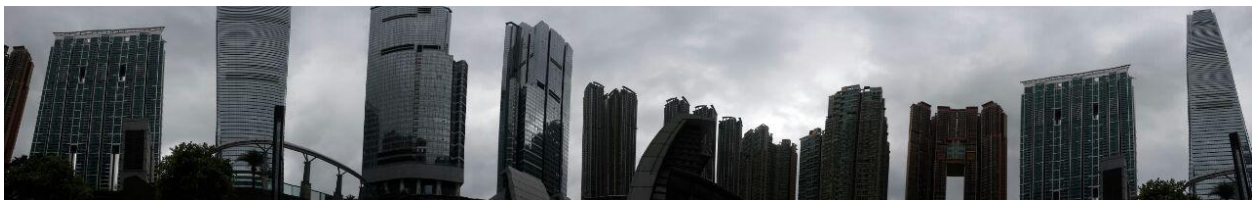


Figure 4-33 High raised skyscrapers perceived as prison bars (1) (photo by Andrew)



Figure 4-34 High raised skyscrapers perceived as prison bars (2) (photo by Andrew)

Likewise, Mary visited a cultural centre where, at a glance, it looked attractive but upon closer inspection, it looked “*mechanical, like a machine*” which made her “*feel like it is weird, and it is*

ugly” (Figure 4-35). She expressed that she felt her expectations clashed with reality because she thought she would experience an aesthetically pleasant place, as attractive as the photos that she had seen online. She explained that:

“This to me looks like a weird eyeball, and I can't, I just don't think it's beautiful. I think it's weird, it's like, is it going in, is it going out, like, what is it meant to be, and I think it looked fine, but again, because the expectation was like, oh, wow, this place, and then the picture I saw of it online was better than it was. It's like, when you hear this movie is gonna be so good, and then you go in and you see it, it's just fine, so to me it was, it was known as beautiful, but it was ugly to me as soon as I saw this inside part, like, this part is fine, but I walked in from this way, and I looked up and I was like, oh, what's going on here. It almost looked like, yeah, I wasn't supposed to see that.”



Figure 4-35 A beautiful yet ugly cultural centre (photo by Mary)

Similarly, Olivia describes her experience of the beaugly as a moment when a local friend invited her to a tea shop located in an attractive shopping mall to drink bubble tea. Olivia had no idea of

what it was (Figure 4-36). Bubble tea is a unique-looking beverage and typically consists of tea with chewy tapioca balls. Local people and many Asian tourists like this kind of beverage a lot. So Olivia, based on the attractive look of the beverage expected it to be a kind of delicious milk tea with chocolate but upon tasting the tea, she found it distasteful and she disliked the beverage. She describes the moment as:

“[my friend] told me that, “have you ever tasted bubble tea”, I said, “no, what's that”, she said, “do you have any idea about what are those bubbles”, I said, “maybe, for example, something like milk tea ... Actually it looks beautiful, ... it looked like some chocolate smoothie with chocolate chips, ... and I thought, okay, it looks good and it should taste good too. I tried but there was some... I don't know, kind of Taiwanese food, maybe fruit and I just didn't like it.”



Figure 4-36 Drinking an attractive looking beverage in a beautiful shopping mall (photo by Olivia)

As it is already implied, expectations were formed through online reviews, friends' recommendations or episodic memory. Providing an example of the episodic memory, Olivia's describes that she cognitively was comparing what she was seeing -i.e., bubble tea with what she had experienced before - i.e., chocolate smoothie with chocolate chips. Providing another example for the expectations that are shaped through online reviews and friends' recommendations, Linda, accompanied by her husband and two kids, went to a shopping mall (Figure 4-37). The mall was advertised as a global Cultural-Retail destination aiming to attract people with its creativity, culture

and innovation. She was recommended by her friend to visit the place. As such, she had certain expectations of the mall. However, her experience turned out to be a violation of expectations. She remarked “*we went with certain expectations, but we didn't seem to see what we wanted to see*”.

She described it as:

“Okay, so I read some review, and my friends were saying, like, you know, the interior of the building was supposed to be artistic that it’s certain we should see something that is unique at least in the artistic sense, yeah, but when we went in, it was just normal shops, although the shops, but the shops are like some of the brands that we see elsewhere, it’s like, not a unique brand or neither is the building painted or structured in an artistic way, so we walked around searching for an artistic spot. But we couldn’t find it, so I thought that was a little disappointing. Because we went with certain expectations, but we didn’t seem to see what we wanted to see.”

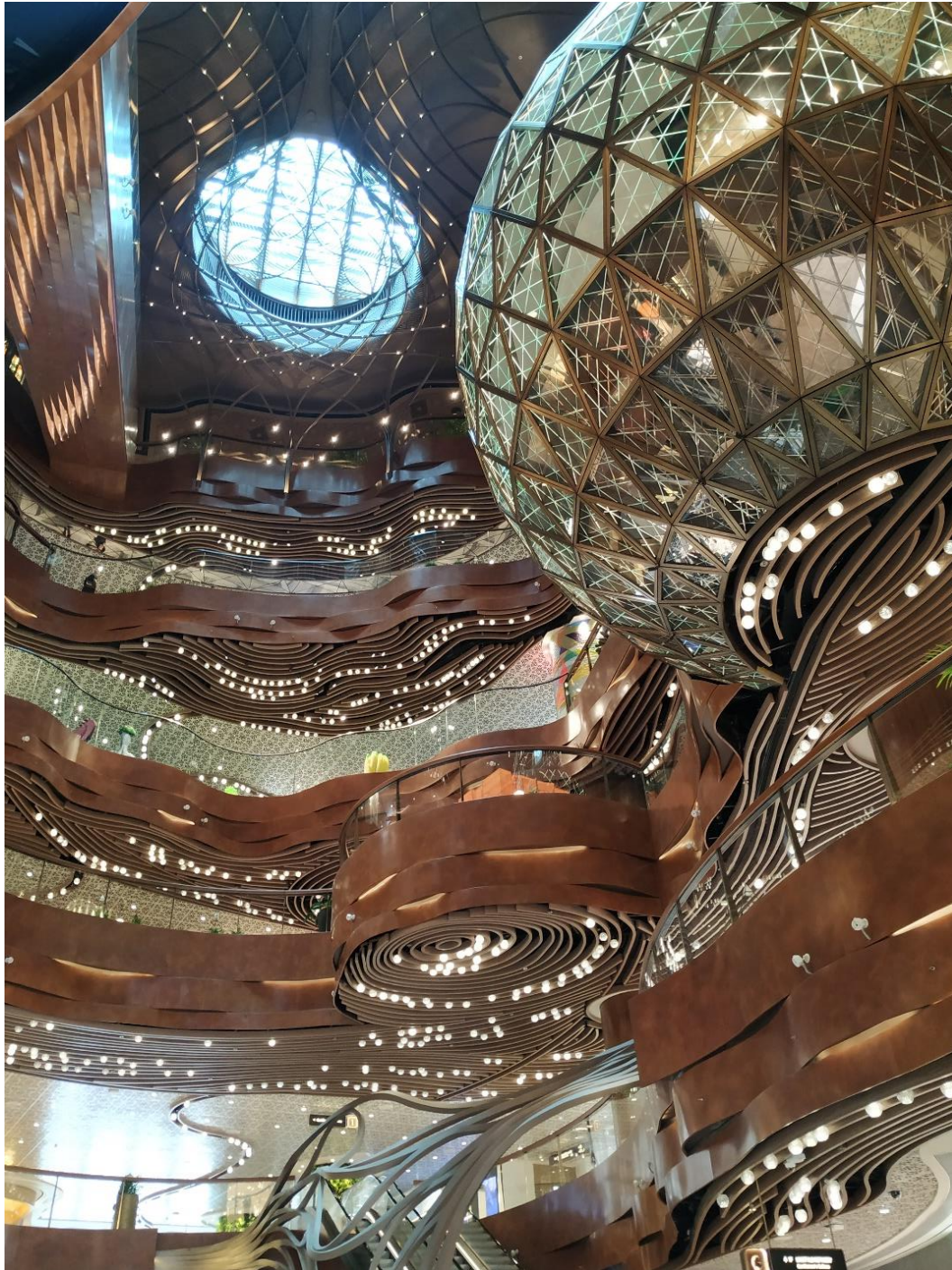


Figure 4-37 A beautiful yet ugly shopping mall (photo by Linda)

4.3.3.1.2 *Constituent II: Feeling overwhelmed, unimpressed, disappointed, anxious, and annoyed*

The obtained data show that an invariant constituent of the experience of the beaugly is related to unpleasant feelings, such as getting overwhelmed, unimpressed, disappointed, anxious, and annoyed. Regarding this particular constituent, Anthony experienced the beaugly in the context of visiting a place which was advertised as a signature icon of Hong Kong. In that place, he and his wife were waiting for one hour in rainy weather. The seats got wet, and they had to stand up the whole time in a crowded environment. For him the experience of the beaugly was “*very overwhelming*”.

Also, what made Eliza experience the beaugly was that, she felt the standards of beauty applied to the environment were “*very oppressive*” and “*overwhelming*”. This, she felt, when she observed that the giant billboards were showing conventionally beautiful models advertising commercial products. This was overwhelming for her. She expressed that it is oppressive to tell people in the society about how to look and what to do. Also, Skyler felt overwhelmed when she was walking on a street which make people feel sensory overload by being so noisy and full of bright lights. She described it as “*it is too much light for my senses, it's very overwhelming*”.

The negative valence of emotions in the occurrence of the experience of the beaugly is also revealed when, for Daniel, the whole experience of visiting Hong Kong felt like visiting a beautiful yet ugly place. Before visiting Hong Kong, he expected the whole city to be an aesthetically perfect place to see and an attractive place to live. However, upon staying a few days in Hong Kong, he felt unimpressed visiting the slum areas and observing the culture of being competitive, with a

struggle to get ahead financially. He felt it is overwhelming and he kept saying that “*it seems more extreme*”. He described it as:

“I felt unimpressed, because of the intense commercialism. It's all about money, the competition, you know, that rat race, you know, there's an American expression, the rat race and keeping up with the Joneses, When I'm in Hong Kong, the world talks about the 1%, you know, the rich people versus the poor people, and in Hong Kong it seems more extreme.”

Moreover, Mary felt unimpressed visiting a conventionally beautiful place but overcrowded by so many tourists. She felt touristy places are all the same. Her opinion was, what is the point of paying so much money to visit a place that is the same as so many other places that are located in more affordable destinations. So, she described the moment of the experience of the beaugly as: “*I think I already felt like touristy places are overrated, so I was like, yeah, I knew it would be fine, ... I was just unimpressed*”. Moreover, sameness of another tourism attraction made Linda feel disappointed. Visiting a typical well-designed shopping mall, she found the place “*like any other shopping center (...) there's nothing appealing (...) there's nothing here*”. This finding shows that people expect a tourist attraction to function as an environment that makes them feel pleased but overrated touristy places impede to fulfil this notion.

Furthermore, the negative valence of emotions in the occurrence of the experience of the beaugly is also experienced as “*annoying*” (Andrew, Richard, Eliza, Brian) and “*anxious*” (William and Olivia). Overall, the experience feels like unappealing and unpleasant.

4.3.3.1.3 Constituent III: *Feeling physically uncomfortable*

As data show, a state of physical discomfort is another constituent of the general structure of the experience of the beaugly. Andrew felt very uncomfortable being confined by towering skyscrapers that were located close to each other. He felt trapped and oppressed and was unable to breathe easily. He expressed it as he felt “*imprisoned, confined, suffocated*”.

Also, Linda and her travel companions felt physical discomfort during the occurrence of the experience of the beaugly. She, again, was accompanied by her husband, daughter, and son and experienced unappealing moments in a beautiful yet ugly shopping mall. She felt uncomfortable because the air conditioners made the environment of the mall so cold that some people brought a jacket to wear when they enter the mall even though it was in the middle of summer. In addition, her kids got tired with window shopping. They “*were tired and (...) that adds to the whole unpleasant experience*”.

Skyler was also tired due to six hours of walking around for shopping. Afterward she encountered a street with “*lot[s] of light pollution*” so she had a “*headache and she had body aches*”. She described it as:

“At first you can think that it's colourful, but then it's a bit too much light, I mean, like, initially I told you I like the picture with a lot of billboards [signage] and etc, because they add colour, vibrancy to the whole atmosphere, but this one at night, it's just too many lights, it's so bright... and then, you know, some of the words [on billboards] actually move. I mean, the words actually flashed... You know a bit too much. It was like 10:00 p.m. [but still] very bright lights, it's sort of dizzying. I mean, a bit of lights is fine, a bit of colour is

fine, like billboards without colour, without lights, but when you have too many lights and too many glitzy lights, that makes it so noisy and makes me feel like I'm having a headache."

Brian felt physically uncomfortable in a beautiful yet ugly beach that had a post-card view of sand, sea, and jungle on each side and with masses of people, umbrellas and towels, and food stalls and shops. The unpleasant environment of the beach made him walk long in the hot sun to find a more suitable spot to swim. So, he had sunburn and was physically hurt. He described the occasion as *"at that time it was, like, really hot, really bright. Bad time to go for a swim, especially if you've got sensitive skin, I was burnt in the sun"*.

4.3.3.1.4 Constituent IV: Feeling disrespected by and disconnected from others as well as the environment

The data show that the other constituent of the experience of the beaugly is feeling disrespected by and disconnected from others as well as the environment. For example, experiencers had this kind of feeling when intruded by people around (Skyler), or when experiencing a disagreement with street vendors who entice people to purchase some unnecessary products. Further, they feel so, when they had to encounter unfriendly and inhospitable behaviour from service providers in a popular night market (William) that may be due to language barrier. In this regard, William explained that:

"They are not friendly. I'm expecting, to tell us welcome here. But they are just sitting down and just waiting for us to go, then, oh my god, they got angry when we asked [a question

about a product]. They made us to feel like being outsiders. So, that's why we don't find it that really hospitable and that good to go to that night market.”

Likewise, Andrew felt disrespected by and disconnected from others as well as the environment when he tried to approach a service provider who turned out to be reluctant to communicate. He narrated that *“people were not friendly and easy to talk to. Receiving the invitation, I went to visit an academic organisation to collaborate with them. I approached a person in that organisation who was supposed to provide some services for me, and I wanted to shake hand with him, but he was reluctant to shake my hand. It was insulting. It made me feel I do not belong to this people and this place because they do not understand my good intentions”*

In addition, feeling disconnected from others is not just limited to feeling disconnected from people you are surrounded by, or with service providers. It can be extended to feeling disconnected from travel companions as well. On such occasions, the experiencer intuitively feels the travel companions are not enjoying or the experience may be unappealing to them. So, it makes the experiencer feel she/he cannot share similar interests with her/his travel companions and thus she/ he feel disconnected from them. It happened to Linda when she and her family members were walking in a luxury shopping mall. She planned a visit with her family to a shopping mall which was famous for having an attractive interior design and she thought they will enjoy their visit. However, soon after having a short walk around the mall, she noticed that her family were not enjoying the place. So, despite her own will, she decided to leave the place. She narrated:

“I believe if I'm not with the children, if I'm on my own, I probably would walk around a little more, even though [the shopping mall] was not artistic, you know, but there are shops

there that I don't mind taking a second look. Okay, but because I was with my family and since they are not very entertained by what is in the building, so it's that feeling that, okay, there's nothing suitable for everyone, let's go!"

Similarly, Olivia experienced disconnected from her local host who was insisting her to try a new food - i.e., bubble tea. Although the host did it with good intentions, Olivia was embarrassed. She tried to be nice and grateful to the host, so she hid her unwillingness to have the tea, to avoid hurting her host's feelings and at the same time she was unable to appreciate how *"all local people in the teashop were enjoying drinking bubble tea"* while she *"disliked it a lot"*.

4.3.3.1.5 Constituent V: Feeling the regret for having visited the location and an urge to leave the place

Another constituent of unappealing experience of the beaugly is that the experiencer regrets visiting the location and has an urge to leave the place. For example, Anthony and his wife waited for one hour in rainy weather (Figure 4-38) to visit a famous tourist attraction. He said *"maybe thousands of people were waiting there, earlier than one hour. One hour in the rainy seat."* After they experienced the beaugly in that place they felt like it was not worth waiting in the street in rainy weather to visit such a place.



Figure 4-38 Waiting for one hour in rainy weather to watch a popular light show (photo by Anthony)

Also, Brian experiencing a hot sunny and overcrowded beach felt regretful for wasting time to visit the location and had a strongly feeling leaving the place. He narrated *“It was really really hot, oppressively hot...no cloud cover whatsoever, beating down sun...”* with *“the masses of*

people” around which made him “*want to go and find somewhere else*”. He felt “*an urgency to leave and go find a nicer beach*”.

Similarly, Linda felt regretful making her husband and two children visit the beaugly luxury shopping mall since there was “*nothing appealing*”. They went to visit that place with certain expectations, but they found there is nothing appealing in the mall. So, they started to think that there should be other appealing places to visit and other pleasing things to do. Therefore, they wished they did not spend their time and effort to visit the current place. Hence, they decided “*to leave the place*”. Linda said to her family “*we should just leave, there's nothing here*”.

Also, Andrew walking through an urban garden surrounded by towering skyscrapers regretted visiting the location and had an urge to leave the place. He went for an afternoon walk. Walking through the small urban garden made him feel “*imprisoned, confined, suffocated*” being surrounded by very tall skyscrapers. He started to question himself why he wasted his time and effort to visit such an un encountered a tight alleyway situated side-by-side of the prestigious area appealing place. He believed such a place cannot be considered as a garden and it is only a small green corner in the street. He described his state of mind at that moment as:

“So, what is the point of allocating time and effort to come to this place when there is no pleasant music to hear, no pleasant view to see, no fresh air to breath, and nothing appealing whatsoever! Why had they called it a garden? This place does not have anything to look like a garden. It is simply a small green corner in the city. I must leave this place as soon as possible.”

4.3.3.2 *Experience of the ugbeaful*

The following is the general description of the experience of the ugbeaful:

The experience is lived as an unexpected but pleasant feeling of being in a strange, genuine, and unique moment and being pleasantly surprised by the unexpected combination of authenticity and modernity, of naturalness and artificiality. The experiencer feels intrigued, curious, impressed, and amused. But the individual also finds herself/himself on the edge of feeling displeased because of a sensory overload. The experiencer feels physically uncomfortable, with a sense of being connected to others.

The constituents of the experience of the ugbeaful is described below:

4.3.3.2.1 *Constituent I: An unexpected but pleasant feeling of being in a strange, genuine, and unique moment and being pleasantly surprised*

An essential constituent of the experience of the ugbeaful is an unexpected but pleasant feeling of being in a strange, genuine, and unique moment and feeling pleasantly surprised. It happens when an individual experiences an unexpected juxtaposition of authenticity and modernity, of naturalness and artificiality. So, a dialogue between contrasting concepts such as naturalness and artificiality or as past and present (e.g., authenticity vs modernity or vintage vs modern) makes a specific borderline aesthetic episode. This borderline aesthetic episode does not fit the conceptions of positive aesthetic episodes, but it is still aesthetically pleasant, in its own way.

As the data show, the above-mentioned borderline aesthetic episode is invariant in narratives. For example, Mary was walking in an area full of luxury brand shops. She observed

well-dressed people waiting in queues to enter some shops selling very expensive products of famous brands such as Hermes, Chanel, Fendi, and Giorgio Armani. She saw some other people are leaving the shops with their hands full of shopping bags. Walking through this prestigious area full of luxury brands, she suddenly encountered a tight alleyway situated side-by-side of the prestigious area. In contrast to the luxury side of the area, the tight alleyways were ugly, dirty and old with old buildings (Figure 4-39) but still looked attractive. She did not expect to see this kind of combination and she found it different and strange. She described this moment as:

“It was like, different and strange, so I found it to be a little bit ugly and dirty and old, but I thought it was still attractive. I thought it was a cool look, and the fact that, probably here used to be a nice building. I thought I really like Hong Kong because of that, the juxtaposition of new and old, and then these alleyways that are just tight. So, to me it was objectively kind of ugly, but I thought it looks good.”



Figure 4-39 An old building in a tight alleyway situated in a prestigious area (photo by Mary)

Like Mary, Barbara described the episode that she experienced as an unexpected but pleasant feeling of being in a unique environment. She was walking along a street where she found a juxtaposition of old and new buildings. She described her experience as:

“I think the streets, generally are not beautiful. But I like it when you see the juxtaposition. Let me show you an example I cannot find the photo. This is a very bad angle, I'm sorry (Figure 4-39). Sometimes you have two old and a new side-by-side if you walk along streets like that. So these are, very worn out on the outside if you compare it to Singapore, but as you walk along, you see colours and a bit of old stuff, you know. I think that [walking along this juxtaposition] is beautiful. I think, [it's] very unique, it has character.”



Figure 4-40 Walking along a juxtaposition of old and new buildings (photo by Barbara)

Data show that there is a coherence in the side-by-sidedness of the contrasting structures. In the context of aesthetic experience, coherence is defined as being properly connected as one element

leads to another (Beardsley, 1958 as cited in Dickie, 1965). In the experience of the ugly one side leads to another with an overall providential pattern of association between the two contrasting sides. More specifically, this particular type of side by sidedness makes a stage for an experiencer to discover “a residuum of tradition sufficient to support a consistent imaginative and sometimes even radical reinterpretation of the status quo” (Vesely et al., 1981, p. 12).

Individuals go beyond the mere perceptual setting and cognitively experience the place as a setting that has “*some real story which makes it different and nice*” (Barbara). Precisely, Barbara felt so on the occasion of experiencing the old stores selling dried seafood maintaining an old authentic style (Figure 4-41). Likewise, William believed “*there is still a touch of old Hong Kong with the buildings, so it makes you, like, okay, even though it's in the modernized city, but still you can feel a part of a real story*”. He felt so on the occasion of seeing some traits of culture in Hong Kong as a modernized city (Figure 4-42 & Figure 4-43 & Figure 4-44). He believed it is pleasantly surprising to see that a modernized city has retained its culture. Therefore, contrary to the experience of the ugly, that the expectations of individuals are not met, in the context of the ugly, the individuals get surprised when experiencing something beyond their expectations.



Figure 4-41 An old store selling dried sea food maintaining an old authentic style (photo by Barbara)



Figure 4-42 Some traits of culture in Hong Kong as a modernized city (1) (photo by William)



Figure 4-43 Some traits of culture in Hong Kong as a modernized city (2) (photo by William)



Figure 4-44 Some traits of culture in Hong Kong as a modernized city: washing teacup and chopsticks with hot tea in a small bowl with nicks (photo by William)

Continuing from the above, the unconventional and unexpected constituent of the experience represents a strange scenario that makes the experiencers feel awe-inspired and also pleasantly

surprised. Daniel explicitly expressed that the experience of the ugly on the occasion of observing affluent elderly people digging in trash bins for fun to find stuff for recycling purposes “*was very awe-inspiring*”. It, also, appeared as an invariant aspect in the lifeworld of many participants. For example, Michael felt very strange encountering a contradicting scene of a porta-potty in the side-by-sidedness of an art installation. He described the moment as:

“So actually, I found kind of a contradicting scene yesterday when we were walking around on the Avenue of the Stars, I believe so. I, I just found it very strange that there were like, not monuments, but it's like, art installations on the Avenue of the Stars. And then right next to them there were porta-potties. I think that they're mainly for construction workers that work there, because Hong Kong in general has a lot of public restrooms, so I didn't really see a point for them.”



Figure 4-45 A porta-potty situated side-by-side at an art installation (photo by Michael)

Similarly, Barbara, visiting small, dirty, rundown local shops felt the whole experience was interesting and also, she felt astonished at the moment when experiencing the ugly. She felt so as she was observing the local people feeling happy about their everyday life activity in such places. She gave a detailed account of the context of her experience as:

"I think it's the little stores like that, it was not beautiful. so it's very rundown, it's not beautiful, but I think it's attractive to look at. Because you feel astonished how local people

feel happy when they see the road like this, when they eat at a place like that, you know, people live or dying in a place like that. How are they, you know, so it is interesting because of that. It was very dirty, so he had a few tanks, and then it was quite a rundown place, but it was live seafood. Then they have their own tanks, so that was like a rundown store like that, and then you have like, you know, household small aquarium, like a fish tank, and then different things and you see housewives there, you know, buying stuff, but you know, the first time you see and you're like "oh wow", you know, "this is interesting."

4.3.3.2.2 Constituent II: Feeling intrigued, curious, impressed, and amused

As presented above, the unconventional and unexpected constituent of the experience of the ugbeaful represents a strange episode that makes the experiencer feel pleasantly surprised. Subsequently, the emotion of surprise will be shifted to other emotions (Scherer, 2001). In the case of the experience of the ugbeaful the shift in emotions is transmitted to emotions such as being intrigued, curious, impressed, and amused. The shift in emotions from surprise to other pleasant emotions at the moment of experiencing the contrast and incongruity, is also acknowledged in empirical studies of arts in the context of consumer research. For example, Ludden et al. (2009) found that when there is an accurately represented incongruity between how a product looks and how it is experienced (feels, smells, sounds), consumers will first be surprised and then their emotions will change to interest and amusement. In this regard, Steven, one of the participants, expressed some details of his experience at the moments of encountering the earlier mentioned juxtaposition. At the moment of occurrence of experience of the ugbeaful in the airport, he observed an elderly woman wearing a fairy-tale style, uncomfortable dress. To him, the dress seemed uncomfortable because it was made of plastic, and it did not seem comfortable for a long

flight. For him, the experience of the ugly felt like strange and puzzling and simultaneously amusing and intriguing.

"I was curious, I was puzzled, I was amused. Because it was strange and I like things that surprise me. I was intrigued by the pink things, and I'm very much intrigued by grown-ups doing children's things. So, I was wondering, why does this lady dress like that."

Anthony felt the same when observing bamboo scaffolding around buildings for construction purposes (Figure 4-46). He expressed experiencing something that seemed unusual to him, which made him feel interested and amused. He described it as:

"When it was our first day in Hong Kong. From the airport we took the free, free shuttle bus to Ibis Hotel in Central and Sheung Wan, and it was in the afternoon. That was afternoon, and it was our first moment in the Hong Kong downtown we saw bamboo scaffolding. it was our first impression of Hong Kong and we just saw it, "wow", them using it in the buildings... but for me it's very like alien, very, like, "oh wow", yes. It's not modern, but my feeling is more like interesting and amusing, it is not familiar to our culture, to my culture experience is not that, friendly."



Figure 4-46 Bamboo scaffolding around buildings for construction purposes (photo by Anthony)

So, data show that experiencing positive valence emotions while encountering something unusual is invariant among narratives. For example, Helen was riding a taxi on the way to the hotel from the airport. In remote areas, she observed some tall residential buildings with many tiny units. She described that style of housing as “*pigeonhole houses*”. She found it interesting, and described what she had experienced as:

“I will say yes. Actually, the first thing that I feel that interesting is their housing here, especially the remote area, the way from airport to here by taxi, the building is so high and people live in a small room and they are hanging clothes, you know. And that is remind me of Singapore, and the vocabulary that come into my mind is the “pigeonhole”. They live like that. But that was the thing related to not nice because, it was not nice. Some buildings here are nice, but a little bit far away it's a little bit “oh”. And very tiny, you see that every room have, have the rail for people to hang clothes, and it's everywhere. And I think these buildings are not beautiful... but it's attractive to look at. Yes yes, it's the way of life that is unusual”

Overall, on the occasion of experiencing the ugly, people feel “*really happy*” (Anthony) and “*glad*” (Linda) that they have experienced the ugly and they describe it as “*it's still really cool to experience even though it's not necessarily the most attractive thing to look at*” (Richard).

4.3.3.2.3 *Constituent III: Finding oneself on the edge of feeling displeased because of a sensory overload*

Another essential constituent of the experience of the ugbeaful is that experiencers find themselves on the edge of feeling displeased because of a sensory overload. For example, Richard who was happy to be able to bring his girlfriend to Hong Kong on a vacation, experienced the ugbeaful while they encountered an old and rundown as opposed to well-designed street setting. They encountered such an environment randomly on the way back to their hotel. He described that in those moments, he saw back alleyways with smaller shops, food stands, and sometimes trash on the sides. The back alleyways had bright flashing lights which worked as attention grabbers and it was very crowded with people. Moreover, on that occasion the construction and the scaffolding over the sidewalk limited the people's movements. Thus, he and his girlfriend had to dodge in and out of the crowds in the warm and humid weather. So, as he elaborated, the experience happened to be sensory because of the crowded environment with too many people around and many things happening at the same time. He explained:

“Well, we were on our walk back to the hotel, and I would say because that, we just kind of wanted to get out of there, wanted to be home, wanted to get back to hotel and just wanted to be out of there. You want to get out, you want to get back. You want to just avoid all the people. Yeah, you kind of just want to get out of there and get to open air, and yeah, it's almost like you're swimming and you need to reach the surface... It was sensory overload. There's so many people coming at you, you're dodging all these people, there's all these, there's so much going on, there's these flashing lights that you have to stay aware of the cars and the construction, and it felt very tense.”

In addition to crowds and the noise, many things happened, that made individuals feel sensory overload. Linda who was sightseeing accompanied by his spouse and two children described the experience of the ugbeaful, like encountering a quiet environment in a local restaurant. However, what caused her to feel sensory overload was that at that moment, the environment “*smells like a little stale air-conditioner smell*” which was “*a little unpleasant*”. Other participants joined Linda in describing a similar feeling of sensory overload specially when it comes to the sensation of smell. For example, Barbara described the environment of occurrence of experience of the ugbeaful as “*[it] didn't smell good*”, Daniel described it as “*it smelled nasty*”, for William it smelled like “*garbage maybe or some water not drained or so*”.

Most importantly, participants found that the unpleasant feeling of sensory overload was understandable. Linda expressed the environment was “*just very noisy. It's noisy and people are just loud, they are talking loudly*”. However, what made it tolerable was being aware that “*it's just a normal thing for a Hong Kongers, they talk like, in a big voice*” (William). Furthermore, Richard noticed in the environment of occurrence of the experience of the ugbeaful “*there were people honking the horn and things like that*” which “*is pretty typical for a city*”. He described that by stopping at that very tension-filled time and looking up and seeing that all sides were surrounded by beautiful modern architecture, he realized that he was in the crowded street of a tourism destination, well-known for its crowds and density.

Therefore, data show that, although individuals find themselves on the edge of sensory overload, the feeling is not overwhelming. This is a critical difference between the experience of the ugbeaful compared to the ugly. Linda having a dining experience in a typical local café, described that the experience of the ugbeaful occurred like thinking if the place did not have its

ugly yet attractive side, then the experience would be different. However, if she had to choose between the current place and another place without this particular ugly yet attractive side, she would still choose the current place:

“I'm glad I had this experience. It's memorable, but not very memorable, yeah. But I asked myself if it is very clean, would the experience be different, you know, it's like, let's see, I'm eating all this yummy food but in the cafe downstairs, for example, would the feeling be different? I guess the experience would be different and if I have to choose, okay, between eating the same kind of food in the same ugly yet attractive café, I would still choose the same cafe. Because I guess it comes with everything, although part of it is unpleasant, but I guess that's what makes it so unique on the other hand.”

4.3.3.2.4 Constituent IV: Feeling physically uncomfortable

The findings reveal that feeling physical discomfort is another constituent of the experience of the ugbeaful. For example, at the moment of experiencing the ugbeaful Daniel felt uncomfortable because of standing up for a long time in the rainy weather. Olivia felt the same by describing how her body felt at the moment as *“Actually, I used to love rain, but, at that time, because the rain is so different here, it's so intense, and it just feels so inconvenient”*. Similarly, Richard described it as *“It was dark and it was raining. It was hot, humid and raining, yeah, so that definitely added to the experience.”*. At that moment his body felt *“very sticky”*. Discomfort is commented by Linda in another way. Her travel companions felt very hungry since it was dinner time and they felt very tired because they walked a long way to find a particular restaurant, so they were a little moody,

and they all wanted to find a comfortable place to take a rest. However, the environment of the restaurant was uncomfortably cold.

“It was dinner [time] and everyone was very hungry, yeah, so at that point, although I seemed to like that place, I was glad I found that place, but now when I think about it, when I recall, everyone was very tired, yeah, because we walked a long way before we reached this experience. (...) So we were a little moody and just, just needed a rest. (...) My son loved [the food], he said the egg sandwich was really good. My daughter is not a food person, so she was a little grouchy. (...) The food was tasty. I guess the egg sandwich was especially tasty. The egg was that we have never eaten so good before. Yeah, all the food was good, but the mood was not very pleasant at that point [and the restaurant] was a very uncomfortable kind of cold”

4.3.3.2.5 Constituent V: A sense of being connected to others

As the data show, a sense of being connected to others is expressed by participants. William reported that the experience is lived through memorable moments being accompanied by his twelve students. They enjoyed their togetherness and they helped each other find and purchased some products as souvenirs. William described the moments as:

“So I knew it will be a very memorable one, we were able to buy things that we could bring [to our] home [country] at the Ladies’ Market for a cheaper price. [My students kept saying] No no no, you have to get this stuff, you have to buy that!... Wait! the other stores are selling it for, like ... So you have to go here, it's much cheaper here...”

Also, Michael experienced a sense of being connected to others by sharing common interest with other people who co-existed in the place. He was accompanied by his wife and they went to visit Avenue of Stars (Figure 4-47). Avenue of Stars is designed to celebrate stars of the Hong Kong Film Industry. The place walls were lined with photos of film stars and movie stills, also statues or handprints of film directors and actors (actresses) of internationally well-known bodies such as Jackie Chan, Bruce Lee, Michelle Yeoh, and so on. He felt he was connected to other visitors because he found himself sharing a similar feeling with others, celebrating movie stars as a common activity. He commented:

“There were plenty of other people around, especially by the railing where there was the signs of the famous, you know, actors, choreographers, directors, ... It was nice to just be surrounded by people there and seeing people interested in people that they might know; actually the same thing that we were doing.”



Figure 4-47 Connecting with others by sharing similar feelings as a common activity (photo by Michael)

Moreover, Barbara walking past a little rundown local store which sold dried seafood and fish using traditional tanks, felt connected to the seller and the housewives who were buying seafood. She felt so because of the kind and patient demeanor of the salesman and the pleasant attitude of the other housewives. She described the moments as:

“The seller, he looked very kind and patient, and also which was also nice, because I think usually you look at people who sell these things as very impatient, because there's so many

customers, everyone's asking him something, so yeah, he looked patient, he looked very calm... And it had a lot of customers, and yeah, I think that is something different, I've never seen it before. You see housewives buying stuff. They were nice, they were calm and I felt connected to them."

In conclusion, the current chapter presented the results of the first phase of the study. That is the results of descriptive phenomenological analysis of the 114 narratives of tourism aesthetic experiences. The general structure of six types of tourism aesthetic experiences and the constituents of those structures were reported in reference to the words of the participants.

5 CHAPTER FIVE: DISCUSSION (Phase I)

5.1 Chapter introduction

Ideally, the findings of the study could be enriched by relating them to similar studies in the tourism aesthetic experience literature. However, the paucity of such studies in the tourism literature makes it appropriate to extend the discussion of the findings to other academic areas (e.g., leisure and consumer research) where, although there is still insufficient literature, it is insightful enough to contribute to the domain of current research. Moving in this direction, the empirical findings from this study focus on confirmations, comparisons or contradictions that would reveal differences between the findings of this study and the existing theories.

In the first section, diversity and complexity of tourism aesthetic experiences is elaborated. Then, it discusses what complexity and diversity of the aesthetic experiences mean, in terms of current literature. In the second section, distinctions among tourism aesthetic experiences are discussed under three sub-sections. First an account of the constituents of main differentiation across aesthetic experiences is given. Then, a sense of physical and emotional comfort and discomfort that occur in terms of tourism aesthetic experiences is discussed. Finally, the chapter ends with a discussion on the sense of being connected or disconnected in terms of (dis)connections to other people vs (dis)connections to the physical environment.

5.2 Diversity and Complexity of Tourism Aesthetic Experiences

Departing from a phenomenological ontology, the typology of tourism aesthetic experiences is developed that sheds light in our attempt to understand the diversity and complexity of tourism aesthetic experiences.

5.2.1 Diversity of tourism aesthetic experience

By adopting a scientific method to empirically investigate the conceptually developed typology of the experiences, it is revealed that participants distinctively acknowledge the occurrence of these six types. More specifically, before obtaining the results, the researchers kept questioning themselves whether the conceptually developed typology will be actualized empirically in tourists' lived experience. From the findings it is noted that, many of the participants acknowledged that they had different types of tourism aesthetic experiences when they were at the destination. That means the conceptual development of the typology is congruent with the reality, in terms of occurrence of the different types of tourism aesthetic experiences at the tourism destination. Also, the participants shared photos and videos taken at the moments of occurrence of aesthetic experiences. Regarding the research objectives, the photos and videos were not the focus of the study, however, during the interviews, participants tried to provide contextual information to better communicate with interviewer to describe each experience. Therefore, empirically, we found that the mechanism of tourism aesthetic experience in terms of *the act of processing* is distinguished as diverse types of pleasant, unpleasant, and borderline aesthetic experiences in the occasion of phenomenological encountering of the features of a destination's environment.

Regarding the diversity of tourism aesthetic experiences, this finding is insightful to understand tourism aesthetic experience from a more comprehensive view. Specifically, to explore all modalities and aspects of tourism aesthetic experiences thoroughly, studying unpleasant and borderline aesthetic experiences is as vital as the pleasant aesthetic experiences. This is because, the occurrence of these particular types of experiences is an inevitable happenstance in tourism destinations. This finding confirms the findings from previous studies in art and aesthetics discipline. They are explained in the two following paragraphs.

The findings of current study acknowledged the importance of incorporating *ugliness* into the theory of tourism aesthetics experiences. This line of thought is supported by Rosenkranz (2015) who reflected on the history of art and aesthetics and contemplated about specificity of ugliness, thus he challenged the conventional condemnation of the ugliness. He believes that ugliness has a dynamic status in aesthetic evaluation. Thereby, he reported similar thoughts in the context of diversity of aesthetic experiences. According to him “ugliness is an inseparable part of a complete aesthetic study of beauty and a necessary part of the dialectic of human experience that must nevertheless be understood” (p. 25). Therefore, to exclude the ugly from the realm of aesthetic experiences is to intentionally disregard a great number of our experiences and to narrow-mindedly overestimate the importance of a few experiences (Jane Forsey & Aagaard-Mogensen, 2019).

Furthermore, the study findings recognized the legitimacy of occurrence of borderline aesthetic experiences in tourism destination. The findings reflect understanding of (Rosenkranz, 2015) and (Jane Forsey & Aagaard-Mogensen, 2019) that there are some possibilities that point to the mediocre aesthetic scale of value, which are neither purely pleasant nor purely unpleasant and

are located in between pleasure and displeasure. Thus, these possibilities can be simultaneously both disagreeable and fascinating and they can provide a particular kind of pleasure (and by the extension displeasure) (Johnson, 2019; Verschaffel, 2019). More specifically, these findings indicate that on one hand, global sameness of conventionally beautified tourism attractions and on the other hand, authenticity and realness of some hidden attractions in a juxtaposed context set an effective stage for the experiences of the beaugly and the ugbeaful to be formed. This result is illustrated with some examples from the data such as global sameness of modern buildings which are elaborated in structure and decoration and authenticity, and also realness of side-by-sidedness of old and new buildings.

5.2.2 Complexity of tourism aesthetic experiences

So far, we have discussed that aesthetic experiences are as diverse as beauty and ugliness. Pertaining to experiencing a tourism destination, the findings show that, what makes aesthetic experiences complex, is that the beautiful can turn ugly and the ugly can turn beautiful at specific moments. To clarify, it is critical to contemplate carefully on a stream of thoughts that ugly is a negation of beauty so lack of beauty will turn the experience to be an experience of the ugly (McConnell, 2008). Accordingly, the idea of dichotomy of the beautiful and the ugly, announce a continuum of aesthetic appreciation with two opposite extremes- the beautiful and the ugly. Contrary to this conventional philosophical debate, in the current study, the data show at the occurrence of the experience of the beaugly, although there are some phenomenological encounters of beauties obtained by conventionally beautiful features, yet it is not experienced as beautiful. By the same token, at the occurrence of the experience of the ugbeaful, participants experienced some moments of being on the edge of feeling displeased because of a sensory

overload. However, they did not encounter the whole experience as ugly. So, the study demonstrated that aesthetic experiences can be formed in both attractive and unattractive settings.

The above-mentioned finding implies, that in the context of tourism aesthetic experiences there is no absolute unquestionable beauty premium and ugliness penalty. Indeed, in this context, beauty and ugliness are deemed to be both premiums and penalties depending on how these will appear to individuals while they are experiencing a destination. Thus, findings of this study challenge the conventional understanding that beauty and ugliness are two extremes of a continuum, that a lack of the former will result in the latter. This finding is consistent with complexity of non-linear neurological responses to beauty and ugliness (Martín-Loeches et al., 2014). Therefore, the attractive setting is not an intrinsic determinant of occurrence of aesthetically pleasant experiences and the unattractive setting will not necessarily make a destination to be experienced as the ugly.

With the above, the findings lead to a better understanding of aesthetics in the stream of marketing research literature in the field of consumer behaviour, as well. For example, in marketing research it is found that with aesthetic appreciation, both beauty and ugliness premiums exist simultaneously (Peng et al., 2020). The authors of the mentioned study have evaluated the relationship between facial attractiveness of sellers' profile pictures on customer-to-customer e-commerce platforms, on the one hand, and with the success of product sales, on the other. Their results indicate that facial attractiveness and unattractiveness of sellers significantly increase their success in selling products. In that, while attractive sellers are successful in selling appearance-relevant products (e.g., beauty products), unattractive sellers are doing well in selling expertise-relevant products (e.g., electronic products). The reason is that customers perceive attractive

appearance of sellers as a clue for their sociability and they perceive unattractive appearance of other sellers as a clue for being believable. Moreover, they found that plain-looking sellers cannot compete with either the attractive or the unattractive sellers. Therefore, findings of our study highlight the idea that placing a premium on both beauty and ugliness is critically based on the context of the experience, specifically in the cases of aesthetically borderline experiences.

To conclude, with the diversity and complexity of tourism aesthetic experiences, it is worthwhile noting that we cannot simply position tourism aesthetic experiences on a continuum, ranging from, for example, the beautiful to the ugly and then randomly put the sublime, the picturesque, the beaugly and the ugbeafull in the middle. So, it is more constructive to contemplate the typology of tourism aesthetic experiences as a unique and thorough concept that has multiple sides (types). To visually conceptualize the complex and unique nature of aesthetic experiences we can allude to the shape of a hexahedron, i.e., a three-dimensional shape with six facets (Figure 5-1). Although the six facets are distinct and different, being located on a different dimension and facing a different direction, they all belong to the same entity and all of them together make the whole shape as a meaningful entity. So, in a tourism destination, if the possibilities related to one particular facet of the typology will be lived through, that particular type of experience will have a good chance to occur. So, it can be theorized that in an aesthetically pleasant environment, distinctive different episodes of aesthetic experience should be lived through in order to turn the experience, either in the face of the beautiful or the face of ugly or the face of beaugly. Therefore, the beautiful could turn to the ugly as they are two neighbouring sides (out of six sides) of a unique hexahedron-shaped typology, not two extremes of a continuum which would be existentially far from each other. In the next section this concept is elaborated in more detail.



Figure 5-1 Visualized concept of the complexity of tourism aesthetic experiences

5.2.3 What do these findings mean in terms of current tourism literature?

Departing from the detailed clarification about what we mean about diversity and complexity of tourism aesthetic experiences, we are now going to discuss how these findings help fill the gaps in knowledge. Regarding the complexity and diversity of tourism aesthetics, the knowledge related to tourism is bound to focus on aesthetic features of destination. For example, Kirillova and Lehto (2015) postulated that the modes of aesthetic appreciation are potentially more complex under certain circumstances and explained what creates those particular circumstances. Possibly, for tourists, it is the unfamiliarity with the features of the destination. The current study expands the knowledge by going beyond addressing the possible triggers of the complexity of aesthetic appreciation. In other words, by adopting a phenomenological approach, this study sheds light on

conceptualizing the complexity of the aesthetic appreciation based on their own nature in human-being consciousness level, but not simply at the level of destination's features.

The findings can extend the current arguments in tourism aesthetic literature in terms of the complexity of aesthetic experiences in the tourism context and comparing them to aesthetic experience in the artistic and environmental context. For example, the findings support the argument by Zhang and Xu (2020) who tried to understand aesthetic experiences in nature-based tourism. They avoided focusing on the discrimination of concepts regarding the philosophy of aesthetics (e.g., the concepts of the beautiful, the sublime, and the picturesque). They observed that tackling those concepts would make studying tourism aesthetic experience a complex topic. This implies that revealing distinctions between and among tourism aesthetic experiences is much more complicated. So, some researchers vaguely simplified their study by overlooking these concepts. The current study thus helps to clarify tourism aesthetic concepts and contributes to establish the foundation for knowledge development in terms of tourism aesthetic experiences.

The above-mentioned discussion on tourism aesthetics has brought out a critical issue in current tourism knowledge and the results of this study throw light on how to deal with this issue. To be precise, the issue is that the current literature tends to interchangeably use aesthetic ideals such as the beautiful, the sublime, and the picturesque. More specifically, the findings of current study show, for example, the experience of the beautiful is only one of the six types of tourism aesthetic experiences. Also, what is experienced as beautiful, is meaningfully dissimilar from any other aesthetically pleasant ideals (i.e., the sublime and the picturesque). Notwithstanding, many studies in tourism and hospitality (e.g., Breiby & Slåtten, 2015; Breiby & Slåtten, 2018; Kirillova et al., 2014; Kirillova & Lehto, 2015; Scott et al., 2019; Trinh & Ryan, 2016) have interchangeably

used the concept of beauty instead of aesthetics in general and also aesthetically pleasant experiences (i.e., the sublime and the picturesque) in particular.

The criticality of the mentioned issue and the opportunity of results of the current study to push the boundaries of knowledge is more evident through rebounding to a popular research question that is “what makes a destination beautiful?”. Kirillova et al. (2014) tried to reveal dimensions that make a tourism destination beautiful. They conceptualized beauty as an ideal that gives pleasure by being visually perceived. This study showed that it is only partially true. That is, based on the findings of current study, experiencing all aesthetically pleasant ideals (i.e., the beautiful, the sublime, and the picturesque) gives pleasure and it is not just confined to the beautiful. So, they conceptualized their study based on the aesthetically pleasant ideals in general, not just the beautiful. This is not in line with the research question of their interest. Also, they conceptualized that “a landscape was judged as beautiful as if it had the perceived quality of being placed on a *postcard*” (Kirillova et al., 2014, p. 284). More specifically, they narrowed down the conceptualization of their study to the *picturesque*, however, they interchangeably used it with the word beautiful. Nevertheless, this conceptualization is not consistent within that study, since beautiful is interchangeably used for all aesthetically pleasant ideals (i.e., the beautiful, the sublime, and the picturesque) and at other times it is interchangeably used with picturesque. Therefore, the findings of the current study help to better understand the research questions by reconceptualizing beautiful in terms of aesthetic experiences.

To develop the knowledge of tourism aesthetics, the foregoing research question can be extended with a new understanding of tourism aesthetic experiences. Findings from the current study set questions like “what do make a beautiful destination to be experienced as ugly?” and

“what do make a destination to be experienced as ugly-yet-attractive?”. This is a fascinating research scope that can be explored. For example, Lozanski (2013) studied unconventionally attractive experiences of encountering beggars in an exoticism tourism context (i.e., India). She claimed that on certain occasions experience of the picturesque had been formed. That is the occasion of observing beggars was not pleasant *per se* yet contemplating about the context of the society of the destination made experiencers to found it somehow pleasant. Her reason for conceptualizing this specific experience as picturesque is that, at that particular moment, tourists encountered contrasting notions of “locals who are physically present, but relationally absent from travelscapes”. Further, her research demonstrates that experiencing an ugly-yet-attractive phenomenon gets tourists’ attention in terms of aesthetics. However, being unclear about the conceptualization of the aesthetic experience of the ugly-yet-attractive, she interchangeably used wording of the picturesque for this aesthetically borderline experience. Therefore, the new understanding of tourism aesthetic experiences contributes to building a solid foundation in developing tourism aesthetics knowledge.

In all, the results of this study cast a new light on tourism aesthetics and help fill the corresponding gaps in its literature. The results will therefore prevent wrongly associating essentially distinct concepts of tourism aesthetic experiences interchangeably. It will also stop ambiguity of cluttered conceptual fallacy of aesthetics in tourism literature. Hence, conceptualizing the diversity and complexity of distinct tourism aesthetic experiences makes it clearer and more feasible to investigate aesthetics in tourism and hospitality field. In the next section we are going to discuss the distinctions among the six different types of tourism aesthetic experiences.

5.3 Distinctions between and among tourism aesthetic experiences

In the results chapter, the essence of all types of tourism aesthetic experiences has been pointed out, based on adequate illustrations in words of participants. By proceeding from this point, differences and similarities across tourism experiences can be more clearly established. Although valuable, presenting the results only in verbal form hides certain other important features. So, adding visual forms can help to demonstrate those features (Giorgi, 2009). As such, the typology and general structure of tourism aesthetic experiences is demonstrated in a visual form to show the distinctions among experiences (Figure 5-2).

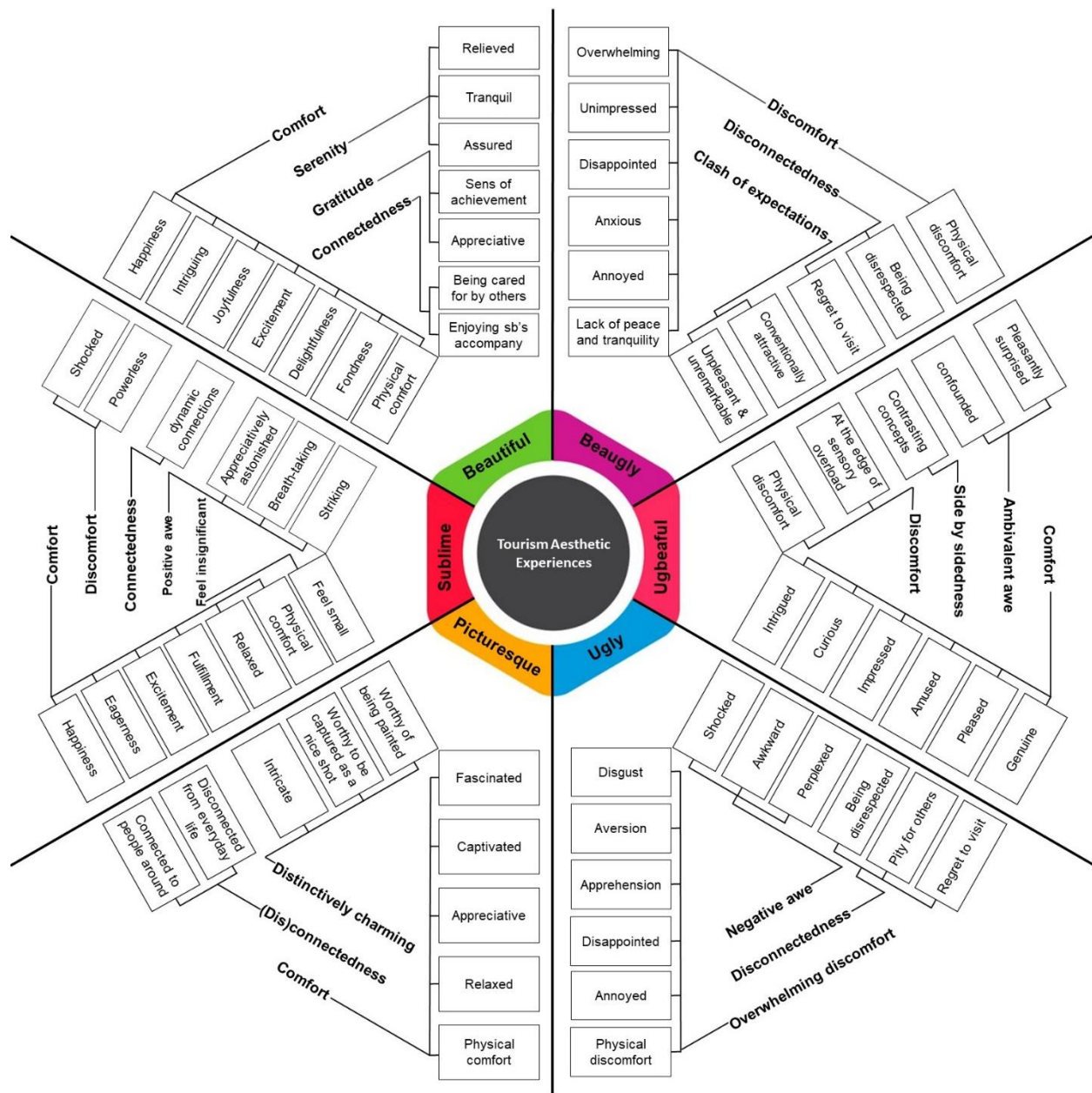


Figure 5-2 Typology and The General Structure of Tourism Aesthetic Experiences

Figure 5-2 is based on the data collected and represents details about constituents of six types of aesthetic experiences. The details are organized in several sub-sections including 1) constituents

of main differentiation across aesthetic experiences, 2) physical and emotional comfort and discomfort, and 3) connectedness and disconnectedness with others and/ or to the atmosphere of the place.

5.3.1 Constituents of main differentiation across aesthetic experiences

Significant tourism aesthetic experiences are not limited to the beautiful and include ideals of the sublime, picturesque, beaugly, ugbeaful, and ugly. These ideals are distinct from each other. This sub-section that includes discussing discrepancies among aesthetic experiences, is to indicate what constituents mainly make the experiences to be distinct from each other. The beautiful is associated with serenity which makes experiencers to feel tranquil, relieved and assured. Also, it is associated with the feeling of gratefulness for having the opportunity to appreciate beauty. The sublime is distinct from other aesthetic experiences mainly due to its capacity to invoke feelings of insignificance and awe-inspiring, in a grand environment. Unlike the beautiful and the sublime, picturesque is characterized by aesthetically appreciating the environment, acting as an onlooker (i.e., outside observer). The charming environment is experienced as an intricate scene that is worthy to be captured by a camera as a nice shot or of being a painting.

To continue, the beaugly is different from other aesthetic experiences. In that, encountering a conventionally attractive yet experientially unpleasant and unremarkable environment, expectations of individuals will be violated. The ugbeaful on the other hand is distinguished by the juxtaposition of contrasting concepts which make experiencers to be attentive in order to discover the story behind that contrasting setting. Finally, unlike any other aesthetic experiences, the ugly is overwhelming in terms of the whole episode. Regarding the main differentiation between these

two experiences, i.e., the beaugly and the ugbeaful, the role of aesthetic expectations is noticeable in the formation of the aesthetically borderline experiences. In that, not meeting the aesthetic expectations will form the experience of the beaugly and exceeding aesthetic expectations will form the experience of the ugbeaful. Below, we discuss each experience as defined by its characteristic.

5.3.1.1 The beautiful

We join Berleant (2007) in recognizing that the emotion of gratitude is a constituent of the experience of the beautiful. Emotion of gratitude well-established in positive psychology field. It is demonstrated by being ready to show appreciation and gratefulness for receiving something pleasant. In the context of tourism aesthetic experiences, an essential constituent of the experience of the beautiful is that experiencers feel thankful for having the opportunity to appreciate the lived pleasant moments that make them feel a sense of achievement. More specifically, the data show that, at the moment of experiencing the beautiful, participants got impressed by the beauty of the destination and hence they feel lucky to have the opportunity (e.g., time, money, nice travel companions) to experience these pleasant moments. They felt it is worth their effort and resources to travel and experience such beauties, so it made them to feel a sense of achievement.

This finding shows that experiencing beauty can generate a feeling of transcendence to the pleasant atmosphere of the tourism environment. That is a feeling of connectedness to the beautiful atmosphere and makes sense of it as a meaningful opportunity that should be appreciated. This finding can relate to a new understanding of the experience of the beautiful, that can be used as an application of positive psychology in the context of tourism environment. According to positive

psychology, experiencing gratitude toward impersonal sources (e.g., atmosphere of the environment), can develop appreciation and thankfulness for life, which will enhance well-being (Emmons & Shelton, 2002). Although it has not been addressed in tourism aesthetics literature, there are indications of its importance in some studies related to tourism and well-being. For example, it is acknowledged that in tourism context, feeling gratitude toward interpersonal sources (e.g., people in the destination) increases tourists' well-being and feeling of pleasure (Filep et al., 2017). Therefore, the current study, enriches tourism literature by drawing attention to the importance of feeling grateful from interpersonal to impersonal sources.

5.3.1.2 The sublime

Essential to this experience is an increased sense of feeling of small and insignificant (Burke & Langford, 1997). Data show that this feeling is evoked when people encounter something that is vast or grand (Keltner & Haidt, 2003). Indeed, it overwhelms individuals' imaginations' capacity to comprehend it. Based on Kant's theory of sublime, there is a superiority in human beings' power of reason over an environment that is overwhelmingly great in size (Pillow, 2003). According to this, superiority creates the experience of the sublime. This finding is confirmed in literature in that the experience of the sublime is thus generated in the context of greatness of the environment, such as visiting a great waterfall (Hudson, 2002), visiting volcanic eruptions caused enormous disruption to air travel (Benediktsson et al., 2011), and riding a horse in polar regions on the surface of sea that is not attached to the shoreline or any other fixed object (Lindberg & Eide, 2016). Therefore, in such contexts of tourism destination, the aesthetically pleasant experience of the sublime may occur.

5.3.1.3 *The picturesque*

The constituent of aesthetically appreciating a scene as an onlooker (i.e., outside observer) makes the picturesque distinct from other ideals of tourism aesthetic experiences, as generally attested in literature. More specifically, experience of the picturesque is defined as a passive appreciation of the scenery (Fairweather & R. Swaffield, 2001). Thus, the notion of passive is explained as passive gazing (Urry, 1990), that refers to tourists' ways of seeing places and people as onlookers. Likewise, Sun et al. (2020) found tourists, as outsiders, while experiencing rural landscape, they spectate the environment as a countryside scene instead of inhabitants' real lives. This, also, indicates the distance between the experiencers and the environment of appreciation which is connoted the status of being an onlooker.

5.3.1.4 *The beaugly*

As mentioned earlier, the beaugly is differentiated from other aesthetic experiences because of feeling a clash between the expectation of encountering a conventionally attractive and experientially unpleasant and unremarkable environment. This finding shows that destinations' practitioners and developers must avoid taking it for granted that designing a tourism environment with aesthetic features will necessarily bring out aesthetically pleasant experiences. As such, this finding contrasts with the results of Breiby and Slåtten (2015) who imply that in a tourism environment, aesthetic features necessarily will bring out positive emotions. Likewise, it contradicts the suggestion by Kirillova et al., (2014) and Kirillova & Lehto (2015). They believed that certain destination's aesthetic features can make the destinations to be experienced as beautiful. Although valuable, their studies did not capture the complexity and diversity of tourism

aesthetic experiences, in that, even an environment with excellent aesthetic features might be experienced as not aesthetically pleasant.

The above-mentioned finding is related to the literature in aesthetic experiential consumption of products. Although aesthetic consumption of a place is different from that of a product, it is insightful to mention that the concept of beauty is supported in aesthetic consumption literature in its own way. For example, it is found that consumers may evaluate a product's appearance highly but at the same time they may dislike it (Charters, 2006). This finding is consistent with the study of Wu et al. (2017) who found that enhanced aesthetics do not always lead to positive emotional outcomes. Accordingly, consuming a product which is too beautiful can prevent consumers from enjoying it and they will experience negative emotions. The reason is that from the consumers' perspective, beauty of that particular product gets devalued through consumption which makes consumers feel not positive. Therefore, we can relate this consumption behaviour to tourism product, which is tourism experience. More specifically, the findings of current study imply overwhelmingly practicing conventional standards of beauty in tourism destinations not only leads experiencers to enjoy visiting the place, but also make them feel exhausted from aesthetic sameness across different places.

5.3.1.5 The ugly

The main difference between the ugly and other tourism aesthetic experiences is that this borderline aesthetic episode happens through a dialogue between contrasting naturalness and artificiality or between past and present (e.g., authenticity vs modernity or vintage vs modern). This particular type of contextual dialogue generates unique aesthetic possibilities that provoke

positive aesthetic emotions. This side by sidedness implies aesthetic imperfections. However, it creates an unconventionally attractive atmosphere that is aesthetically appreciated by experiencers in a tourism environment.

The finding related to aesthetic possibilities of side by sidedness of contrasting concepts is novel. One previous study in tourism literature conceptually alluded that in tourism context ‘the juxtaposition of new and old, and tradition and modernity will bring a positive aesthetic judgment in the occurrence of the picturesque (Knudsen et al., 2015). However, two issues make us sceptical toward some particular findings of the mentioned study. The first issue is the lack of empirical support for that study, and second is that it is considering the aesthetic possibility of the mentioned juxtaposition as a static feature of a place and ignoring to consider it as an experiential moment which is lived in the atmosphere of that place. More specifically, based on the findings of the current study, the juxtaposition of contrasting concepts is aesthetically remarkable in terms of evoking aesthetic pleasure. However, in essence, it is not associated with any of the aesthetically pleasant experiences i.e., the beautiful, the sublime, and the picturesque.

The earlier mentioned finding is consistent with other findings in the neuro-aesthetics literature. The earlier studies found that, when experiencing dissimilar entities that are physically close together, a contrast effect will happen which grabs the attention of the experiencers and make them feel aesthetically pleased (Ramachandran & Hirstein, 1999). In line with other findings in architecture and design literature, the concept of the juxtaposition of new and old can be taken as a variety of opportunities for preservation, sustainability, and cost-effectiveness in designing living environments. For example, Bloszies (2013) found that side by sidedness of contrasting concepts leads to an enhanced appreciation for the design qualities of such concepts. Likewise, this finding

is indicated in aesthetic psychology too. For example, it is found that due to contrast effect, when abstract paintings are located side by side with low-beauty paintings (versus high-beauty paintings), the abstract paintings are deemed more aesthetically pleasant (Tousignant & Bodner, 2017).

In short, for experiencers in tourism destination, to visit an environment that is not conventionally beautiful, but it unexpectedly pleases them, then it is a rather precious moment. As such, it leads them to reconsider the horizons that they used to deem necessary for an environment to be beautiful.

5.3.1.6 The ugly

Acknowledging the ugly within the realm of tourism aesthetics, makes a contribution in better understanding tourism aesthetics from two perspectives. First, in this study, the experience of the ugly is highlighted as an intrinsic and integral part of tourism aesthetics knowledge. The experience of the ugly has been a discriminated and underrated phenomenon in aesthetic literature in general, and in tourism and hospitality literature in particular. In the developed typology of tourism aesthetic experiences, the ugly exists for ugly's sake. It means in tourism destinations the ugly should be understood and embraced as an essential part of destination's reality rather than as a disgusting phenomenon that scholars and practitioners avoid to become involved with it.

This suggests that, in tourism, the concept of the ugly should be divorced from its traditional unwritten but well-practiced obligation of being condemned and abandoned. Therefore, this implies overrating beauties of a destination and hiding it which is one part of the reality can end in ineffectual destination management and marketing activities. For example, traveling to a

destination which is showcased as a perfectly aesthetic place, may lead tourists to feel shocked upon encountering the ugly side of the place and make them sceptical about the transparency of marketing activities of the destination.

Second, revealing how experience of the ugly feels like helps fill the gap in understanding the most essential constituents of this phenomenon from the perspective of the individuals getting directly involved in it. Accordingly, the main element of differentiation of the ugly with other tourism aesthetic experiences is that individuals experience overwhelming discomfort in terms of emotions, sensations, cognition, and relation. Precisely, it is like feeling shocked, disgusted, annoyed, disrespected, and disconnected. More specifically, data show experience of the ugly occurs when encountering unpleasant occasions such as seeing piles of garbage on the street, passing by an unpleasant smelly or noisy surrounding, encountering visual pollution, as well as encountering disrespectful behaviour.

The above-mentioned finding is insightful to mitigate the ugly part of destinations by having a better understanding of what it is like to experience the ugly part of the destination. For example, data show in Hong Kong as a high-density compact city with narrow streets the smell of street food is perceived as unpleasant by tourists. Basically, as the destinations' marketing activities are visually-oriented, the smell part of the destination cannot be known to the tourists. So, tourists do not have any opinion in this regard, prior to the actual experiencing of the destination. Therefore, one suggestion is to design more informative advertisements and to familiarize potential tourists with intrinsic unpleasant scenarios in order to prevent them from feeling overwhelmingly shocked. In other words, for a tourism destination, experiencing the ugly

is normal and expected. Instead of trying to avoid/eliminate such a possibility, this study suggests to prepare tourists, help them form realistic expectations.

So far, we have discussed the details of the first out of three sub-sections of tourism aesthetic experiences. In the following sub-section, we continue with the discussion of feelings of comfort and discomfort. This part is worthwhile to discuss because it is a prominent defining characteristic of all tourism aesthetic experiences. Therefore, it is insightful to better understand the typology of tourism aesthetic experiences by comparing the experiences in this regard.

5.3.2 Physical and Emotional Comfort and Discomfort

In the general structure of tourism aesthetic experiences, the sub-section of comfort or discomfort explains a sense of emotional or physical ease or unease. We start with the discussion of comfort and discomfort as experienced at the physical level. More specifically, physical comfort/discomfort explains whether experiencers physically felt comfortable or uncomfortable at the moment of occurrence of tourism aesthetic experiences. Then, we discuss the sense of emotional comfort and discomfort focusing on emotions that individuals experienced during diverse types of tourism aesthetic experiences. Also, in the aforementioned sub-section a complex aesthetic emotion (i.e., awe) is featured.

Aesthetically pleasant experiences share similarity in sensation of physical comfort. Unlike these experiences, at the occurrence of aesthetically borderline and unpleasant experiences, the individuals feel physical discomfort. Even though the three latter experiences share similarities in sensing physical discomfort, the intensity of the lived discomfort is different between the ugly and the borderline experiences. More specifically, at the occurrence of the ugly, experiencers feel

overwhelming physical discomfort. While at the moment of experiencing the ugly and the beautiful, experiencers feel less intense physical discomfort.

Departing from the discussion of physical comfort and discomfort in the occurrence of tourism aesthetic experiences, now we continue with discussing emotional comfort and discomfort in such occurrences. Feeling emotional comfort or discomfort is related to the overall valence of aesthetic emotions that were experienced at the occurrence of per aesthetic experience. Emotional valence signifies the extent to which an emotion is positive or negative. It is hardly surprising that the emotional valence of the experiences of the beautiful and the picturesque is positive and conversely the emotional valence for the ugly is negative. However, it is remarkable that the sublime shares similar constituent with borderline aesthetic experiences, in that, it is ambivalent. In other words, on the occasion of the sublime, the ugly, and the beautiful individuals experience both positive and negative emotions simultaneously.

In the sublime, emotional comfort is lived through positive valence emotions such as happiness, eagerness, excitement, fulfilment and feeling relaxed. Simultaneously, it is lived through negative valence emotions such as feeling small and insignificant as well as powerless and shocked. The amalgam of the negative and the positive emotions comes from experiencing a vast or grand aesthetically pleasant environment that transcends the limits of experiencers' actual grasp. This result has been found in tourism experience literature (della Dora, 2012; Mitás et al., 2012; Reis, 2009). Mitás et al. (2012), for example, noted that tourists experience the sublime while confronting stories of loss of life in the Civil War. Accordingly, at the moment of the sublime, initially, the feeling of excitement is aroused as tourists integrate the stories with past experiences, then they experience complex emotional responses such as awe, sadness, and anger.

In comparison, in the borderline aesthetic experience of the *beaugly*, emotional comfort partially is lived through some hints of initial pleasant feeling from visiting an environment that might be conventionally attractive. However, in terms of ambivalent emotions, the *beaugly* is more geared towards negative emotions which bring out emotional discomfort. With regard to emotional discomfort, the *beaugly* feels overwhelming, unimpressive, disappointing, anxious, annoying, and lack of peace and tranquillity. This finding is in accordance with the theory of psychobiological aesthetics proposed by Berlyne (1967). As posited by this theory, high level and low level of arousal triggered by a stimulus is unpleasant to individuals.

Furthermore, findings from previous studies confirm that overwhelming stimuli (e.g., complexity) may push aesthetic appreciation to the adverse point (Huber & Holbrook, 1980). With the same token, when a product is at a high level of aesthetics, it may make consumers confused and make them de-evaluate it (Goode, Dahl, & Moreau, 2013). Likewise, findings of previous studies in consumer research literature indicate that in some circumstances, consumers may evaluate a product's quality highly but at the same time dislike it (Charters, 2006). For instance, an experimental study on conflict between aesthetic product design and performance conflict showed that if customers feel that the aesthetic features of the product impede the performance of the product, they may judge the product as ugly, even though, it has been designed aesthetically (Hoegg, Alba, & Dahl, 2010). Therefore, the earlier mentioned finding of this study, helps to better understand how over-beautification of tourism destination can have an opposite effect to the one it has been intended.

By contrast to the *beaugly*, the borderline aesthetic experience of the *ugbeaful* is ambivalent but more geared towards positive emotions. In the *ugbeaful*, emotional discomfort is

partially lived by being on the edge of feeling displeased because of a sensory overload. Sensory overload occurs when individuals perceive over-stimulation from the environment which makes them unable to process the stimuli, leading to negative emotions such as confusion and discomfort (Malhotra, 1984). Simultaneously, the *ugbeaful* is lived through emotional comfort by experiencing positive emotions such as feeling genuine, intrigued, curious, impressed, amused, and pleased. Indeed, the specific momentum of experience of the *ugbeaful* leads experiencers to build tolerance towards finding comfort in discomfort.

At a broader level, the finding also fits into the distancing-embracing theory of Menninghaus et al., 2017 in which it is proposed that in the context of art reception, negative emotions (including those triggered by feeling of sensory overload) can be integrated into pleasurable emotions such as enjoyment. Accordingly, the reason is that in particular settings, negative emotions can powerfully draw experiencers' attention, make them emotionally involved, and thus highly memorable. Therefore, the genuine nature of *ugbeaful* in finding comfort in discomfort can expand tourism aesthetic knowledge. It can help scholars and practitioners to avoid implementing a maladaptive perfectionism mindset that a destination must be designed aesthetically perfect in order to be experienced as aesthetically pleasant.

5.3.2.1.1 Awe as a complex aesthetic emotion

Another unexpected finding is the feeling of being awe-inspired that is not bound to the experience of the sublime (i.e., positive awe). Rather, this feeling also appears to the lifeworld of experiencers in occurrences of the ugly (i.e., negative awe) and the *ugbeaful* (i.e., ambivalent awe). In other words, in the occurrence of the experience of the sublime, the emotion of awe is experienced as an

emotionally comfortable feeling. While, with the experience of the ugly, it is experienced as an emotionally uncomfortable feeling. Notwithstanding in the occurrence of the aesthetically borderline experience of the uglybeaful, the emotion of awe is experienced neither as positive nor negative, rather it is ambivalent.

In the occurrence of experience of the sublime, a hedonic tone of awe (i.e., positive) is experienced. Positive awe is an emotional response that transcend the ability to comprehend an experience into current mental structures (Piff et al., 2015). In other words, it overwhelms the experiencers' imagination capacity to understand it in accordance with the current frames of reference. For example, a skyscraper which is out of scale with its surroundings can evoke positive awe (Garnero & Fabrizio, 2015).

In terms of experiencing the ugly, the negative awe involves synthesis of some emotions, including shock, bewilderment, and confusion. It is in line with the study of Pretty et al. (2005), who found that experiencing unpleasant scenes produces confusion and bewilderment. Accordingly, confusion and bewilderment are experienced as a moment of sudden realization of finding themselves facing an unpleasant reality.

In terms of experiencing the uglybeaful, the ambivalent awe involves synthesis of positive and negative emotions of being pleasantly surprised and being confused. This result is consistent with other findings in the literature. For example, when considering emotions that are evoked during aesthetic experiences, evidence shows the possibility of occurrence of mixed emotions such as a bitter-sweet combination of sadness and joy i.e., displeasure and pleasure (Juslin, 2013). This kind of mixed emotions can arouse several other emotions such as wonder and peacefulness

(Vuoskoski et al., 2012). Moreover, psychological aesthetics provide evidence that aesthetic emotions are not bound to pleasure, preference and liking but they contain unusual aesthetic emotions including confusion and surprise (Silvia, 2009). Thus, at the moment of being surprised, the experiencers although confused, appraise the contextual representation of the experience as unexpected and unconventional.

5.3.3 Connectedness and Disconnectedness

This sub-section focuses on the sense of being connected or disconnected in terms of (dis)connections to other people vs (dis)connections to the physical environment. The former alludes to the experience of feeling (not)close and (dis)connected with others and the latter suggests the experience of feeling (dis)connected to the atmosphere of the place.

5.3.3.1 Connectedness and disconnectedness to other people

An interesting finding of the study is that a sense of connectedness or disconnectedness to others appeared as a general invariant constituent in tourism aesthetic experiences. More specifically, when experiencing the beautiful, the sublime, and the picturesque, experiencers feel connected to other people around them. For example, during the occurrence of the beautiful, individuals feel they are being cared for by others and they enjoy the company of their significant others. Correspondingly, in the sublime, people experience dynamic interactions with others. Similarly, when the ugly is actualized, individuals feel connected to others. However, during the moments of the experiences of the ugly and the beaughly, individuals feel disconnected from others. More specifically, they feel they are being disrespected in both occurrences. So, in this regard, the ugly and the beaughly share this constituent as a commonality (i.e., connectedness) with the aesthetically

pleasant experiences, while the beauty share this common feature (i.e., disconnectedness) with the aesthetically unpleasant experience.

This finding, i.e., the importance of social connectedness, is noted in previous studies of tourism experience literature, in general. For example, Gössling et al. (2018) highlight that tourism *per se* is a mechanism of social connectedness. Further, Chark (2021) found that the need to belong triggers both positive and negative emotions and it is applicable in motivating tourists to satisfy the demand emerging out of those emotions. Accordingly, as an example, in nostalgia consumption (e.g., heritage tourism), the need for social connectedness motivates people to get engaged in those kinds of tourism experiences that are related to their nostalgic yearning. Therefore, the current study in aesthetic experiences demonstrates that, even in experiences that, on a first glance, is very personal and mostly visual, connections with other people, appear as a critical component.

5.3.3.2 Connectedness and disconnectedness to physical environment

The environment of a place is a setting for the formation of aesthetic experiences. The feeling of being (dis)connected to such environment, is more emergent in the experiences of the picturesque and also the beauty and ugly but in different ways. The constituent of “feeling disconnected from the atmosphere” is supported by the idea of the picturesque demonstrated by Townsend (1997). According to Townsend, physical detachment and distance from the aesthetically valuable “contemplative and visual effects” generate the experience of the picturesque. Also, this finding supports the previous research which indicates that a destination is more probable to be aesthetically pleasant if tourists “feel a detachment from everyday life routine” (Kirillova & Lehto, 2016, p. 22).

Feeling connected (i.e., emotional bond) to a place is mainly discussed in environmental psychology. More specifically, this kind of connectedness is related to the concept of place attachment. Conceptually, “attachment” focuses on affect and “place” emphasizes the environment setting to which individuals are emotionally attached (Low & Altman, 1992). Emotional bond occurrence related to destination attachment is noted in tourism literature. The knowledge is mostly dominated by studies that show destination attachment leading to tourists’ loyalty and satisfaction (e.g., Hwang et al., 2005; Lee et al., 2012; Prayag & Ryan, 2012; Ramkissoon et al., 2013). Congruent with the mentioned mainstream tourism literature, similarly tourism aesthetic literature shows that destination’s beauty contributes to loyalty (Breiby & Slåtten, 2015, 2018) and satisfaction (Breiby & Slåtten, 2018; Kirillova & Lehto, 2015). However, the uniqueness of feeling connected to the atmosphere of a place as a constituent of tourism aesthetic experience is realized in this study.

Conversely, with the occurrence of the beaugly and the ugly, the individuals feel disconnected to the environment and they regret visiting the place. To elaborate, in the case of the ugly, experiencers not only feel regretful of visiting the place but they also feel sympathetic pity towards anybody who might have no choice but to stay in such a place. Thus, in tourism aesthetic experiences “feeling disconnected from the atmosphere of a place” illustrates experiencers living through a feeling of not belonging to and trying to keep a distance with a given place. This finding expands conceptualization of a negative sense of place in terms of aesthetics.

In sum, in this chapter we discussed how the findings of phenomenological descriptive analysis of data contribute to the domain of current research. The findings elaborated the diversity

and complexity of tourism aesthetic experiences. Moreover, a discussion on distinctions among tourism aesthetic experiences was presented.

6 CHAPTER SIX: FINDINGS (Phase II)

6.1 Chapter introduction

This chapter outlines the findings of the study. It begins with variable operationalization, followed by a presentation of the data screening operations, normality test results, and descriptive statistics. Next, regression diagnostics and data improvements are reported, followed by an illustration of the results of six multiple regressions to explain the relationship between destination aesthetic qualities and frequency of tourism aesthetic experience. The chapter ends with an exploration of the effect of aesthetic distance on frequency of tourism aesthetic experiences.

6.1.1 Variable operationalization

The dependent variable is the frequency of occurrence of aesthetic experiences (7 points Likert scale). In this study, each six distinct dependent variables represent the occurrence of one specific type of tourism aesthetic experiences. In this chapter, these variables have been named ExpFreq, where “-Freq” stands for the frequency of occurrence of tourism aesthetic experiences, and “Exp-” refers to specification of a given aesthetic experience. The dependent variables of interest have been named BeautFreq for the occurrence of the experience of the beautiful, SblmFreq for the sublime, PictFreq for the picturesque, BeauglyFreq for the beaugly, UgbeafulFreq for the ugbeaful, and UglyFreq for the ugly.

The regression variate -i.e., independent variables- include destination aesthetic qualities dimensions, belongingness to a group (tourist vs. resident), interaction terms, and aesthetic centrality. More specifically, the regression variate is a linear combination of the independent

variables that best shows the association between those variables and the dependent variable (Hair & Babin, 2009). Destination aesthetic dimensions consist of six variables, namely Locale Characteristics, Scope, Upkeep, Accord, Perceived Age, and Shape. These variables represent six dimensions of destinations' aesthetics, altogether comprise 18 aesthetic qualities (Table 6-1).

Table 6-1

Multi-Dimension Destination Aesthetic Qualities (Source: Kirillova & Lehto, 2015)

Aesthetic dimensions	Aesthetic qualities	Description
Locale characteristics	Not crowded – Crowded	the degree of crowdedness
	Tightly-spaced – Open-spaced	the importance of spatial characteristics of a destination
	Peaceful – Lively	the pace of sounds heard at a destination
	Nature-made – Man-made	the source of sound
	Quiet – Loud	the volume of sound
	Presence of nature – Presence of people	the suitability of visual cues to the setting
	Simplistic – Sophisticated	degree of complexity
Scope	Nothing to see – Lots of things to see	the number of visual cues in the environment
	All alike – Diverse	the variety of visual and other experiential cues during the tourism experience
	Ordinary – Unique	Uniqueness refers to a destination's feature that makes the place distinctively identifiable
Upkeep	Dirty – Clean	the perceived hygienic conditions at a destination
	Run-down – Well-maintained	the importance of upkeep of its physical attributes
Accord	Unbalanced – Balanced	the overall cohesiveness, or fluid flow, of visual cues at a destination
	Artificial – Authentic	the degree of perceived authentic character of a place
Perceived age	Historic – Modern	the physical attributes of a place
	Old – Young	the age of other individuals observed at the destination
Shape	Rugged – Smooth	the shape of visual cues
	Asymmetric – Symmetric	the degree of symmetry of visual cues

As shown in Table 6-1, the dimension of Locale Characteristics comprises 7 items, the scope consists of 3 items and the other dimensions have 2 items each. It is thus evident that the different dimensions are made up of a number of items. Thereby, to transform the items into dimensions and meantime to normalize the transformed data, Min-Max normalization technique was applied

(Ioffe & Szegedy, 2005). This technique linearly transforms and normalizes data from 0 to 100 using the following formula:

$$A' = \left(\frac{A - A_{min}}{A_{Max} - A_{min}} \right) \times 100$$

Where,

A' : contains Min-Max Normalized data

A : the sum of measures of the given aesthetic dimension

A_{min} : minimum possible value of A that indicates a case that a participant has measured all the items to 1 (i.e., 1 out of 7 Likert-point scale). It is calculated as 1 multiplied by the total number of items of a given dimension

A_{Max} : maximum possible value of A that indicates a case that a participant has measured all the items to 7 (i.e., 7 out of 7 Likert-point scale). It is calculated as 7 multiplied by the total number of items of a given dimension

Following the above, in the current report the variables that represent dimensions of destination aesthetics have been named *ExpLocale*, *ExpScope*, *ExpAccord*, *ExpPrcvdAge*, and *ExpShape*. For example, dimensions of destinations' aesthetics in occurrence of the experience of the beautiful have been named *BeautLocale*, *BeautScope*, *BeautAccord*, *BeautPrcvdAge*, and *BeautShape*, and in the same way for the other aesthetic experiences. Likewise, a variable named *AesCntr* was calculated using Min-Max normalization technique. Precisely, aesthetic centrality is an eleven-item scale that represents general propensity to aesthetic appreciation. In the survey each item was

measured on a 7-point Likert scale and during the data analysis, all items were grouped into one variable named AesCntr.

As another independent variable in the regression variate, belongingness to a group is a nonmetric variable with two categories of belongingness -i.e., either to the group of residents or to the group of tourists. Both categories have been combined as one dummy variable. This variable (Group) is represented as a dichotomous (0, 1) variable in which 0 represents belongingness to the group of residents and 1 represents the group of tourists. Therefore, the nonmetric variable can act as a replacement independent variable in the regression analysis (Hair & Babin, 2009).

The regression variate was extended to interaction effects of “belongingness to a group” on “destination aesthetic qualities”. Hence, an interaction term (group \times destination aesthetic qualities) is estimated in order to compare the evaluations between tourists and residents. An interaction effect would occur if tourists visiting Kish experience a certain aesthetics quality of the destination more frequently than residents living in Kish. In this report, the interaction terms have been named $G \times ExpLocale$, $G \times ExpScope$, $G \times ExpUpkeep$, $G \times ExpAccord$, $G \times ExpPrvcdAge$, $G \times ExpShape$. For instance, interaction term of (group \times destination aesthetic qualities) in occurrence of the experience of the beautiful have been named $G \times BeautLocale$, $G \times BeautScope$, $G \times BeautUpkeep$, $G \times BeautAccord$, $G \times BeautPrvcdAge$, $G \times BeautShape$. A similar description has been used to name the interaction terms for the other types of aesthetic experiences corresponding to their specific prefix (i.e., Sblm-, Pict-, Beaugly-, Ugbeaful-, Ug-). Table 6-2 presents the definitions of the variables included in this research.

Table 6-2*Definition of variables*

Variable	Definition
ExpFreq	The frequency of occurrence of tourism aesthetic experience
ExpLocale	Aesthetic quality of locale characteristics of destination in occurrence of a given aesthetic experience
ExpScope	Aesthetic quality of scope of destination in occurrence of a given aesthetic experience
ExpUpkeep	Aesthetic quality of upkeep of destination in occurrence of a given aesthetic experience
ExpAccord	Aesthetic quality of accord of destination in occurrence of a given aesthetic experience
ExpPrvdAge	Aesthetic quality of perceived age of destination in occurrence of a given aesthetic experience
ExpShape	Aesthetic quality of shape of destination in occurrence of a given aesthetic experience
Group	Whether the respondents belong to group of tourists or residents
G×ExpLocale	The interaction between belongingness to a group and Locale characteristics of destination
G×ExpScope	The interaction between belongingness to a group and Scope quality of destination
G×ExpUpkeep	The interaction between belongingness to a group and Upkeep quality of destination
G×ExpAccord	The interaction between belongingness to a group and Accord quality of destination
G×ExpPrvdAge	The interaction between belongingness to a group and Perceive Age quality of destination
G×ExpShape	The interaction between belongingness to a group and Shape quality of destination
AesCntr	Aesthetic centrality as a general propensity to aesthetic appreciation

6.1.2 Missing data

In multivariate analysis, missing or incomplete data can affect the sample size requirements for research and the outcome of a survey (Little & Donald, 2019). Consequently, the data were checked for missing values and possible oversights during data entry. In the event where significant data were missing – above 10% per indicator (Hair & Babin, 2009) –such cases were considered for deletion. In total, 43 of the cases were found to have significant missing data and were excluded from the analysis. The final sample for further analysis comprised 645 responses (289 tourists and 356 residents).

6.1.3 Descriptive results of data

From Table 6-3, it can be seen that the values of skewness were within the range -1.707 and 0.35. Kurtosis index ranged from 2.134 and 3.122. This demonstrates the distribution of responses for variables of interest in this study and it shows that each variable is more or less normally distributed.

Table 6-3

Descriptive Statistics for Measurement Items (N = 645)

	Mean	SD	Min	Max	p25	Median	p75	Skewness	Kurtosis
BeautLocale	52.186	19.808	9.500	100	38.1	52.4	64.3	.105	2.392
BeautScope	75.477	17.555	22.200	100	61.1	77.8	88.9	-.475	2.637
BeautUpkeep	85.773	13.921	41.700	100	75	91.7	100	-.85	3.072
BeautAccord	76.702	21.323	0.000	100	58.3	83.3	100	-.721	3.031
BeautPrcvdAge	67.783	21.435	8.300	100	50	75	83.3	-.469	2.542
BeautShape	79.458	18.254	25.000	100	66.7	83.3	100	-.709	2.867
SblmLocale	52.595	21.64	4.800	100	35.7	52.4	69	-.015	2.134
SblmScope	77.92	17.164	27.800	100	66.7	77.8	94.4	-.455	2.39
SblmUpkeep	85.576	15.038	41.700	100	75	91.7	100	-.95	3.122
SblmAccord	77.931	22.585	0.000	100	58.3	83.3	100	-.833	2.986
SblmPrcvdAge	65.799	23.66	8.300	100	50	75	83.3	-.398	2.224
SblmShape	81.538	17.858	25.000	100	66.7	83.3	100	-.770	2.674
PictLocale	44.435	19.263	2.400	97.6	28.6	42.9	57.1	.350	2.522
PictScope	77.025	16.546	38.900	100	66.7	77.8	88.9	-.304	2.156
PictUpkeep	83.429	16.221	41.700	100	75	83.3	100	-.721	2.522
PictAccord	82.459	19.16	25.000	100	66.7	91.7	100	-.843	2.624
PictPrcvdAge	58.363	21.771	0.000	100	41.7	58.3	75	.012	2.302
PictShape	82.879	15.456	41.700	100	75	83.3	100	-.607	2.476
BeauglyLocale	51.044	16.439	9.500	90.5	40.5	52.4	61.9	-.336	2.622
BeauglyScope	38.624	22.127	0.000	100	22.2	38.9	55.6	.323	2.655
BeauglyUpkeep	57.697	26.239	0.000	100	41.7	58.3	75	-.351	2.321
BeauglyAccord	43.776	26.011	0.000	100	25	41.7	58.3	.182	2.420
BeauglyPrcvdAge	55.287	20.836	8.300	100	41.7	58.3	66.7	.078	2.523
BeauglyShape	42.776	23.241	0.000	100	25	41.7	58.3	.176	2.677
UgbeafulLocale	51.368	16.345	4.800	95.2	38.1	52.4	61.9	-.136	2.78
UgbeafulScope	67.62	19.587	16.700	100	55.6	72.2	83.3	-.449	2.585
UgbeafulUpkeep	72.939	21.923	8.300	100	58.3	75	91.7	-.739	2.973
UgbeafulAccord	67.216	23.963	8.300	100	50	70.85	83.3	-.463	2.413
UgbeafulPrcvdAge	56.183	22.125	0.000	100	41.7	54.15	75	-.013	2.384
UgbeafulShape	67.826	23.816	8.300	100	50	75	83.3	-.556	2.513
UgLocale	50.403	15.029	9.500	90.5	40.5	50	61.9	-.073	2.578
UgScope	44.993	23.228	0.000	100	27.8	44.4	61.1	.336	2.584
UgUpkeep	55.455	26.454	0.000	100	33.3	58.3	75	-.320	2.314
UgAccord	43.866	25.549	0.000	100	25	41.7	58.3	.314	2.506

UgPrvdAge	57.868	20.725	0.000	100	41.7	58.3	75	-.244	2.671
UgShape	42.634	26.951	0.000	100	25	41.7	66.7	.238	2.300
AesCntr	70.509	19.721	4.500	100	66.7	75.8	81.8	-1.687	5.901

6.1.3.1 Frequency of occurrence of tourism aesthetic experiences

Table 6-4 is insightful in exploring the frequency of occurrence of different tourism aesthetic experiences on participants. One can assert that some tourists and residents never experienced certain aesthetic experiences in Kish while occurrence of some aesthetic experiences were common to participants.

Some tourists never experienced certain aesthetic experiences. Specifically, 14.88% of tourists never experienced the beautiful, 25.95% never experienced the sublime, 15.92% never experienced the picturesque, 28.03% never experienced the beaugly, 38.06% never experienced the ugbeaful, and 34.60% never experienced the ugly. Thus, the experience of the ugbeaful never occurred to tourists more than any other type of tourism aesthetic experiences. Also, the experience of the beautiful never occurred to tourists less than any other type of tourism aesthetic experiences.

In addition, some tourists always experienced certain aesthetic experiences. Specifically, 6.23% of tourists always experienced the beautiful, 6.57% always experienced the sublime, 15.57% always experienced the picturesque, 10.03% always experienced the beaugly, 4.5% always experienced the ugbeaful, and 9.69% always experienced the ugly. So, the experience of the picturesque always occurred to tourists more than other types of tourism aesthetic experiences.

The findings above demonstrate that the conceptually developed typology of tourism aesthetic experiences is evident in the lived-experiences of participants. That is, participants

recognized the legitimacy of occurrence of the different types of tourism aesthetic experiences of the beautiful, the sublime, the picturesque, the beaugly, the ugbeaful, and the ugly at the tourism destination.

Table 6-4

The Degree of Frequency of Occurrence of Tourism Aesthetic Experiences to Tourists vs. Residents

	Beautiful (%)		Sublime (%)		Picturesque (%)		Beaugly (%)		Ugbeaful (%)		Ugly (%)	
	T	R	T	R	T	R	T	R	T	R	T	R
Never	14.88	17.98	25.95	37.92	15.92	14.04	28.03	30.34	38.06	42.42	34.60	22.19
Very Rarely	06.92	09.83	07.96	12.08	07.27	06.18	21.11	28.37	12.46	15.73	14.88	27.25
Rarely	08.65	03.93	20.76	08.71	06.23	06.46	19.72	20.79	20.07	12.08	06.23	11.80
Occasionally	23.88	22.47	11.42	16.29	21.11	22.75	03.11	01.97	13.15	20.79	11.42	23.88
Often	26.99	21.91	17.30	11.52	20.76	21.07	10.38	05.90	08.30	06.18	11.42	07.87
Frequently	12.46	14.04	10.03	08.15	13.15	13.76	07.61	01.97	03.46	01.40	11.76	03.93
Always	06.23	09.83	06.57	05.34	15.57	15.73	10.03	10.67	04.50	01.40	09.69	03.09

“T” stands for Tourists & “R” stands for Residents

To explore the differences and similarities between tourists and residents in frequency of occurrence of tourism aesthetic experiences, we conducted Independent Samples t Test, that is expressed as follows:

$H_0: \mu_1 - \mu_2 = 0 \Rightarrow$ the difference of frequency of occurrence of tourism aesthetic experiences between the two group means is equal to 0

$H_1: \mu_1 - \mu_2 \neq 0 \Rightarrow$ that is the difference of frequency of occurrence of tourism aesthetic experiences between the two group means is not 0

In Table 6-5, the independent categorical variable of interest is group and includes two groups of tourists and residents. The dependent continuous variable is the frequency of occurrence of each tourism aesthetic experience. More specifically, the Two-sample *t*-test is conducted

separately for each tourism aesthetic experience and the result has been presented in the same table.

Six separate independent t-tests were run on a sample of 645 residents of Kish and tourists traveling to Kish to determine if there were differences in frequency of occurrence of six tourism aesthetic experience consumption based on belongingness to the group of tourists or residents. The results show that there was no statistically significant difference in frequency of occurrence of aesthetically pleasant experiences of the beautiful and the picturesque. However, there was a statistically significant difference (1.972 ± 0.453) in terms of how tourists frequently experienced the sublime.

Likewise, tourists statistically significantly experienced the beautiful (1.733 ± 0.364), the ugly (1.696 ± 0.545), and the ugly (2.242 ± 0.321) more frequently. In sum, the findings illustrate that tourists are more likely to have aesthetic experiences than residents.

Table 6-5

Two-sample T-Test Results for Frequency of Occurrence of Aesthetic Experiences (n = 356 for Residents & n = 289 for Tourists)

	Mean1 Residents	Mean2 Tourists	dif	St Err	t value	p value	Sig.
BeautFreq	3.019	3.034	-.015	.146	-.1	.919	
SblmFreq	1.972	2.425	-.454	.154	-2.95	.004	*
PictFreq	3.349	3.252	.096	.153	.6	.532	
BeauglyFreq	1.733	2.097	-.363	.154	-2.35	.018	*
UgbeafulFreq	1.424	1.696	-.272	.129	-2.1	.036	*
UglyFreq	1.921	2.242	-.321	.148	-2.15	.031	*

* p<.05

6.1.3.2 Socio-demographic profiles of participants

In total, 645 questionnaires were used for the analysis out of which 55.2% of participants were residents of Kish (n = 356) and 44.8% were local tourists traveling to Kish (n = 289). Three socio-demographic characteristics were examined – age, gender, and educational level (see Table 6-6).

The descriptive analysis revealed that 21.4% of Kish residents and 27.34% of tourists sampled were between ages 18 and 68 although the age of participants ranged from 18 to 70 years old. Slightly more than half of the surveyed residents (i.e., 56.18%) and tourists (i.e., 50.87%) were men. The majority of the respondents had a college or university degree (42.13% of residents and 45.33% of tourists), followed by secondary school and college diploma (39.61% of residents and 39.10% of tourists), and postgraduate degrees (18.26% of residents and 15.57% tourists).

Table 6-6

Demographics of Tourists and Residents (N=645)

Variable	Category	Frequency			Percent		
		Tourists	Residents	Tourists & Residents	Tourists	Residents	Tourists & Residents
Age	18-24	79	59	138	27.34	16.57	21.40
	25-34	110	146	256	38.06	41.01	39.69
	35-44	64	105	169	22.15	29.49	26.20
	45-54	27	31	58	9.34	8.71	8.99
	55-64+	9	15	24	3.11	4.21	3.72
Gender	Female	142	156	298	49.13	43.82	46.20
	Male	147	200	347	50.87	56.18	53.80
Education	Secondary school & College diploma	113	141	254	39.10	39.61	39.38
	College/university degree	131	150	281	45.33	42.13	43.57
	Postgraduate	45	65	110	15.57	18.26	17.05

6.1.3.3 Travel-related characteristics of tourists

As illustrated in Table 6-7, three travel-related characteristics were investigated: repeat visit, purpose of visit, and place of residence. Kish is a tourism destination that tourists repeatedly visit, so for 62.6% of the respondents, this recent vacation was a repeat visit. A large number of tourists visited Kish for the purpose of having leisure (84.1%). The place of residence for the majority of tourists (43.9%) was located in cold areas of Iran, followed by 33.2% who lived in warm and dry areas.

Table 6-7

Travel related characteristics of tourists (n=289)

Variable	Category	Frequency	Percent	Cum.
Repeat visit (First time = Yes)	No	181	62.63	62.63
	Yes	108	37.37	100.00
Purpose of visit	Leisure	243	84.08	84.08
	Visiting Friends & Family	16	5.54	89.62
	Business	25	8.65	98.27
	Other	5	1.73	100.00
Place of residence (based on four major climate regions of Iran)	Warm & Dry: Desert & Semi-desert	96	33.22	33.22
	Hot & Humid: Persian Gulf Coast	49	16.96	50.17
	Mild & Wet: Caspian Coast	17	5.88	56.06
	Cold: Mountainous	127	43.94	100.00

The place of residence of tourists has been categorized into four groups based on the four climatic regions of Iran (Figure 6-1). Iran has four different types of climate: 1) Warm & Dry -i.e., eastern and central cities located in desert and semi-desert areas including Tehran, Yazd, Kerman, 2) Hot & Humid -i.e., southern and south-eastern cities located in Persian Gulf coasts, including Hormozgan and Khuzestan, 3) Mild & Wet -i.e., northern cities located in Caspian Sea coasts, including Gilan and Mazandaran, and 4) Cold -i.e., western and north-western cities located in

mountainous areas, including Kermanshah and Hamedan (Delgarm et al., 2016). These regions are distinct from each other in terms of features such as temperature, precipitation, and the weather. The distinction is due to topological and geographical characteristics of the regions. These regions are distinct in aesthetic qualities because of different landscape, architecture, and environment design. Consequently, the everyday experience of residents in each of these regions differs.



Figure 6-1 Four Climatic Region of Iran adopted from (Jaffari, 2002)

6.1.3.4 Length of residence of residents

As illustrated in Table 6-8, the majority of respondents have lived in Kish for at least 10 years.

Table 6-8

Length of residence in Kish for residents (n=356)

Length of residence	Freq.	Percent	Cum.
Within last 10 years	193	54.21	54.21
11 to 20 years	98	27.53	81.74
21 to 30 years	40	11.24	92.98
More than 30 years	25	7.02	100.00
Total	356	100.00	

6.2 Multiple Regression Analysis

This section presents the results of six multiple linear regression models employed to explore the association between specific destination aesthetic qualities and frequency of occurrence of aesthetic experiences to tourists and residents as well as the differences and similarities in the aforementioned relationship between tourists and residents. The section also presents variations of different tourists' aesthetic experiences across their places of residence in terms of destination aesthetics distance.

6.2.1 Regression Diagnostics

This section presents findings of data validation pertaining to the assumptions of multiple linear regression analysis. The assumptions were evaluated after the regression models had been estimated. The assumptions considered include normality of the error term/ residuals distribution

and linearity of the phenomenon measured, homogeneity of variance of the error terms, and independence of the error terms (Hair & Babin, 2009).

It is expected that many datasets do not meet all of the assumptions underlying multiple regression. However, violation of assumptions can lead to biased estimates of the coefficients and standard errors (Weisberg, 2005). Evidence from the literature shows that the assumption of linearity of the model is one of the most commonly violated assumptions in regression analysis, followed by the homogeneity of variance of the error terms (Chatterjee & Hadi, 2006). Checking for multicollinearity is an important step in regression analysis before diagnosing the assumptions even though it is not roughly considered an assumption of regression analysis. The reason for checking multicollinearity is that the estimates of the coefficients of a regression model with multicollinearity will not be stable (Wooldridge, 2010). In such instances, the standard errors for the coefficients can increase.

6.2.1.1 Checking Issues of Independence and Multicollinearity

It is assumed that in multiple regression, each predicted value is not related to any other prediction in the model. For this assumption to be upheld, observations for participants must be independent (Hair & Babin, 2009). To achieve this, the requirement used for the data collection was that out of each travel party (for tourists) and each family (for residents), only one person was required to participate in the survey. This prevented errors associated with one observation from being correlated with errors of other observations (Weisberg, 2005). Thus, the dataset analysed in this study is free from issues of independence of the error terms.

After regressing tourism aesthetic experiences against the deemed variates, we used two approaches to assess multicollinearity. Two components can be used to diagnose the overall level of multicollinearity and its presence across independent variables: VIF and condition index (Hair & Babin, 2009). VIF calculates the variance inflation factors (VIFs) for the independent variables specified in a linear regression model (Table 6-9) and condition index depicts the collinearity of combinations of variables in the dataset (Figure 6-10).

Due to the combined effect of independent variables (i.e., interaction effects), multicollinearity occurs since the interaction effects are highly correlated with a given independent variable (Hair & Babin, 2009). The cut-off threshold tolerance values for VIF and condition index are usually 10 and 15 respectively (Hair & Babin, 2009). As expected, instances of higher degrees of multicollinearity are reflected in interaction effect variables with higher VIF values. Likewise, the results of condition index exceed the threshold value. Hence, an unacceptable level of multicollinearity was detected. Higher degrees of multicollinearity have been presented in red in the tables below.

Table 6-9

Variance inflation factors (VIFs) in regression Models (I-VI): before mean centring

	Locale	Scope	Upkeep	Accord	Perceived age	Shape	Aesthetic Centrality	Group	Group * Locale	Group * Scope	Group * Upkeep	Group * Accord	Group * Perceived age	Group * Shape	Mean VIF
Beautiful	2.56	2.33	2.26	3.18	3.02	2.89	1.09	71.10	14.20	28.25	53.46	30.08	18.48	29.38	18.74
Sublime	2.77	2.39	2.03	3.29	3.44	2.66	1.18	72.95	12.70	31.83	54.53	29.69	17.11	34.42	19.36
Picturesque	2.34	2.61	2.32	3.51	2.84	2.58	1.14	72.75	12.70	32.07	42.09	36.23	16.59	40.66	19.32
Beaugly	2.21	3.43	2.66	3.16	2.92	3.96	1.06	20.00	15.94	9.50	10.73	8.88	14.38	11.60	7.89
Ugbeaful	2.65	2.91	2.16	3.29	3.00	3.32	1.11	37.37	17.02	23.94	22.39	22.47	13.75	21.78	12.65

Ugly	1.95	3.13	2.46	2.81	2.53	3.55	1.03	18.90	14.77	10.72	11.96	9.06	15.85	9.16	7.71
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Table 6-10

Condition index in regression Models (I-VI): before mean centring

	Locale	Scope	Upkeep	Accord	Perceived age	Shape	Aesthetic Centrality	Group	Group * Locale	Group * Scope	Group * Upkeep	Group * Accord	Group * Perceived age	Group * Shape	Condition Number
Beautiful	2.33	7.08	10.62	11.71	15.32	15.97	16.24	16.99	19.90	29.34	30.18	34.87	40.98	43.45	59.17
Sublime	2.46	6.51	8.84	11.52	14.55	15.29	16.96	18.26	20.37	27.39	30.50	37.08	42.17	44.27	60.50
Picturesque	2.30	6.35	10.54	11.40	14.61	16.18	16.85	19.09	20.11	24.23	28.56	37.91	43.18	45.35	61.53
Beaugly	2.43	5.19	6.11	7.09	8.00	9.21	11.37	11.62	12.32	17.73	18.29	21.72	23.29	26.74	33.65
Ugbeaful	2.42	7.26	8.28	9.65	13.21	13.39	13.89	15.32	15.78	23.29	26.79	29.26	32.20	34.67	41.90
Ugly	2.26	4.94	6.84	7.44	8.10	9.40	11.56	11.65	12.48	14.91	18.27	20.24	21.27	24.72	32.66

To reduce the detected multicollinearity among interaction effect variables, mean centring is recommended (Shieh, 2011). Consequently, continuous variables of interaction terms were transformed to mean centred variables by subtracting the mean value from each observation's actual value (Hair & Babin, 2009). As illustrated in Table 6-11 and Table 6-12, the exploration of VIF and condition index corrects the issue of multicollinearity.

Table 6-11

VIF in regression Models (I-VI): after mean centring

	Locale	Scope	Upkeep	Accord	Perceived age	Shape	Aesthetic Centrality	Group	Group * Locale	Group * Scope	Group * Upkeep	Group * Accord	Group * Perceived age	Group * Shape	Mean VIF
Beautiful	2.56	2.33	2.26	3.18	3.02	2.89	1.09	1.07	2.52	2.31	2.24	3.19	2.73	2.93	2.45
Sublime	2.77	2.39	2.03	3.29	3.44	2.66	1.18	1.05	2.66	2.29	2.16	3.21	3.05	2.70	2.49
Picturesque	2.34	2.61	2.32	3.51	2.84	2.58	1.14	1.05	2.65	2.61	2.51	3.72	2.89	2.60	2.53
Beaugly	3.96	3.86	3.43	3.30	3.16	3.10	2.92	2.69	2.66	2.61	2.21	2.03	1.08	1.06	2.72
Ugbeaful	2.65	2.91	2.16	3.29	3.00	3.32	1.11	1.09	2.40	2.87	2.45	2.86	2.83	3.26	2.59
Ugly	1.95	3.13	2.46	2.81	2.53	3.55	1.03	1.04	1.85	3.33	3.01	3.19	2.93	3.59	2.60

Table 6-12

Condition index in regression Models (I-VI): after mean centring

	Locale	Scope	Upkeep	Accord	Perceived age	Shape	Aesthetic Centrality	Group	Group * Locale	Group * Scope	Group * Upkeep	Group * Accord	Group * Perceived age	Group * Shape	Condition Number
Beautiful	1.15	1.22	1.74	1.78	1.92	2.05	2.28	2.31	2.63	3.05	3.90	4.29	4.93	5.28	7.92
Sublime	1.12	1.24	1.71	1.80	1.97	2.15	2.30	2.47	2.52	3.09	3.97	4.11	4.88	5.62	6.54
Picturesque	1.10	1.23	1.70	1.84	1.92	2.26	2.40	2.47	2.70	3.01	4.05	4.26	4.81	5.61	8.24
Beaugly	1.28	1.37	1.85	2.01	2.11	2.34	2.40	2.57	2.90	3.29	3.95	5.12	5.16	5.81	6.30
Ugbeaful	1.30	1.35	1.92	2.04	2.15	2.20	2.43	2.64	2.82	3.35	4.15	5.04	5.29	6.11	6.48
Ugly	1.39	1.57	1.85	2.15	2.38	2.43	2.67	2.99	3.43	3.50	3.82	5.23	5.72	6.20	6.53

6.2.1.2 Checking Normality

Multiple regression analysis requires that the error terms are normally distributed. The principal measure of prediction error for the variate is the residual, which refers to the difference between

the observed and predicted values for the dependent variable (Hair & Babin, 2009). Normality is not required in order to obtain unbiased estimates of the regression coefficients (Weisberg, 2005). Accordingly, the normality assumption assures that the p-values for the t-tests and F-test will be valid.

After running regression analysis as a numerical test for testing normality of residuals, we calculated inter-quartile range of residuals (Hamilton, 1991). Inter-quartile range assumes the symmetry of the distribution. There were no major outliers; hence, there was sufficient evidence to not reject normality at a 5% significance level (Mitchell, 2012). Assuming so, the distribution of residuals of models (I)-(VI) were thus fairly symmetric.

Further, the standardized normal probability plot (P-P plot) and quantile-quantile plot (Q-Q plot) of residuals were graphed. The latter plots the quantiles of residuals of a given regression model against the quantiles of the normal distribution. The results from P-P plot (Figure 6-2) and Q-Q plot (Figure 6-3) show no indication of non-normality and non-linearity.

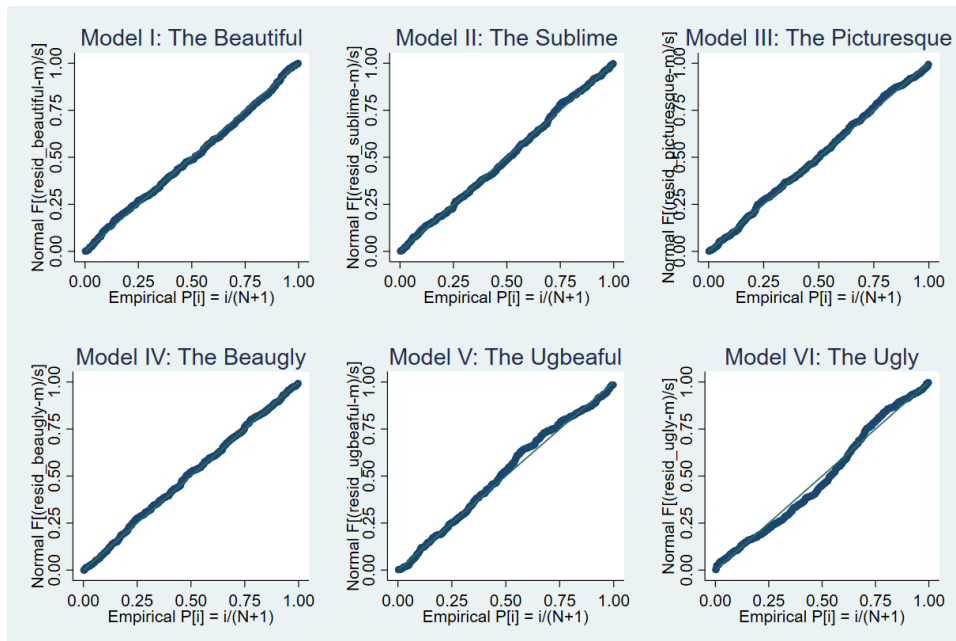


Figure 6-2 Standardized normal probability plots

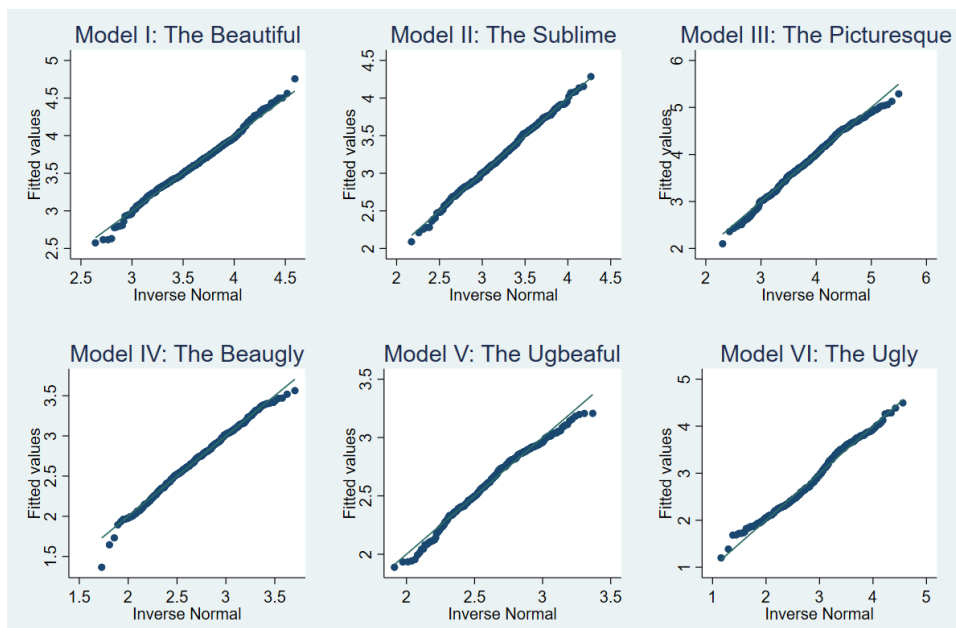


Figure 6-3 The quantiles of residuals against the quantiles of the normal distribution

6.2.1.3 Checking Linearity

A linear relationship between the dependent and independent variables is assumed in multiple regression. Checking this assumption in the case of multiple regression, we used the technique of graphing an augmented component-plus-residual plot (Mallows, 2012). Accordingly, the augmented component-plus-residual plot is known as the augmented partial residual plot. As shown in Figure 6-4 to Figure 6-9, the smooth lines are very close to the regression lines and the entire patterns seem rather uniform (Kakwangire et al., 2021). Therefore, the results indicate that the linearity assumption holds.

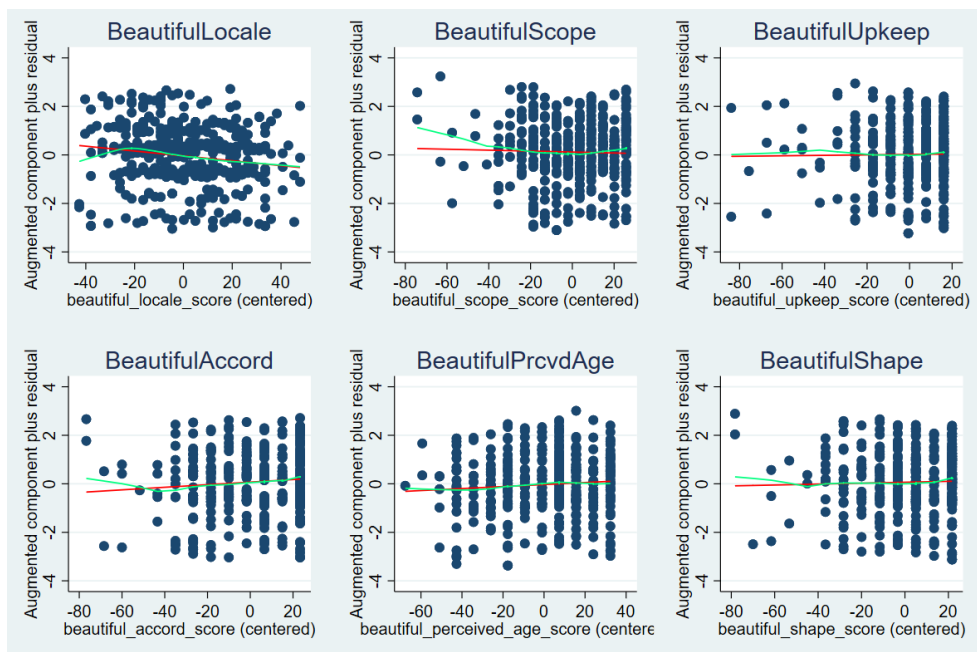


Figure 6-4 The Beautiful: Augmented component-plus-residual plot

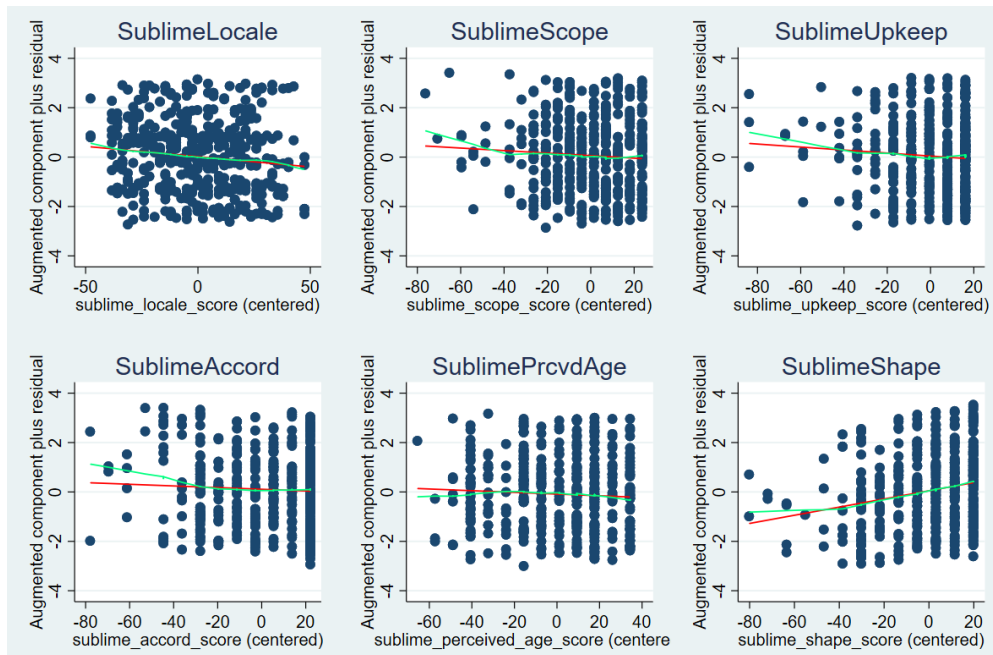


Figure 6-5 The Sublime: Augmented component-plus-residual plot

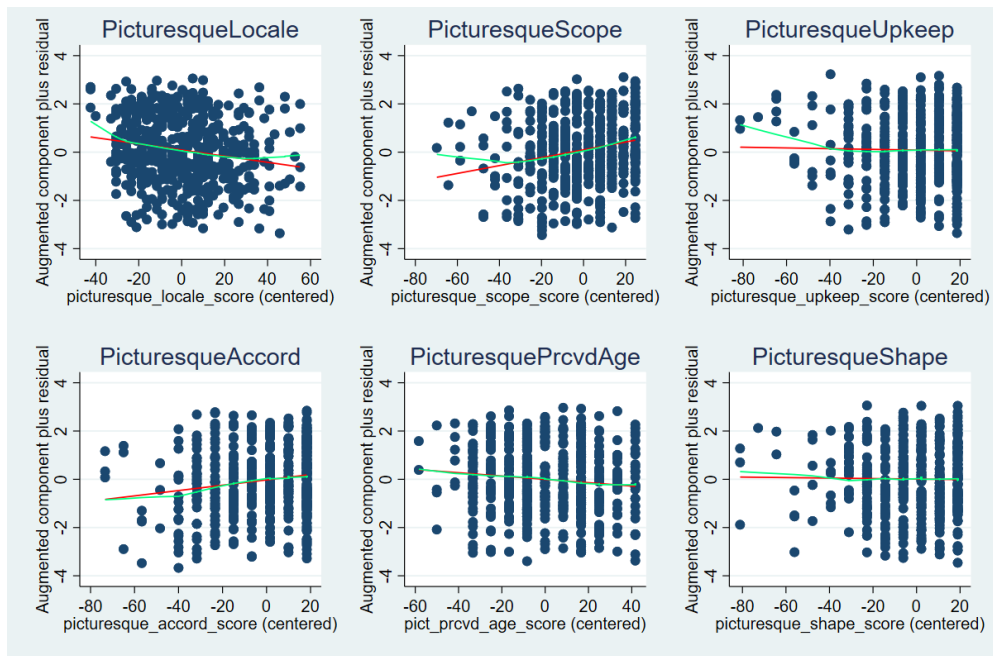


Figure 6-6 The Picturesque: Augmented component-plus-residual plot

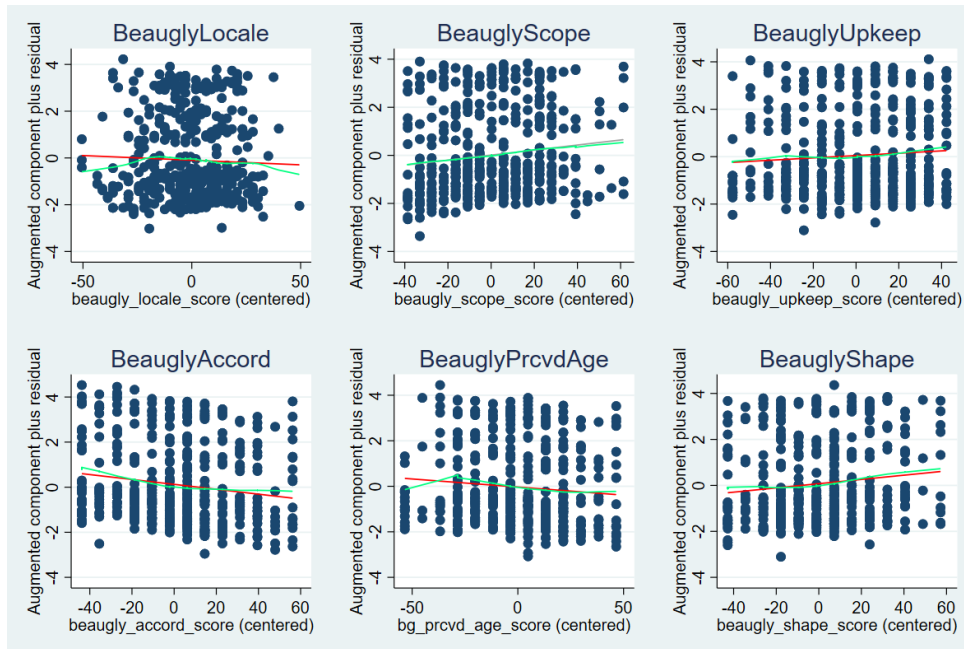


Figure 6-7 The Beaugly: Augmented component-plus-residual plot

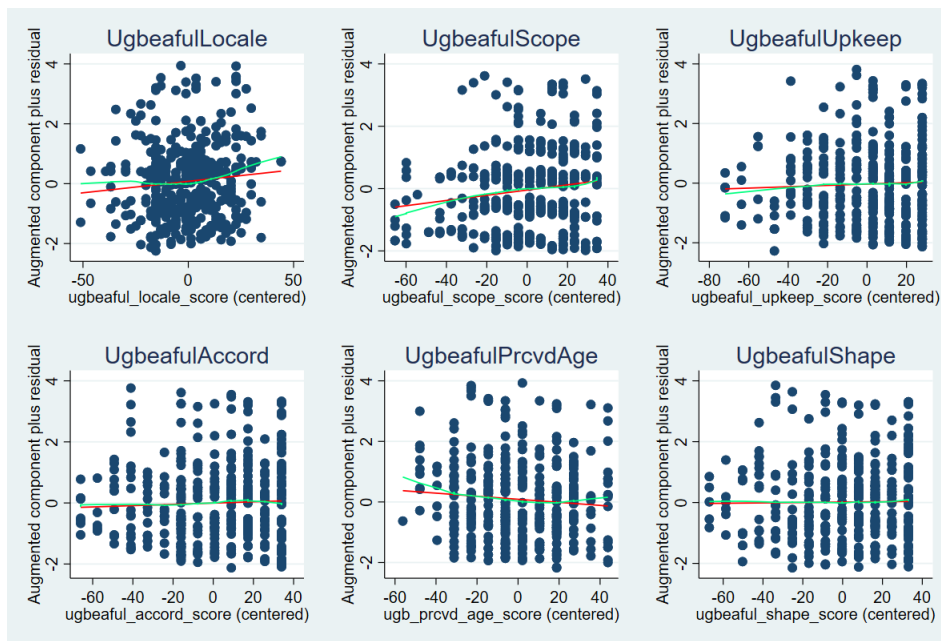


Figure 6-8 The Ugbeaful: Augmented component-plus-residual plot

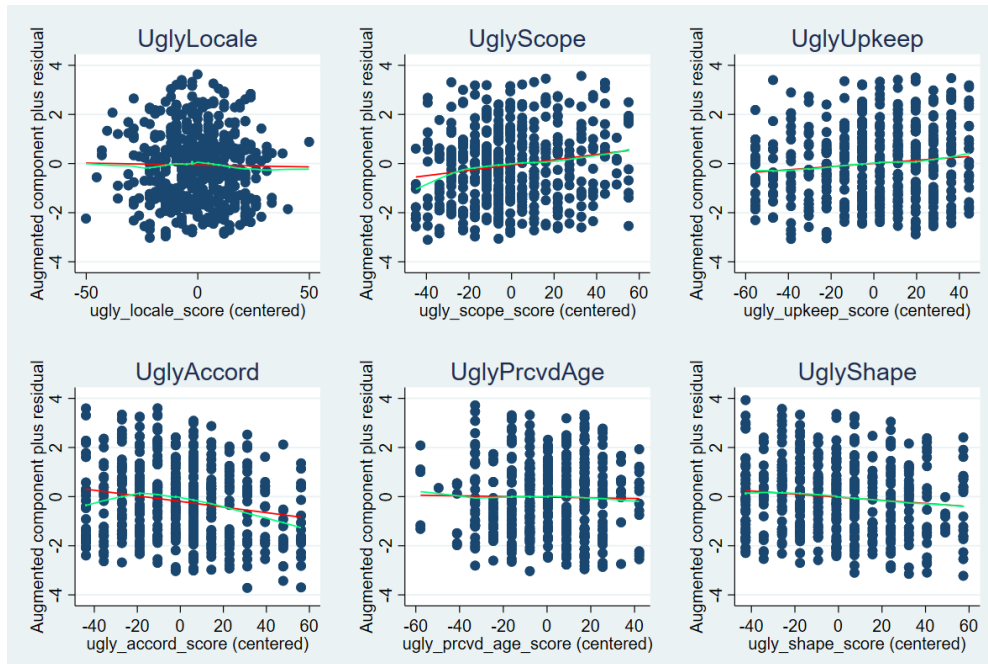


Figure 6-9 The Ugly: Augmented component-plus-residual plot

6.2.1.4 Checking Homoscedasticity

Homogeneity (homoscedasticity) of variance of the residuals is one of the main assumptions of linear regression. To check this assumption, we performed Breusch-Pagan test (Breusch & Pagan., 1979). This is a chi-squared test examines whether the variance of the residuals from a regression depends on the values of the independent variables. In other words, the null hypothesis assumes constant variance of residuals. A small p-value (< 0.05) rejects the null hypothesis and accepts the alternative hypothesis that the variance of residuals is heterogeneous. The results of Breusch-Pagan test (Table 6-13) show that except for the models of the picturesque, the ugbeaful, and the ugly, the assumption of homogeneity of variance of the error terms is valid in three other models.

Table 6-13

Breusch-Pagan test for Heteroscedasticity

	The Beautiful	The Sublime	The Picturesque	The Beaugly	The Ugbeaful	The Ugly
chi2(1)	1.07	0.02	6.38	2.23	8.02	22.92
Prob > chi2	0.302	0.880	0.011	0.136	0.005	0.000

As shown in Table 6-13, the regression model related to the experiences of the picturesque, the ugbeaful, and the ugly failed to verify the assumption of homogeneity of variance of the error terms. A widespread approach as a remedy for heteroscedasticity is the use of robust standard errors or heteroscedasticity-consistent standard errors (Hair & Babin, 2009). The idea behind regression with robust standard errors is to make adjustments in the estimates that take into account some of the flaws so long as the observations are independent (Weisberg, 2005).

In the case of multiple regression analysis of the picturesque, the ugbeaful, and the ugly, regression with robust standard errors will adjust heterogeneity of variance of residuals. Doing so, technical standard errors are estimated using the Huber-White sandwich estimators in the presence of heteroscedasticity (Mitchell, 2012). The estimates of the standard errors of the model are considered robust to the extent that the error term is not identically distributed. Thus, the estimates of the standard errors are used to make valid statistical inference about the coefficients.

As a conclusion to the section of regression diagnostics, the assumptions of normality of the error term/residuals distribution and linearity of the phenomenon measured were satisfied. Initially, the assumptions of homogeneity of variance of the error terms and independence of the error terms were not satisfied. Using mean centred transformed variables and robust standard errors helped to improve the data to fit the linear regression analysis. The next section presents the

results of the multiple regression analysis of the frequency of occurrence of tourism aesthetic experiences on the variates of interest.

6.2.2 Regression analysis of tourism aesthetic experiences

A series of multiple linear regression analyses was used to explore the association between destination aesthetic qualities and individuals' aesthetic experiences as well as the similarities and differences between tourists and residents. A separate model was developed for each experience. The dependent variable captured frequency of occurrence of a particular type of aesthetic experiences (e.g., the beautiful, the sublime, the picturesque, the beautiful, the ugly, and the ugly). The independent variables measured destination aesthetic qualities across the six dimensions (i.e., Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape), and belongingness to a group (tourists vs residents). An interaction term (group \times destination aesthetic qualities) was also entered and estimated in order to compare the evaluations between tourists and residents.

6.2.2.1 Aesthetically pleasant experiences

6.2.2.1.1 Experience of the beautiful

The frequency of occurrence of experience of the beautiful is regressed on variates of interest as shown in Table 6-14.

Table 6-14

Model I: Multiple linear regression - The Beautiful (n=538)

BeautFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cBeautLocale	-.013	.005	-2.85	.004	-.023	-.004	**
cBeautScope	-.002	.005	-0.32	.745	-.011	.008	
cBeautUpkeep	.010	.005	1.87	.063	-.001	.02	
cBeautAccord	.009	.005	1.72	.087	-.001	.019	
cBeautPrcvdAge	.007	.005	1.37	.17	-.003	.016	
cBeautShape	-.006	.005	-1.24	.215	-.016	.004	
cAesCntr	.001	.004	0.38	.706	-.006	.009	
: base Resident	0	.	.	.	.	.
Tourist	-.139	.121	-1.15	.252	-.377	.099	
G×cBeautLocale	.012	.007	1.65	.101	-.002	.026	
G×cBeautScope	.011	.008	1.48	.14	-.004	.027	
G×cBeautUpkeep	-.011	.008	-1.37	.172	-.028	.005	
G×cBeautAccord	-.009	.008	-1.12	.261	-.024	.006	
G×cBeautPrcvdAge	-.008	.007	-1.18	.237	-.021	.005	
G×cBeautShape	.008	.007	1.15	.253	-.006	.023	
Constant	3.705	.081	45.63	0	3.546	3.865	**
R-squared	0.047			Adj R-squared	0.022		
F-test	1.850			Prob > F	0.029		
Number of obs	538						

** p<.01, * p<.05

Based on the results above, the regression equation of experience of the beautiful can be written as:

Occurrence of expereince of the beautiful

$$\begin{aligned}
 = & 3.705 - 0.013 X_{Locale} - 0.002 X_{Scope} + 0.010 X_{Upkeep} + 0.009 X_{Accord} \\
 & + 0.007 X_{PerceivedAge} - 0.006 X_{Shape} + 0.001 X_{AesCentrality} - 0.139 X_{Group} \\
 & + 0.012 X_{Group} X_{Locale} + 0.011 X_{Group} X_{Scope} - 0.011 X_{Group} X_{Upkeep} \\
 & - 0.009 X_{Group} X_{Accord} - 0.008 X_{Group} X_{PerceivedAge} + 0.008 X_{Group} X_{Shape} \\
 & + \varepsilon_i
 \end{aligned}$$

In the measurement of the overall fit of the regression Model (I), 538 observations were used in the regression analysis. In the model, an F-statistic equal to 1.850 was obtained. The F-statistic tests the hypothesis that all coefficients, excluding the constant, are zero. Regarding the significance value of the F-statistic ($Prob > F = 0.029$), it can be inferred that with 95% confidence, at least one of the coefficients out of 14 variables is non-zero. This shows that at 95% confidence level, the group of independent variables when used together can reliably predict the occurrence of experience of the beautiful. R-squared in this model is equal to 0.047, which suggests that the independent variables included in the model can explain 4.7% of variation in the frequency of occurrence of experience of the beautiful.

The model shows the aesthetic quality of Locale Characteristics having a p – value < 0.05, which is statistically significant. An interpretation of the coefficients of the model shows that there is a negative linear association between the frequency of occurrence of experience of the beautiful and the aesthetic quality of Locale Characteristics. As presented in Table 6-14, the aesthetic dimension of Locale Characteristics refers to the degree of crowdedness, spatial characteristics of the destination, pace of sounds heard at the destination, source of sound (nature-

made vs. man-made), the volume of sound, the suitability of visual cues to the setting, and the degree of complexity (Kirillova & Lehto, 2015). Therefore, increasing the quality of Locale Characteristics, the frequency of occurrence of experience of the beautiful tends to decrease, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive the environment to be tolerant of more people and hence the place is becoming more crowded, louder, more sophisticated and more confusing, the experience of the beautiful tends to occur less frequently.

In the model, belongingness to group of tourists was compared to the group of residents as the reference group and has yielded $p - value = 0.252$. Thus, belongingness to a group is not statistically significant. In other words, regarding the frequency of the occurrence of the experience of the beautiful, there is no difference between residents and tourists.

6.2.2.1.2 Experience of the sublime

The frequency of occurrence of experience of the sublime is regressed on variables of interest as shown in Table 6-15.

Table 6-15

Model II: Multiple linear regression - The Sublime (n=435)

SblmFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cSblmLocale	-.008	.005	-1.51	.132	-.019	.002	
cSblmScope	-.005	.006	-0.80	.425	-.017	.007	
cSblmUpkeep	-.006	.006	-1.07	.287	-.018	.005	
cSblmAccord	-.004	.006	-0.63	.532	-.016	.008	
cSblmPrvcdAge	-.003	.006	-0.47	.641	-.014	.009	
cSblmShape	.017	.006	2.58	.01	.004	.029	*
cAesCntr	.003	.004	0.60	.546	-.006	.011	
: base Resident	0	.	.	.	.	.
Tourist	.093	.146	0.64	.523	-.193	.38	
G×cSblmLocale	-.008	.008	-0.94	.35	-.024	.009	

G×cSblmScope	.005	.009	0.53	.593	-.014	.024	
G×cSblmUpkeep	.011	.01	1.03	.304	-.01	.031	
G×cSblmAccord	.002	.009	0.18	.855	-.016	.019	
G×cSblmPrvcdAge	.013	.008	1.69	.093	-.002	.029	
G×cSblmShape	-.015	.009	-1.65	.099	-.033	.003	
Constant	3.16	.102	31.03	0	2.959	3.36	**
R-squared	0.061		Adjusted R-squared	0.030			
F-test	1.955		Prob > F	0.020			
Number of obs	435						

** p<.01, * p<.05

Based on the results above, the regression equation can be written as:

Occurrence of experience of the sublime

$$\begin{aligned}
&= 3.16 - 0.008 X_{Locale} - 0.005 X_{Scope} - 0.006 X_{Upkeep} - 0.004 X_{Accord} \\
&- 0.003 X_{PerceivedAge} + 0.017 X_{Shape} + 0.003 X_{AesCentrality} + 0.093 X_{Group} \\
&- 0.008 X_{Group}X_{Locale} + 0.005 X_{Group}X_{Scope} + 0.011 X_{Group}X_{Upkeep} \\
&+ 0.002 X_{Group}X_{Accord} + 0.013 X_{Group}X_{PerceivedAge} - 0.015 X_{Group}X_{Shape} \\
&+ \varepsilon_i
\end{aligned}$$

The measure of overall fit of the regression Model (II) shows that 435 observations were used in the regression analysis. In the model, an F-statistic equal to 1.955 was obtained. Regarding the significance value of the F-statistic ($Prob > F = 0.020$), it can be inferred that with 95% confidence, at least one of the coefficients of variates is non-zero. This shows that at 95% confidence level, the independent variables when used together can reliably predict the occurrence of experience of the sublime. R-squared in this model is equal to 0.061, which suggests that the

independent variables included in the model can explain 6.1% of variation in the frequency occurrence of experience of the sublime.

The model shows only the destination aesthetic quality of Shape obtained $p - \text{value} < 0.05$, which is statistically significant. Interpretation of the coefficients of the model shows that there is a positive linear association between the aesthetic quality of Shape and the frequency of occurrence of the experience of the sublime. As presented in Table 6-15, aesthetic dimension of Shape refers to the shape of visual cues and the degree of symmetry of visual cues (Kirillova & Lehto, 2015). Thereby, increasing the quality of Shape, the frequency of occurrence of experience of the sublime tends to increase, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive that an environment has smoother and symmetric visual cues, the experience of the sublime tends to occur more frequently.

In the model, belongingness to group of tourists was compared to the group of residents as the reference group and yielded $p - \text{value} = 0.523$. Thus, belongingness to a group is not statistically significant. In other words, regarding the frequency of occurrence of the experience of the sublime, there is no difference between residents and tourists.

6.2.2.1.3 Experience of the picturesque

The frequency of occurrence of experience of the picturesque is regressed on variables of interest as shown in Table 6-16.

Table 6-16

Model III: Multiple linear regression - The picturesque (n=549)

PictFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cPictLocale	-.012	.004	-2.95	.003	-.021	-.004	**
cPictScope	.017	.005	3.28	.001	.007	.027	**
cPictUpkeep	-.002	.005	-0.38	.705	-.012	.008	
cPictAccord	.011	.006	1.69	.091	-.002	.023	
cPictPrvvdAge	-.007	.004	-1.55	.121	-.016	.002	
cPictShape	-.001	.006	-0.17	.868	-.012	.01	
cAesCntr	.001	.004	0.20	.839	-.007	.009	
: base Resident	0	.	.	.	.	.
Tourist	.009	.124	0.07	.943	-.234	.252	
G×cPictLocale	.009	.008	1.16	.245	-.006	.024	
G×cPictScope	0	.008	-0.02	.984	-.016	.016	
G×cPictUpkeep	.018	.008	2.11	.035	.001	.034	*
G×cPictAccord	-.013	.009	-1.41	.159	-.03	.005	
G×cPictPrvvdAge	-.006	.007	-0.84	.401	-.02	.008	
G×cPictShape	-.003	.008	-0.40	.691	-.019	.012	
Constant	3.852	.079	48.57	0	3.697	4.008	**
R-squared	0.126		Number of obs		549		
F-test	6.313		Prob > F		0.000		

** p<.01, * p<.05

Based on the results above, the regression equation can be written as:

Occurrence of expereince of the picturesque

$$\begin{aligned}
&= 3.538 - 0.01 X_{Locale} + 0.031 X_{Scope} + 0.003 X_{Upkeep} + 0.015 X_{Accord} \\
&- 0.01 X_{PerceivedAge} - 0.000 X_{Shape} - 0.005 X_{AesCentrality} + 0.166 X_{Group} \\
&+ 0.011 X_{Group}X_{Locale} - 0.014 X_{Group}X_{Scope} + 0.023 X_{Group}X_{Upkeep} \\
&- 0.012 X_{Group}X_{Accord} - 0.004 X_{Group}X_{PerceivedAge} - 0.016 X_{Group}X_{Shape} \\
&+ \varepsilon_i
\end{aligned}$$

The measure of overall fit of the regression Model (III) shows that 549 observations were used in the regression analysis. In the model, an F-statistic equal to 6.313 was obtained. Regarding the significance value of the F-statistic ($Prob > F = 0.000$), it can be inferred that with 95%

confidence, at least one of the coefficients of variates is non-zero. This shows that at 95% confidence level, the independent variables when used together can reliably predict the occurrence of experience of the picturesque. R-squared in this model is equal to 0.126, which suggests that the independent variables included in the model can explain 12.6% of variation in the frequency of occurrence of experience of the picturesque.

The model shows that the destination aesthetic qualities of Locale Characteristics and Scope are statistically significant at 1% significance level. Interpretation of the coefficients of the model shows that there is a negative linear association between frequency of occurrence of the experience of the picturesque and aesthetic quality of Locale Characteristics. As presented in Table 6-16, aesthetic dimension of Locale Characteristics refers to the degree of crowdedness, spatial characteristics of the destination, pace of sounds heard at the destination, source of sound (nature-made vs. man-made), the volume of sound, the suitability of visual cues to the setting, and the degree of complexity (Kirillova & Lehto, 2015). Therefore, increasing the quality of aesthetic dimension of Locale Characteristics, the frequency of occurrence of experience of the picturesque tends to decrease, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive an environment that is tolerant of more people and hence the place is becoming more crowded, louder, and more sophisticated and more confusing, the experience of the picturesque tends to occur less frequently.

On the other hand, the result shows a positive linear association between destination aesthetic quality of Scope and the frequency of occurrence of the experience of the picturesque. As presented in Table 6-16, aesthetic dimension of Scope refers to the number of visual cues in the environment, the variety of visual and other experiential cues during the tourism experience,

and the state of being distinctively identifiable (Kirillova & Lehto, 2015). Thereby, increasing the quality of Scope, the frequency of occurrence of experience of the picturesque tends to increase, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive an environment to be diversified and unique, the experience of the picturesque tends to occur more frequently.

Further, interaction term of the product of belongingness to a group and the evaluation of the quality of Upkeep is statistically significant at 5% significance level. The coefficient of this interaction term is positive and thus indicates that the higher the quality of Upkeep, the more positive the effect of belongingness to a group on the frequency of occurrence of the experience of the picturesque. Further to this point, the result shows that the effect of the Upkeep on the frequency of occurrence of the experience the picturesque depends on whether the experiencer is a tourist or not.

The average marginal effects were calculated to statistically capture the differences between the tourists and residents in terms of the “effect” of belongingness to a group (tourists vs residents) on the frequency of occurrence of the experience of the picturesque at different values of aesthetic quality of Upkeep. The average marginal effects show slopes for the regression lines of two groups of tourists and residents evaluating the aesthetic quality of Upkeep at a place that experience of the picturesque occurred to them.

In Table 6-17, the value of dy/dx represents the estimate marginal effect of variables. The value of dy/dx for residents is equal to -0.002 and for tourists is equal to 0.016. It shows the difference in the aesthetic quality of Upkeep for a change in the belongingness to a group of tourists

vs. residents. This can be interpreted as a regression coefficient in a linear regression and the regression coefficient is equal to the slope of the regression line. So, the slope for the regression line of group of tourists is statistically significantly higher than that of residents.

Table 6-17

Average marginal effects of Belongingness to a Group and Evaluation of Aesthetic Quality of Upkeep (n= 549)

	dy/dx	std. err.	t	P>t	[95% conf. interval]
PictUpkeep					
Group					
Resident	-0.002	0.005	-0.380	0.705	-0.012 0.008
Tourist	0.016	0.007	2.330	0.020	0.002 0.029

So far, the results show that there is a difference between tourists and residents. However, this difference may be significantly different for different values of evaluation of aesthetic quality of the Upkeep in occurrence of the experience of the picturesque. Thereby, the interaction plot (Figure 6-10) shows the difference between tourists and residents for various values of evaluation of the Upkeep.

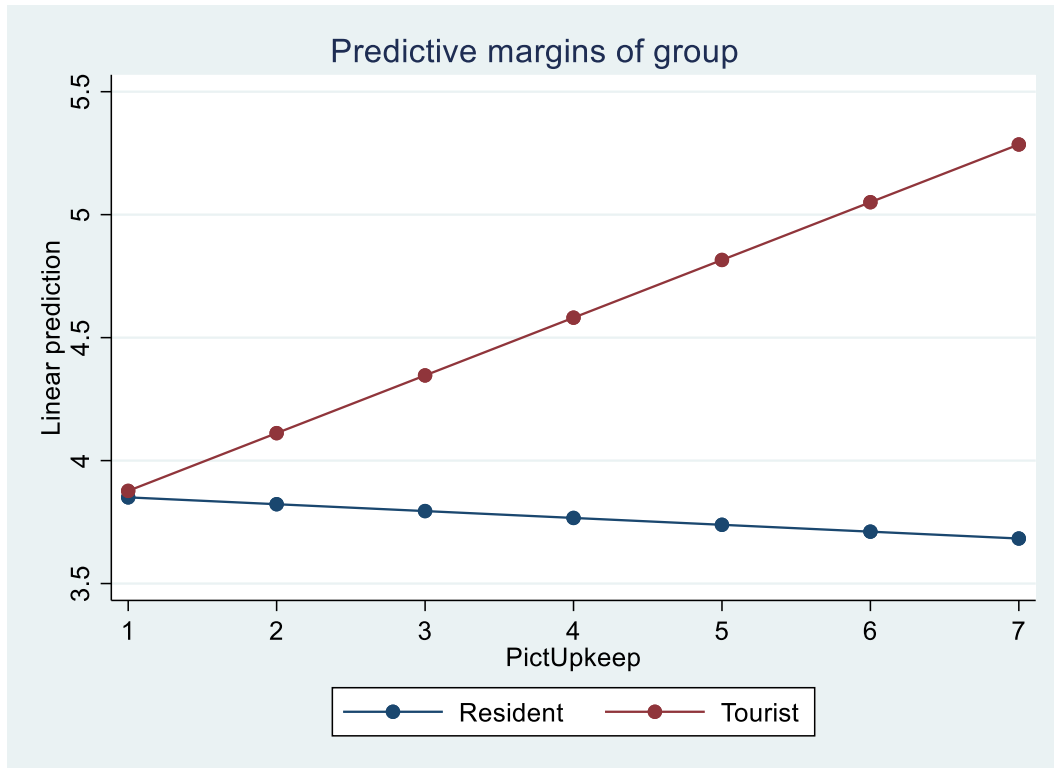


Figure 6-10 Interaction Plot: The Effect of (Group × PictUpkeep) on Frequency of Occurrence of the Picturesque

Figure 6-10 predicts the values of the frequency of occurrence of the experience of the picturesque on belongingness to a group of tourists vs residents while encountering aesthetic quality of Upkeep at a tourism destination. It shows the plot of results from the main effects regression model. The unparallel slopes show that the trend in increased frequency of occurrence of the picturesque for those who encountered aesthetic quality of Upkeep is not the same for tourists and residents. The higher intercept for tourist shows that as far as visiting places with a higher aesthetic quality of Upkeep is concerned, on average, the experience of the picturesque occurs more frequently for tourists than residents.

Moreover Figure 6-10 shows the intercept of 3.8 where the values of both independent variables are 1 (resident and tourist respondents who perceived the features of the place as with low quality of Upkeep). Measure 1 stands for dirty and run-down as opposed to measure 7 which stands for clean and well-maintained. It can also be seen that as Upkeep variable increases by 1 unit (i.e., the quality of Upkeep increases at the destination), the strength of the slope increases with a much greater slope for tourists than for residents. The graph visualises the interaction effect and depicts that the relationship between aesthetic quality of Upkeep and frequency of occurrence of the experience of the picturesque is stronger for tourists than residents. This implies that a destination that has a better quality of Upkeep makes tourists experience the picturesque more frequently than residents. Thus, as far as experiencing an aesthetically pleasant place that is worthy to be captured in a photo or painting is concerned, tourists are more attentive to aesthetic quality of Upkeep than residents. That is, when tourists find a place of high quality in terms of cleanliness, the picturesque tend to occur to them more frequently than residents.

6.2.2.2 Aesthetically borderline experiences

6.2.2.2.1 Experience of the beaugly

The frequency of occurrence of experience of the beaugly is regressed on variates of interest as shown in Table 6-18.

Table 6-18

Model IV: Multiple linear regression - The beaugly (n=458)

BeauglyFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cBeauglyLocale	-.004	.008	-0.56	.579	-.019	.011	
cBeauglyScope	.010	.007	1.41	.16	-.004	.025	

cBeauglyUpkeep	.005	.005	0.90	.367	-.006	.015	
cBeauglyAccord	-.011	.006	-1.93	.054	-.023	0	
cBeauglyPrvcdAge	-.007	.007	-1.08	.279	-.021	.006	
cBeauglyShape	.009	.007	1.24	.217	-.005	.023	
cAesCntr	.002	.005	0.49	.623	-.007	.012	
: base Resident	0	.	.	.	.	.
Tourist	.336	.177	1.90	.058	-.012	.683	
G×cBeauglyLocale	-.012	.012	-0.98	.326	-.036	.012	
G×cBeauglyScope	-.006	.01	-0.56	.573	-.025	.014	
G×cBeauglyUpkeep	-.002	.008	-0.21	.83	-.017	.014	
G×cBeauglyAccord	.008	.008	0.92	.356	-.009	.024	
G×cBeauglyPrvcdAge	.007	.01	0.71	.479	-.013	.027	
G×cBeauglyShape	-.006	.01	-0.56	.575	-.025	.014	
Constant	2.525	.119	21.16	0	2.29	2.759	**
<hr/>							
R-squared	0.037		Adj R-squared		0.006		
F-test	1.202		Prob > F		0.271		
Number of obs	458						
<hr/>							
** p<.01, * p<.05							

Based on the results above, the regression equation can be written as:

Occurrence of expereince of the beaugly

$$\begin{aligned}
&= 2.525 - 0.004 X_{Locale} + 0.010 X_{Scope} + 0.005 X_{Upkeep} - 0.011 X_{Accord} \\
&- 0.007 X_{PerceivedAge} + 0.009 X_{Shape} + 0.002 X_{AesCentrality} + 0.336 X_{Group} \\
&- 0.012 X_{Group}X_{Locale} - 0.006 X_{Group}X_{Scope} - 0.002 X_{Group}X_{Upkeep} \\
&+ 0.008 X_{Group}X_{Accord} + 0.007 X_{Group}X_{PerceivedAge} - 0.006 X_{Group}X_{Shape} \\
&+ \varepsilon_i
\end{aligned}$$

The measure of overall fit of the regression Model (IV) shows that 458 observations were used in the regression analysis. In the model, an F-statistic equal to 1.202 was obtained. Regarding the significance value of the F-statistic ($Prob > F = 0.271$), it can be inferred that with 95% confidence, the independent variables does not show a statistically significant relationship with the

occurrence of the experience of the beaugly. The model shows that none of the destination aesthetic qualities included in the model is statistically significant. This means that the parameter estimates of the variates (i.e., the coefficients) are not significantly different from 0. It implies that our current understanding of aesthetic features is perhaps too limited to understand borderline experiences

6.2.2.2.2 Experience of the ugbeaful

The frequency of occurrence of experience of the ugbeaful is regressed on variates of interest as shown in Table 6-19.

Table 6-19

Model V: Multiple linear regression - The ugbeaful (n=384)

UgbeafulFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cUgbeafulLocale	.007	.006	1.18	.241	-.005	.019	
cUgbeafulScope	.009	.005	1.74	.083	-.001	.018	
cUgbeafulUpkeep	.002	.004	0.57	.568	-.006	.011	
cUgbeafulAccord	.002	.004	0.51	.613	-.006	.01	
cUgbeafulPrvcdAge	-.005	.004	-1.19	.236	-.014	.003	
cUgbeafulShape	.001	.005	0.11	.909	-.01	.011	
cAesCntr	-.001	.004	-0.22	.823	-.008	.007	
: base Resident	0	.	.	.	.	.
Tourist	.195	.136	1.43	.153	-.072	.462	
G×cUgbeafulLocale	-.009	.01	-0.86	.388	-.028	.011	
G×cUgbeafulScope	0	.008	-0.03	.975	-.016	.016	
G×cUgbeafulUpkeep	.002	.007	0.27	.788	-.012	.016	
G×cUgbeafulAccord	.002	.009	0.28	.783	-.014	.019	
G×cUgbeafulPrvcdAge	.007	.007	0.96	.336	-.007	.022	
G×cUgbeafulShape	-.004	.008	-0.45	.651	-.019	.012	
Constant	2.494	.086	29.06	0	2.325	2.663	**
R-squared	0.057		Number of obs	384			
F-test	1.897		Prob > F	0.025			

** p<.01, * p<.0

Based on the results above, the regression equation can be written as:

Occurrence of experience of the ugbeaful

$$\begin{aligned}
&= 2.494 + 0.007 X_{Locale} + 0.009 X_{Scope} + 0.002 X_{Upkeep} + 0.002 X_{Accord} \\
&- 0.005 X_{PerceivedAge} + 0.001 X_{Shape} - 0.001 X_{AesCentrality} + 0.195 X_{Group} \\
&- 0.009 X_{Group}X_{Locale} + 0.000 X_{Group}X_{Scope} + 0.002 X_{Group}X_{Upkeep} \\
&- 0.002 X_{Group}X_{Accord} + 0.007 X_{Group}X_{PerceivedAge} - 0.004 X_{Group}X_{Shape} \\
&+ \varepsilon_i
\end{aligned}$$

The measure of overall fit of the regression Model (V) shows that 384 observations were used in the regression analysis. In the model, an F-statistic equal to 1.897 was obtained. Regarding not significant value of the F-statistic ($Prob > F = 0.025$), it can be inferred that with 95% confidence, the independent variables show a statistically significant relationship with the occurrence of the experience of the ugbeaful. R-squared in this model is equal to 0.057, which suggests that the independent variables included in the model can explain 5.7% of variation in the frequency of occurrence of experience of the ugbeaful.

The model shows that none of the destination aesthetic qualities included in the model is statistically significant. This indicates that the parameter estimates of the variates (i.e., the coefficients) are not significantly different from 0.

6.2.2.3 Aesthetically unpleasant experience

6.2.2.3.1 Experience of the ugly

The frequency of occurrence of experience of the ugly is regressed on variates of interest as shown in Table 6-20.

Table 6-20

Model VI: Multiple linear regression - The ugly (n=466)

UglyFreq	Coef.	St.Err.	t-value	p-value	[95% Conf	Interval]	Sig
cUglyLocale	-.002	.005	-0.37	.714	-.013	.009	
cUglyScope	.011	.005	2.24	.026	.001	.021	*
cUglyUpkeep	.006	.004	1.70	.089	-.001	.014	
cUglyAccord	-.012	.004	-2.71	.007	-.02	-.003	**
cUglyPrvdAge	-.001	.005	-0.27	.785	-.011	.008	
cUglyShape	-.006	.005	-1.28	.199	-.016	.003	
cAesCntr	.003	.004	0.72	.47	-.005	.011	
: base Resident	0	.	.	.	.	.
Tourist	.91	.156	5.83	0	.603	1.217	**
GxcUglyLocale	-.014	.01	-1.42	.157	-.035	.006	
GxcUglyScope	-.001	.009	-0.11	.909	-.018	.016	
GxcUglyUpkeep	-.008	.007	-1.11	.266	-.023	.006	
GxcUglyAccord	.002	.008	0.26	.792	-.014	.018	
GxcUglyPrvdAge	.003	.009	0.36	.716	-.014	.021	
GxcUglyShape	.014	.008	1.68	.094	-.002	.03	
Constant	2.481	.085	29.05	0	2.313	2.649	**
R-squared	0.129		Number of obs		466		
F-test	5.587		Prob > F		0.000		

** p<.01, * p<.05

Based on the findings above, the regression equation can be written as:

Occurrence of experience of the ugly

$$\begin{aligned}
 &= 2.481 - 0.002 X_{Locale} + 0.011 X_{Scope} + 0.006 X_{Upkeep} - 0.012 X_{Accord} \\
 &- 0.001 X_{PerceivedAge} - 0.006 X_{Shape} + 0.003 X_{AesCentrality} + 0.910 X_{Group} \\
 &- 0.014 X_{Group}X_{Locale} - 0.001 X_{Group}X_{Scope} - 0.008 X_{Group}X_{Upkeep} \\
 &+ 0.002 X_{Group}X_{Accord} + 0.003 X_{Group}X_{PerceivedAge} + 0.014 X_{Group}X_{Shape} \\
 &+ \varepsilon_i
 \end{aligned}$$

The measure of overall fit of the regression Model (VI) shows that 466 observations were used in the regression analysis. In the model, an F-statistic equal to 5.587 was obtained. Regarding the significance value of the F-statistic ($Prob > F = 0.000$), it can be inferred that with 95% confidence, at least one of the coefficients of the variate is non-zero. This shows that at 95% confidence level, the independent variables when used together can reliably predict the occurrence of experience of the ugly. R-squared in this model is equal to 0.129, which suggests the independent variables included in the model can explain 12.9% of variation in the frequency of occurrence of experience of the ugly.

The model shows that the destination aesthetic qualities of Scope and Accord are statistically significant at 5% and 1% significance level respectively. Also, belongingness to a group is statistically significant at 1% significance level. The other independent variables obtaining $p - \text{value} > 0.05$ are not statistically significant.

An interpretation of the coefficients of the model shows that there is a positive linear association between the frequency of occurrence of the experience of the ugly and the aesthetic quality of Scope. As presented in Table 6-20, aesthetic dimension of Scope refers to the number of visual cues in the environment, the variety of visual and other experiential cues during the tourism experience, and the state of being distinctively identifiable (Kirillova & Lehto, 2015). Hence, as far as increasing the quality of Scope is concerned, the frequency of occurrence of experience of the ugly tends to increase, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive an environment that diversified and unique, experience of the ugly tends to occur more frequently.

Moreover, there is a negative linear association between the frequency of occurrence of the experience of the ugly and the aesthetic quality of Accord. As presented in Table 6-20, the aesthetic dimension of Accord refers to the overall cohesiveness (i.e., fluid flow- of visual cues at a destination) and the degree of perceived authentic character of a place (Kirillova & Lehto, 2015). Hence, as far as increasing the quality of Accord is concerned, the frequency of occurrence of the experience of the ugly tends to decrease, on average, by the value of the coefficient, holding all other factors constant. This means that at a tourism destination, when individuals perceive an environment to be authentic and has a balance of physical features, the experience of the ugly tends to occur less frequently. On the other hand, the coefficient of 0.91 for the variable ‘Group’ shows that the experience of the ugly occurred more frequently for tourists than residents.

6.2.2.4 Hypotheses testing

Broadly, two hypotheses were tested on the Kish tourist and resident sample. Hypothesis 1 was divided into three sub-hypotheses based on the three categories of aesthetically pleasant, borderline, and unpleasant experiences and they examined the direct influences of destination aesthetic qualities on frequency of occurrence of aesthetic experiences.

Hypothesis 1.1 postulates that six dimensions of Destination Aesthetic Qualities has a direct and positive effect on the frequency of occurrence of aesthetically pleasant experiences, i.e., the beautiful, the sublime, and the picturesque. The hypothesis was tested by examining the coefficient between “frequency of occurrence of aesthetically pleasant experiences” and “six dimensions of Destination Aesthetic Qualities”. The outcome reveals a statistically significant relationship between some (but not all) dimensions of Destination Aesthetic Qualities and frequency of occurrence of aesthetically pleasant experiences. More specifically, there is a negative linear association between the frequency of occurrence of experience of the beautiful and the aesthetic quality of Locale Characteristics ($\beta_{\text{Locale Characteristics}} = -.013$, $t = -2.85$, $p < 0.01$). There is a positive linear association between the aesthetic quality of Shape and the frequency of occurrence of the experience of the sublime ($\beta_{\text{Shape}} = .017$, $t = 2.58$, $p < 0.05$). There is a negative linear association between frequency of occurrence of the experience of the picturesque and aesthetic quality of Locale Characteristics ($\beta_{\text{Locale Characteristics}} = -.012$, $t = -2.95$, $p < 0.01$). There is a positive linear association between destination aesthetic quality of Scope and the frequency of occurrence of the experience of the picturesque ($\beta_{\text{Scope}} = .017$, $t = 3.28$, $p < 0.01$). There is a positive linear association between destination aesthetic quality of Upkeep and belongingness to a group (of tourists vs residents) ($\beta_{\text{Group*Upkeep}} = .018$, $t = 2.11$, $p < 0.05$). Hence hypothesis 1.1 was only

supported at the occurrence of the experiences of the sublime and picturesque when participants encounter a place with high quality of Shape and Scope, respectively.

Hypothesis 1.2 proposes that six dimensions of Destination Aesthetic Qualities have a direct and positive effect on the frequency of occurrence of aesthetically borderline experiences, i.e., the beaugly, the ugbeaful. This was tested by examining the path coefficient between Destination Aesthetic Qualities and frequency of occurrence of the borderline experiences. The result indicated that the path coefficient for this hypothesis was not statistically significant. Consequently, hypothesis 1.2 is not statistically supported.

Hypothesis 1.3 states that six dimensions of Destination Aesthetic Qualities has a direct and positive effect on the frequency of occurrence of aesthetically unpleasant experiences, i.e., the ugly. The hypothesis was tested by examining the coefficient between “frequency of occurrence of the aesthetically unpleasant experience” and “six dimensions of Destination Aesthetic Qualities”. The outcome reveals a statistically significant relationship between some (but not all) dimensions of Destination Aesthetic Qualities and frequency of occurrence of experience of the ugly. More specifically, there is a positive linear association between the frequency of occurrence of experience of the ugly and the aesthetic quality of Scope ($\beta_{\text{Scope}} = .011$, $t = 2.24$, $p < 0.05$). Also, there is a negative linear association between the frequency of occurrence of experience of the ugly and the aesthetic quality of Accord ($\beta_{\text{Accord}} = -.012$, $t = -2.71$, $p < 0.01$). Overall, the hypothesis 1.3 was only supported at the occurrence of the experiences of the ugly when participants encounter a place with low quality of Accord.

Hypothesis 2 proposes that how Destination Aesthetic Qualities is frequently experienced by tourists is different from residents. The hypothesis was tested by examining the coefficient between “frequency of occurrence of aesthetic experiences” and “belongingness to group of tourists vs residents”. The outcome reveals a statistically significant relationship between frequency of occurrence of the ugly and being tourist. Specifically, there is a positive linear association between the frequency of occurrence of experience of the ugly and belongingness to group of tourists ($\beta_{\text{Tourist}} = .91, t = 5.83, p < 0.01$) which means the experience of the ugly occurs more frequently for tourists than residents. Hence hypothesis 2 was only supported at the occurrence of the experiences of the ugly when tourists experienced the aesthetics of the destination.

6.3 ANOVA: Aesthetic distance and tourism aesthetic experiences

As a supplementary part of the current study, this project explored the effect of aesthetic distance on occurrence of different types of tourism aesthetic experiences. The idea of aesthetic distance explains that various stakeholders may hold aesthetic judgments that differ according to, for instance, their place of residence (Kirillova & Lehto, 2015). This suggests that tourists are more likely to perceive differences in destination’s aesthetic qualities in comparison to their place of living.

Based on the above, six separate one-way ANOVA were conducted to compare the effect of place of living (for tourists) on frequency of occurrence of each tourism aesthetic experiences (i.e., the beautiful, the sublime, the picturesque, the beaugly, the ugbeaful, and the ugly) in Kish.

The results show that there is no significant effect on the four aesthetically distant regions at the $p < 0.05$ level, for occurrence of the beautiful [$F(2, 228) = 0.63$, $p = 0.534$], the sublime [$F(2, 200) = 0.17$, $p = 0.840$], the picturesque [$F(2, 225) = 0.17$, $p = 0.841$], the beaugly [$F(2, 193) = 0.10$, $p = 0.902$], the ugbeaful [$F(2, 164) = 1.29$, $p = 0.279$], and the ugly [$F(2, 164) = 1.15$, $p = 0.318$].

7 CHAPTER SEVEN: DISCUSSION (Phase II)

7.1 Chapter introduction

This chapter discusses the findings of phase II of the study. Phase II investigates two research objectives: 1) to associate destination aesthetic qualities (inputs) with individuals' aesthetic experiences -i.e., aesthetically pleasant, unpleasant or borderline aesthetic experiences- and 2) to understand differences and similarities in relation to how destination aesthetics is experienced by tourists and residents. The destination aesthetic qualities include Locale Characteristics, Scope, Upkeep, Accord, Perceived Age, and Shape. The results showed that certain aesthetic qualities contribute to the frequency of occurrence of certain tourism aesthetic experiences but not to others.

The remaining sections of this chapter explain the results of the quantitative part of the study. In the first section, the relationship between statistically significant aesthetic qualities and certain types of tourism aesthetic experiences is considered under three sub-sections: aesthetically pleasant, unpleasant, and borderline experiences. This is followed by demonstrating that aesthetic distance in terms of different aesthetic features of home environment compared to travel destination does not necessarily affect the creation of different tourism aesthetic experiences. Finally, the unexplainable variation of the results is explained.

7.2 Destination aesthetic qualities and Tourism aesthetic experiences

7.2.1 Aesthetically pleasant experiences

Among the six destination aesthetic qualities examined in this study, the aesthetic quality of Locale Characteristics is negatively associated with the experiences of the beautiful and the picturesque.

Locale Characteristics refers to the degree of crowdedness, spatial characteristics of the destination, pace of sounds heard at the destination, source of sound (nature-made vs. man-made), the volume of sound, the suitability of visual cues to the setting, and the degree of complexity (Kirillova & Lehto, 2015). The results revealed that lower quality of Locale Characteristics increases the frequency of occurrence of experiences of the beautiful and the picturesque for individuals. That is, at a tourism destination, when individuals perceive an environment to be tolerant of more people and is therefore getting more crowded, louder, more sophisticated and more confusing, the experiences of the beautiful and the picturesque tends to occur less frequently.

It is noteworthy that the scenario described above will not influence the experience of the ugly to occur more frequently but it influences certain aesthetically pleasant experiences to occur less frequently. This result signifies that lack of certain aesthetic qualities does not necessarily make a destination ugly; instead, this reduces the frequency of occurrence of certain aesthetic experiences. This finding also provides evidence to suggest that beauty is not a negation of ugliness.

The finding above is not the case with frequency of occurrence of the experience of the sublime. Precisely, Locale Characteristics contribute to the frequency of occurrence of aesthetically pleasant experiences except the frequency of occurrence of the experience of the sublime. One possibility is that based on the findings of Phase I, the sublime is distinct from other aesthetic experiences mainly due to its capacity to invoke feelings of insignificance and awe-inspired in a grand environment. It seems then the Locale Characteristics of a destination cannot contribute to the creation of a specific experience episode to arouse such feeling. This suggests

that the quality of greatness which is intrinsic of the sublime (Brady, 2004) is not captured by the aesthetic feature of Locale Characteristics.

The quality of Shape was found to be positively associated with the frequency of occurrence of the experience of the sublime. The Shape refers to the degree of symmetry of visual cues (asymmetric vs symmetric) and the shape of visual cues (rugged vs smooth) (Kirillova & Lehto, 2015). In the present study, the majority of respondents reported that they experienced the sublime more frequently when they saw the vast expanse of body of water of Persian Gulf in Kish, which looks smooth. Smoothness (Carlson, 2004; Kaplan et al., 1989) and symmetry (Schmidt, 2019) have been found to be a noticeable aesthetic quality in aesthetics of environment. Thus, an enhancement in the quality of the Shape can lead to an increase in the frequency of occurrence of the experience of the sublime. In other words, the more symmetric and smoother the visual cues in tourism environment are, the more frequently the feeling of the sublime will be aroused.

The aesthetic quality of Shape represents the classic dimension of aesthetic judgment in aesthetic appreciation of artworks (Kirillova & Lehto, 2015). However, the finding above shows that irrespective of whether a destination is aesthetics in terms of Shape or not, it will not contribute to an increase or a decrease in the frequency of occurrence of experience of the beautiful and the picturesque. In another words, individuals are indifferent about perception of the quality of Shape in occurrence of experience of the beautiful and the picturesque. This can help us to better understand the difference between aesthetically experiencing a tourism environment and experiencing artworks. That is, the Shape of artworks determines whether individuals will find them beautiful. At a tourism destination, however, the Shape of the structures affects the occurrence of experience of the sublime and not the beautiful.

In addition, Scope was found to be positively associated with the frequency of occurrence of the experience of the picturesque. The Scope refers to a sense of novelty, uniqueness, diversity, and abundance of visual and auditory cues at a destination (Kirillova & Lehto, 2015). The higher a destination is in the aesthetic quality of Scope, the more frequent experience of the picturesque will occur to the individuals. This finding supports the argument that diversity (Kaplan et al., 1989) and the opportunity to see and do different things at a destination (Backman et al., 1995; Beeho & Prentice, 1995) contribute to the aesthetic appreciation of the destination.

Apart from the above, contrary to previous research (Kirillova et al., 2014b; Kirillova & Lehto, 2015), the aesthetic qualities of Upkeep, Accord, and Perceived age were not found to influence the frequency of occurrence of aesthetically pleasant experiences. This result corroborates Kirillova and Lehto's (2015) assessment of the relationship between destinations' aesthetic qualities and individuals' aesthetic judgment as far as individuals' perceived aesthetic distance is concerned. That is, the apparent age of a destination and people within the locale is not as critical as other aesthetic qualities such as the Locale Characteristics, Scope, and Shape.

In addition, the findings show that the interaction term between belongingness to group of tourists vs residents and experiencing the aesthetic quality of Upkeep in occurrence of the experience of the picturesque is significant. More specifically, a destination that has a better quality of Upkeep tends to affect tourists' experience of the picturesque more frequently than residents. This means that to experience an aesthetically pleasant place that is worthy to be captured in a picture or a painting, tourists are more attentive to the aesthetic quality of Upkeep than residents. That is, if tourists find a place with higher quality in terms of being clean and well-maintained, the picturesque tends to occur to them more frequently than residents.

In sum, the frequency of occurrence of the experience of the beautiful and the picturesque is affected by the presence of the aesthetic quality of Locale Characteristics at a tourism destination. For the picturesque, the aesthetic quality of the Scope is also influential. The frequency of occurrence of the experience of the sublime is affected by the presence of aesthetic quality of Shape. Overall, the qualities of Locale Characteristics, Scope, and Shape are the certain aesthetic qualities that contribute to the occurrence of aesthetically pleasant experiences in tourism. However, the frequency of occurrence of aesthetically pleasant experiences is not affected by the aesthetic qualities of Upkeep, Accord, and Perceived age.

7.2.2 Aesthetically borderline experiences

The study interestingly revealed that neither of the destination aesthetic qualities of interest in this study contributes to the frequency of occurrence of borderline aesthetic experiences. This can mean that our current understanding of aesthetic features is, perhaps, too limited to understand borderline experiences. Hence, the current knowledge cannot capture the understanding of these experiences in terms of other destination qualities that can influence the frequency of occurrence of aesthetically borderline experiences. This study initiates fundamental ontological questions such as if neither of the destination aesthetic qualities of interest significantly affects aesthetically borderline experiences, what features of destinations make people to find them beautiful yet ugly or ugly yet attractive?

Also, epistemologically, the results of this study imply that to discover the knowledge about aesthetically borderline experiences, researchers need to go beyond the current understanding of destination aesthetic qualities, which is Locale Characteristics, Scope, Upkeep,

Accord, Perceived age, and Shape. So, there should be other yet unknown aesthetic qualities that are influential in occurrence of aesthetic borderline experiences. The results of the first phase of the study showed that, aesthetic experiences include multi-sensory, emotional, relational, and cognitive dimensions. However, the current study used a previously developed scale that did not capture all the above-mentioned dimensions. This highlights the importance of understanding the qualities of the atmosphere of tourism environments comprehensively in order to ascertain how these qualities make people feel as well as the pronounced effects of destinations' social structure and experiencers' ideology in relation to the occurrence of aesthetically borderline experiences. The need to draw attention to the impact of social structure and ideology on aesthetic production and consumption of an environment has been established in the urban design literature (Dovey, 2014).

Another possible explanation for the lack of effect of aesthetic qualities of the interest on aesthetically borderline experiences is presented here. The scale that is used in this study, originally had been developed only from the perspective of consumption. It can therefore be asserted that the perspective of production in terms of designing and developing tourism environment can reveal certain dimensions that affect frequency of occurrence of borderline aesthetic experiences. This result can raise the awareness of scholars and practitioners regarding the ideas that are intended to be conveyed to experiencers of an environment, what this means to the experiencers and how they understand and consume it. This aligns with Philips (2016)'s understanding about the constructed meaning of environments that individuals experience. That is, when individuals experience an environment, even though they may feel that they are the main part of their own experiences (i.e., in terms of perception, emotion, cognition, and relation), they

are actually within the context of socially constructed meaning of that environment. Understanding the resonated meaning of aesthetically borderline places from the perspectives of both production and consumption can be insightful in designing, maintaining, re-using, or even stopping wasting resources on certain places.

7.2.3 Aesthetically unpleasant experiences

The results showed that while the aesthetic quality of Scope is positively associated with the experience of the ugly, the aesthetic quality of Accord is negatively associated with it. Precisely, a high score in Scope means a high sense of novelty, uniqueness, diversity, and abundance of visual and auditory cues at a destination. There is a high quality in Scope when there are several things to see at a destination given the presence of a variety of visual and experiential cues and distinctive features (Kirillova & Lehto, 2015). It is not surprising that a place where there is nothing to see is likely to cause the experience of the ugly more frequently.

Further, low score in Accord means a low evaluation of degree of authenticity and balance of physical features of the destination (Kirillova & Lehto, 2015). There is a low quality of Accord when a destination is not cohesive and harmonious to its intrinsic features. This finding indicates that high quality in Accord at a destination is not likely to influence the frequency of occurrence of aesthetically pleasant experiences. However, its low quality can cause the experience of the ugly more frequently. Therefore, contrary to the conventional understanding of the ugly -i.e., ugly is a negation of beauty (Jane Forsey & Aagaard-Mogensen, 2019)- this study revealed that in tourism aesthetic experiences, beauty is not a negation of ugliness since individuals seem to take it for

granted that they will encounter a destination with high quality of Accord but they aesthetically will not tolerate low quality of accord.

More in details, while enhanced quality of Accord will not please them exceedingly to the extent of feeling that the destination is aesthetically pleasant (e.g., beautiful), the lack of Accord can make them feel the destination is aesthetically unpleasant – i.e., ugly. Therefore, the quality of Accord is unobtrusive in tourism aesthetically pleasant experiences, but it is critical in tourism aesthetically unpleasant experiences.

Another unexpected result was that the Scope positively contributed to the frequency of occurrence of both aesthetically pleasant experience of the picturesque and the aesthetically unpleasant experience of the ugly. This means that two different places may have a certain aesthetic feature but holding every other factor constant, one place can create an aesthetically pleasant experience and the other can create an aesthetically unpleasant experience. With recourse to the results of the first phase of the study, this finding provides empirical evidence to suggest that an excessive focus on aesthetic features of a destination can mislead practitioners toward over-beautification of the destination. This finding illustrates that contrary to conventional understanding of what makes a destination beautiful, the presence of certain destination aesthetic features in a destination does not guarantee more frequent occurrence of tourism aesthetically pleasant experiences. Importantly, this finding demonstrates that the overall atmosphere of a destination at the moment of occurrence of aesthetic experiences rather than mere aesthetic features of the destination contributes to the creation of aesthetic experiences more frequently.

A question by this study is “Why does poor quality in other types of destination aesthetic features, for example, low hygienic condition and poor-maintained environment - i.e., Upkeep - does not significantly influence frequency of occurrence of the experience of the ugly?”. For example, it is claimed that littering can threaten the beauty of cities (Bolongaro & Guilin, 2017) but in the context of tourism aesthetic experiences, it seems that residents become conversant with the typical environment of a destination and tourists, as temporary visitors, do not seem to be very concerned with this quality -i.e., Upkeep. In addition, the results showed that the presence or absence of the quality of Upkeep is not an intrinsic factor to experience a place either as beautiful or ugly. This finding expands on existing knowledge by revealing that ugliness is experienced uniquely in the tourism context.

Similar to Upkeep, the aesthetic quality of Shape did not contribute to the frequency of occurrence of aesthetically unpleasant experiences. The Shape -i.e., the quality of smoothness and symmetry- refers to the typical features of an artwork that makes it more prominent and enable viewers to evaluate it as aesthetically pleasant (Sibley, 1959). However, in tourism aesthetic devaluation of a place, the lack of feature of Shape at a destination environment is not remarkable for experiencers. This finding support the idea that some features of shape of appearance of an object of appreciation, for example asymmetry, may not always be devaluated as aesthetically unpleasant (Swaddle & Cuthill, 1995). Therefore, if a place at a destination is rugged or asymmetric, this will not necessarily create the experience of the ugly.

Additionally, Perceived age was found not to be influential when it comes to frequency of occurrence of aesthetically unpleasant experiences too. This shows that the physical attributes of

a place, especially the age of other individuals observed at the destination (Kirillova & Lehto, 2015), is not remarkable in aesthetic devaluation of a destination.

With regard to the differences and similarities of tourists and residents regarding the frequency of occurrence of aesthetic experiences at a given destination, the findings showed that there is no significant difference between tourists and residents except in occurrence of the experience of the ugly. For tourists, the frequency of occurrence of the experience of the ugly is relatively higher than for residents. This finding helps to better understand sensory fatigue in the context of tourism destination. Sensory fatigue happens when an individual loses sensitivity to stimuli after prolonged exposure to those stimuli (Brumm & Slabbekoorn, 2005), thereby preventing the individual's nervous system from being overloaded. Thus, residents adapt to the existing ugliness of their everyday life environment, but tourists do not.

In sum, the frequency of occurrence of aesthetically unpleasant experiences are affected by the presence of aesthetic quality of Scope and Accord at a tourism destination. However, the frequency of occurrence of these experiences is not affected by the presence or absence of the aesthetic qualities of Locale Characteristics, Upkeep, Perceived age, and Shape. It is instructive to note that on one hand, the findings of Phase I of the study showed that unlike any other aesthetic experiences, the ugly is overwhelming in terms of the overall feeling of sensation, emotions, cognition, and relation. On the other hand, the findings of Phase II revealed that there is no association between the frequency of occurrence of the experience of the ugly and the presence or absence of certain destination aesthetic qualities. For example, whether a destination is dirty or clean and whether it is run-down or well-maintained did not contribute to the frequency of occurrence of experiences of the ugly. Therefore, it should not be taken for granted that dirty and

run-down places will evoke extremely negative responses that result in aesthetically unpleasant experience. A piece of evidence for this argument, although extreme, is the emerging interest in urban exploration of abandoned and hidden man-made places where the explorer does not consider these places as ugly or disgusting (Mele, 2020).

7.3 Aesthetic distance and the Tourism Experience Model

The idea of aesthetic distance explains that various stakeholders may hold aesthetic judgments that differ according to, for instance, their place of residence (Kirillova & Lehto, 2015). This suggests that tourists are more likely to perceive differences in destination's aesthetic qualities in comparison to their place of living. In this study tourist came from four different climatic regions. The regions are distinct from each other in terms of features such as temperature, precipitation, and the weather. The distinction is due to topological and geographical characteristics of the regions. These regions are distinct in aesthetic qualities because of different landscape, architecture, and environment design. Consequently, the everyday experience of residents in each of these regions differs.

Surprisingly, the results show that there is no significant effect on the four aesthetically distant regions at frequency of occurrence of none of aesthetically pleasant, unpleasant, or borderline experiences. On the other hand, the results show the purpose of visit of 84.08% of tourists was leisure and it was repeat visit of 62.63% them to travel to Kish. Given that Kish is a mature developed tourism destination and popular among Iranian tourists for recreational activities, these findings suggest that what make aesthetic distance might be something beyond mere geographical, climatic, or environmental differences. Rather, based on Tourism Experience

Model (Gnoth & Matteucci, 2014) the role and the activity of tourists differ among different tourists. It seems that the majority of tourists who travel to Kish are not seeking activities related to exploration. It will be interesting to adopt the model to conduct a study assessing aesthetic distance of another group of tourists from similar climate distance yet different activity orientation (i.e., exploration in comparison to recreation) in their common destination of interest. The assumption will be aesthetic distance is more about subjective characteristics of individuals rather than differences of aesthetic features of living environment of tourists in comparison to tourism destination.

7.4 Explanation of unexplainable variation of the results

The findings revealed a number of unexplainable variations as far as the relationships between tourist aesthetic experiences and destination aesthetic qualities are concerned. Such unexplainable variation is to be expected in the context of exploratory studies (Ekwueme et al., 2013). In the current exploratory study, the regression models do not explain the variability of the results but they provide significant results that shed light on the association between the aesthetic experiences and the destination's qualities. It is important to state that the study's objective was not to precisely predict aesthetic experiences regressed on the explanatory variables. Instead, it aimed to explore associations between tourism aesthetic experiences and destination aesthetic qualities. Hence, the high-variability data still can have a significant trend (Houle et al., 1998) that serves the purpose of the study.

More in details, as is evident from the findings, the current knowledge about aesthetic qualities of a destination that was applied in this study can only explain 4.7% of the experience of the beautiful, 6.1% of the experience of the sublime, 12.6% of the experience of the picturesque, 3.7% of the experience of the beaugly, 5.7% of the experience of the ugbeaful, and 12.9% of the experience of the ugly. Thus, these aspects account for only a small portion of the frequency of occurrence of tourism aesthetic experiences. As explained in the analysis, the low variance explained indicates the presence of other factors (not considered in the current study) that may comprehensively explain the association between tourism aesthetic experiences and destinations' aesthetic qualities. This finding is supported by exploring the qualities considered in the current study.

8 CHAPTER EIGHT: CONCLUSION

This chapter begins with an overview of the study by summarizing all the previous chapters one by one, including the current chapter. This is followed by highlighting the major contributions of the study in theory and practice. Finally, this chapter presents the limitations of the study and suggestions for future research.

8.1 1.1 Overview of the study

This study sought to identify and describe the typology and essence of tourism aesthetic experiences, and then to explore the association between these experiences and destination aesthetic qualities, and similarities and differences between tourists and residents in relation to how destination aesthetics is experienced. Accordingly, these objectives are accomplished through a scientific process of inquiry which has been structured into eight chapters. The following will present the overview of these eight chapters.

Chapter 1 presented the background to the study and stated the problem, research questions, and research objectives. The rationale and organization of the study were also presented in this chapter. Initial discussions in this chapter focused on how beauty in the context of society may become a double-edged sword. More specifically, in one hand, human existence is governed by the fundamental virtues of beauty that makes aesthetically pleasant environment to be favorable for people. On the other hand, being excessively concerned with beautification of the environment by hampering a finicky caution over aesthetic qualities of the destination will lead to ignore the fact that these qualities may not necessarily result in the aesthetic appreciation of the destination.

Therefore, it is useful to learn essentially how tourism aesthetics appear to individuals and subsequently to know how destination aesthetic qualities are experienced by stakeholders (tourists and residents). Therefore, the overarching research questions were derived to determine three research objectives. 1) to identify and describe aesthetically pleasant, unpleasant, and borderline experiences; 2) to explore the association between the aesthetic experiences and aesthetic qualities of a destination; 3) to explore similarities and differences of tourists and residents consuming aesthetics of the same destination. Finally, the chapter provides the theoretical and practical significance of the study to give grounds for why it should be conducted.

Chapter 2 provided an interdisciplinary overview of literature on aesthetics in philosophy, aesthetics in psychology, neuro-aesthetics, aesthetics in consumer research and tourism aesthetics. Overall, the chapter overviewed the literature on aesthetic experiences, in general, and the key concepts and stakeholders in these types of experiences, in particular. An important aspect of this chapter was a review of the literature on the fundamental nature of aesthetics, aesthetic judgment, aesthetic features of a destination, as well as the subjective, yet universal nature of aesthetic experiences. In tourism literature, aesthetic features of a destination have been identified as Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape.

In addition, the literature review was insightful to conceptually develop the typology of tourism aesthetic experiences namely the experience of the beautiful, the sublime, the picturesque, the beautiful, the ugly, and the ugly. Further, the conceptual framework of the study that demonstrated the mechanism of tourism aesthetic experience was proposed. More importantly, the literature review highlighted that both the residents and tourists are the major tourism stakeholders

and aesthetic experience co-creators. Thereby, it is of great importance to know the similarities and differences between them in terms of aesthetic experiences.

Chapter 3 presented a discussion on the rationale for adopting an exploratory mixed-method approach: a qualitative study (Phase I), followed by the quantitative component (Phase II). Phase (I) was designed as a descriptive phenomenological study aimed at investigating the essence of tourism aesthetic experiences, while Phase (II) fulfilled the gap in understanding the association between experiences and destination aesthetic qualities and differences between tourist and residents in relation to how destination aesthetics was experienced. So, the Descriptive Phenomenology Method in Psychology by Giorgi and cross-sectional survey were two research methods fitting the purpose of the first and the second phase of the study, respectively.

In Phase (I), 114 detailed descriptions of tourism aesthetic experiences were collected. Data collection of this phase was based in Hong Kong. Among them, 27 experiences of the beautiful, 23 experiences of the sublime, 22 experiences of the picturesque, 12 experiences of the beautiful, 16 experiences of the ugly, and 14 experiences of the ugly have been narrated by participants. Following the findings from Phase (I), a survey was developed adopting Perceived Destination Aesthetic Qualities scale (Kirillova & Lehto, 2015). The surveys were conducted in Kish, a tourism destination located in Iran. Local tourists visiting Kish (n= 289) and residents living in Kish (n= 356) were obtained in the field survey.

Chapter 4 presented the results from Phase (I) that is, descriptive phenomenological study of the essence of tourism aesthetic experiences. The phenomenological descriptions of the general structure of six different types of aesthetic experiences were reported. The general structure of the

experiences was adequately described, based on how the participants experienced the phenomenon in their natural attitude. The quotes representing participants' natural attitude were derived from data.

Chapter 5 discussed how the findings of Phase (I) contributed to the domain of current research. In this chapter, first, diversity and complexity of tourism aesthetic experiences was elaborated. Then, it discussed what the findings of complexity and diversity of the aesthetic experiences mean in terms of current tourism literature. Then, distinctions between and among tourism aesthetic experiences was discussed under three sub-sections. The first sub-section gave an account of the constituents of main differentiation across aesthetic experiences. The second sub-section discussed comfort and discomfort in the occurrences of aesthetic experiences, under the sub-titles of emotional comfort and discomfort, as well as physical comfort and discomfort, respectively. Lastly, social connectedness and disconnectedness, and physical connectedness and disconnectedness were discussed.

Chapter 6 presented the results of Phase (II) that is, the survey on tourism aesthetic experiences and destination aesthetic qualities. First, outlier, and normality tests were performed. Before implementation of the statistical analysis, the data were screened to check that the collected data validates all necessary assumptions of multiple linear regression. Next, the results of six linear regression models were employed to learn the association between destination aesthetic qualities with individuals' aesthetic experiences and to evaluate differences and similarities in the aforementioned between tourists and residents. Also, presented were explorations of variations of different tourists' aesthetic experiences across their places of residence in terms of destination

aesthetics distance. The findings showed that some aesthetic qualities contribute to frequency of occurrence of certain tourism aesthetic experiences and not to the others.

Chapter 7 discussed the results of the quantitative study in line with the research objectives. Plausible explanations for the explored associations between tourism aesthetic experiences and destination aesthetic qualities were discussed. In addition, the chapter discussed the differences and similarities between tourists and residents in occurrence of tourism aesthetic experiences in relation to destination aesthetic qualities.

The current chapter, which is the final chapter, Chapter 8, presented the conclusion by providing an overview, the theoretical and practical significance, and the limitations of the study. It also provided suggestions for future research.

8.2 Summary of major findings and implication of research objectives

This study was conducted to address three objectives. First, to identify and describe different types of tourism aesthetically pleasant (the beautiful, the sublime, and the picturesque), unpleasant (the ugly), and borderline (the uglybeaful and the beaugly) experiences. Second, to associate destination aesthetic qualities (inputs) with individuals' aesthetic experiences -i.e., six distinct aesthetically pleasant, unpleasant or borderline experiences). Finally, to understand the differences and similarities in relation to how destination aesthetics are experienced by tourists and residents. The chapter then showed how these objectives have been accomplished. The major findings were summarized under each research objective.

8.2.1 Objective 1

The first objective of the study is to identify and describe different types of tourism aesthetically pleasant (the beautiful, the sublime, and the picturesque), unpleasant (the ugly), and borderline (the ugly-beautiful and the ugly) experiences. The diversity and complexity of tourism aesthetic experiences is conceptually identified and phenomenologically described within the framework of typology of tourism aesthetic experiences. The diverse types of the aesthetic experiences consist of the aesthetically pleasant experiences of the beautiful, the sublime, and the picturesque, the aesthetically borderline experience of the ugly and the ugly-beautiful, as well as the aesthetically unpleasant experience of the ugly. The findings show that each type of the experiences is distinct from and dissimilar to each other.

The beautiful is associated with being appreciative of the beauty of the environment and being grateful for having the chance to appreciate it. The sublime invokes feelings of being insignificant and be awe-inspiring in the grand environment. In the picturesque, the experiencer acts as an onlooker and aesthetically appreciate an environment that is worthy to be captured on the camera as a nice photoshoot or on a painting. With ugly, individuals feel their expectations have been violated, due to encountering a conventionally attractive and meantime experientially unpleasant and unremarkable environment. The ugly-beautiful is distinguished by the juxtaposition of contrasting concepts which make experiencers attentive to discover the story behind the side by sidedness of that contrasting setting. Finally, the ugly is associated with a feeling of overwhelming physical and emotional discomfort experiencing at a shocking and awkward moment.

In addition, the finding of aesthetically unpleasant experiences suggests that the phenomenon of the experience of the ugly matters in tourism aesthetics knowledge and practice. So, in tourism aesthetic experience it should not be excluded. To elaborate, experiencing the ugly aspects of a destination is an inseparable part of lived experiences of individuals in that destination. Therefore, it is important to understand the essence of visiting a place at a destination which makes experiencers feel aesthetically unpleasant.

Further, the findings reveal that beauty and ugliness are not two opposite extremes of a continuum of a destination's aesthetic appreciation, and they can mingle in the borderline and turn to each other in occurrence of aesthetically borderline experiences. This highlights the existence and importance of certain occasions of experiencing beautiful yet ugly and ugly yet beautiful environments when individuals feel neither purely appreciative nor purely unappreciative. However, in the occurrence of the beaugly, aesthetically, individuals lean towards feeling displeased more than pleased and in the occasion of the ugbeaful more pleased. The former occasion suggests global sameness of conventionally beautified tourism places on one hand and authenticity and realness of some other hidden places, in a juxtaposed context on the other hand are of great importance in tourism aesthetic experiences.

Also, the data show that phenomenological exploration of what aesthetic experiences feels like is invariantly described in terms of physical and emotional comfort/discomfort. Physical comfort is lived in the occurrence of the experiences of the beautiful, the sublime, and the picturesque. Individuals feel physical discomfort in the occurrence of experiences of the beaugly, the ugbeaful, and the ugly. Moreover, the emotional comfort/discomfort is explained through valence of emotions in occurrence of tourism aesthetic experiences. Emotional valence of the

experiences of the beautiful and the picturesque is positive and conversely that of the ugly is negative. However, the sublime, the beaugly, and the ugbeaful are ambivalent. Additionally, considering the aesthetic emotions, the constituent of feeling awe-inspired is not simply bound to the experience of the sublime (i.e., positive awe). Rather, this constituent also appears to the lifeworld of experiencers in occurrences of the ugbeaful (i.e., ambivalent awe) and the ugly (i.e., negative awe).

Other interesting findings are, sense of being (dis)connected to people -i.e., feeling (not)close to others-, as well as sense (dis)connected to physical environment -i.e., feeling (dis)connected to the atmosphere of the place. Specifically, in occurrence of experiences of the beautiful, the sublime, the picturesque, and the ugbeaful, individuals feel connected to other people who are present in the environment. For example, it is the feeling that they are being noticed by others, enjoying the company of their significant others, and having dynamic interactions with others. In contrast, with the occurrence of experiences of the beaugly and the ugly, individuals feel disconnected to others, for instance, by feeling disrespected. Further, feeling connected to the physical environment of the place of visit is emergent in the experiences of the picturesque and the ugbeaful. Conversely, with the occurrence of the beaugly and the ugly, the individuals feel disconnected to the physical environment, and they regret visiting the place.

8.2.2 Objective 2

The second objective of the study is to associate destination aesthetic qualities (inputs) with individuals' aesthetic experiences (process) -i.e., six distinct aesthetically pleasant, unpleasant, and borderline experiences. The result of multiple regression analysis of exploring influence of the

destination aesthetic qualities -i.e., Local Characteristics, Scope, Upkeep, Accord, Perceived Age, and Shape- on frequency of occurrence of all types of tourism aesthetic experiences showed that some aesthetic qualities are influential on the frequency of occurrence of certain tourism aesthetic experiences and not with others. Specifically, Local Characteristics is influential on the frequency of occurrence of the experiences related to the beautiful and the picturesque; Scope to the frequency of the picturesque; and Shape to that of the sublime. However, the frequency of occurrence of aesthetically pleasant experiences is not affected by any aesthetic qualities of Upkeep, Accord, and Perceived age.

The frequency of occurrence of neither borderline aesthetic experiences are affected by destination aesthetic qualities of interest in this study. This raises fundamental ontological questions such as if neither of the destination aesthetic qualities of interest affect aesthetically borderline experiences, then what are those properties of destinations that make people find it beautiful yet ugly or ugly yet attractive.

Moreover, the frequency of occurrence of the aesthetically unpleasant experiences are positively affected by the aesthetic qualities of Scope and negatively affected by Accord. However, the frequency of occurrence of these experiences is not affected by the presence or absence Local Characteristics, Upkeep, Perceived age, and Shape.

8.2.3 Objective 3

The third objective of the study is to understand differences and similarities in relation to how destination aesthetics is experienced by tourists and residents. The results of multiple regression analysis explored whether being a tourist or resident is influential in the frequency of occurrence

of tourism aesthetic experiences when encountering a place that is enriched or deprived of certain aesthetic qualities. So, regression analysis of the variable of belongingness to a tourist/ resident group on the frequency of occurrence of tourism aesthetic experiences showed some discrepancies between two groups. That is, when visiting a destination with certain aesthetic qualities, only the frequency of occurrence of the experience of the ugly is affected by being a tourist vs resident. So, the experience of the ugly occurs to tourists relatively more frequently. This finding showed that being a tourist and visiting the destination just for few days or being a resident and inhabiting in the destination for a long time does not influence the frequency of occurrence of aesthetically pleasant and borderline experiences.

There is a discrepancy between tourists and residents in terms of aesthetic experiences when exploring the interaction effect of belongingness to a group. Among all aesthetic experiences and all destination aesthetic qualities, the significant interaction effect was limited to the occurrence of the experience of the picturesque and aesthetic quality of Upkeep. Further, the result of interaction effect of belongingness to a group (tourist vs resident), when visiting a place with higher quality of Upkeep showed a destination that has a better quality of Upkeep tends to affect tourists' experience of the picturesque more frequently than that of residents. This means that when experiencing an aesthetically pleasant place that is worthy to be captured in a picture or a painting, tourists are more attentive to the aesthetic quality of Upkeep than residents. That is, if tourists find a place with higher quality in terms of being clean and well-maintained, the picturesque tends to occur to them more frequently than residents.

8.3 Significance of the study

The findings of the study are valuable both theoretically and practically. In this section, first, the major contributions of the study to knowledge and literature are discussed. Then, a discussion is presented on how the findings can contribute to practice in the industry, with a focus on the significance to destination practitioners and experiencers (i.e., tourists and residents).

8.3.1 Theoretical significance of the study

8.3.1.1 *Theoretical significance (Phase I)*

Theoretically, this interdisciplinary research, first, attempted to fill the theoretical vacuum in the knowledge of tourism aesthetic experience. This is done by drawing ideas from philosophy (the beautiful, the sublime, and the picturesque), psychology (mechanism of aesthetic experience), neuro-aesthetics, consumer research, and urban design. Then an attempt is made to empirically describe the identified types of tourism aesthetic experiences which contributed to expanding tourism aesthetic knowledge in terms of expanding awareness of the scholar of not yet noticed constituents of aesthetic experiences in tourism context.

This study aimed at fostering a more inclusive understanding of the nature of tourism aesthetic experiences. The results showed that these experiences are complex and diverse. Specifically, aesthetic experiences are not only bound to aesthetically pleasant occurrences, they are extended to aesthetically unpleasant experiences too. Further, until now, aesthetically borderline experiences i.e., the *beaugly* /bɔːli/ and the *ugbeaful* /ʌgbɪfʊl/) have been ignored by scholars and practitioners. Therefore, the results of this study challenged the conventional

understanding of aesthetics in tourism experience by shifting the conversation beyond to what it is believed and practiced conventionally. Specifically, introducing aesthetically borderline experiences will help scholars to expand their ontological worldview on unique types of aesthetic experiences. Also, taking the overlooked experiences of the ugly into account, it will help them to overcome the positive bias towards aesthetics in tourism and hospitality. Therefore, the study further challenges the academic ideals with regard to conventional understanding of beautiful and ugliness in tourism and hospitality.

More specifically, this study, as the pioneering attempt, contributed to initiating a new stream of research in tourism and hospitality regarding the developed typology of complex and diverse tourism aesthetic experiences. In doing so, it opened the dialog about different types of tourism aesthetic experiences and set the stage for further understanding these concepts. Subsequently, the results of this study will also help better understand and distinguish essentially distinct concepts of tourism aesthetic experiences and avoid associating these concepts to each other interchangeably. Thereby, it helps clarify the conceptual fallacy of aesthetics in tourism literature. Hence, conceptualizing the diversity and complexity of distinct tourism aesthetic experiences makes it clearer and more feasible to investigate aesthetics in tourism and hospitality. Therefore, the study contributed to create a richer and more adequate theory of tourism aesthetic experiences.

8.3.1.2 Theoretical significance (Phase II)

The results of exploration of the effect of destination aesthetic qualities on aesthetic experiences and tourists and residents as co-creators of such experiences revealed that some such qualities are

influential in the frequency of occurrence of certain aesthetic experiences and not the others. This study expands the knowledge by investigating which aesthetic dimensions contribute to creating certain tourism aesthetic experiences. The expanded knowledge challenges the conventional mind-set toward destination aesthetics. It implies that such occurrences of tourism aesthetic experience in a destination is more complex than previously expected. For example, this study challenged the conventional mind-set that as far as a destination includes aesthetic features of Locale characteristics, Scope, Upkeep, Accord, Perceived age, and Shape, it is likely to drive people to aesthetically experience it and find it as beautiful. The findings of this study showed that not only just one of these features (i.e., Locale characteristics) is influential in experiencing a place as beautiful, but also some of these features are influential in experiencing the place as ugly (i.e., Scope and Accord).

The analogy between aesthetic experiences of tourists vs residents facilitates a greater level of awareness about the host-guest similarities in the occurrence of tourism aesthetically pleasant and discrepancies in occurrence of aesthetically unpleasant experiences. The reason that the analogy is confined to occurrence of the aesthetically pleasant and unpleasant experiences can be explained based on the findings of the study. That is, our current understanding of aesthetic features is perhaps too limited to understand borderline experiences. The earlier-mentioned greater level of awareness helped to understand how similar are two groups of destination's consumers in consuming the destination aesthetically and also how their experiences have been triggered by similar aesthetic qualities, with the exception of occurrence of the picturesque encountering the aesthetic quality of the Upkeep. The obtained knowledge is an added information to the present literature stream. In that, contrary to what researchers expected, more frequent exposure to

destination aesthetic qualities will not cause devaluation of the aesthetics of the place. Besides, not just the tourists, but the residents can also experience the aesthetic features of the place as frequently as each other. Moreover, to experience the ugliness of the destination is more tolerable for residents than for tourists.

In all, the findings of phase (II) helped to understand more fundamental philosophical issues about how people respond to the world around them in terms of responding to aesthetic qualities in occurrence of different types of tourism aesthetic experiences in home vs. vacation environments.

8.3.1.3 Theoretical significance: Bridging Phase I to Phase II

The results of identifying the essence of tourism aesthetic experiences call attention to re-conceptualizing some phenomenon in tourism aesthetics knowledge that undermine the logic of what it is like to experience a place aesthetically -i.e., aesthetically pleasant, unpleasant, borderline. For instance, prior research showed age of people who co-exist in the destination contribute to making a place aesthetically pleasant (Kirillova & Lehto, 2015). Accordingly, age of people who co-exist in the destination together with “physical attribute of the place”, composites destination aesthetic quality of Perceived Age. Contrary to prior research, the results of the first phase showed that social connectedness do contribute more to create aesthetic experiences rather than “the age of other individuals observed at the destination”. Specifically, social connectedness is manifested in, for instance, other people’s behaviour toward the experiencer or the mood of travel parties. It is also revealed from data analysis of the second phase that the age of other individuals observed at the destination is not influential in the occurrence of any type of tourism aesthetic experiences.

Continuing from the above, linking the findings of two phases of study is insightful to re-conceptualize conventional inquiry in tourism aesthetics knowledge from “against which dimensions individuals judge a landscape as beautiful or ugly” (Kirillova & Lehto, 2015) to “against which dimensions individuals experience the atmosphere of a tourism destination as aesthetically pleasant, borderline, or unpleasant”. The former inquiry is limited to certain destination’s aesthetic features excluding many qualities that can be influential and the latter is extended to aesthetic atmosphere and vibes of tourism environment, including the sense of social connectedness. This re-conceptualisation is important because it will extend the knowledge based on more comprehensive understanding of aesthetics in tourism destination which will contribute to the stream of tourism and hospitality literature.

By elaborating the above mentioned argument, one can highlight that tourism aesthetic experiences are formed in the context of a destination’s environment and the atmosphere of that environment (Kirillova & Wassler, 2019b). What creates the tourism atmosphere does not only involve particular aesthetic qualities -i.e., Locale Characteristics, Upkeep, Scope, Accord, Perceived age, and Shape- but also other qualities of the atmosphere at the specific moment of happenstance of tourism aesthetic experiences. Thus, aesthetic aspects of tourism experiences can be expanded from physical and experiential qualities of the environment to more comprehensive qualities of the overall atmosphere. These include qualities that are congruent with people’s physical, social and psychological needs, in terms of feeling aesthetically pleased, displeased or something in between. Therefore, foregrounding the importance of comprehensive awareness about the aesthetic qualities of destination’s atmosphere helps to make a ground for a harmonious

understanding of diverse features that contribute to forming aesthetically pleasant, unpleasant and borderline experiences.

Considering the above and reflecting on the results of the study showed aesthetic borderline experience of the beauty happens in a place where it is conventionally attractive in appearance but is experienced as ugly. This can enhance knowledge by contributing to better understanding of the concept of “marketing myopia”. Indeed, Levitt (1960) identified this concept to be a short-sightedness in the strategic vision of marketers -i.e., defining their business based on the products instead of customers’ needs. Influenced by this perspective, the present study is an incipient inquiry into the conceptualization of “Aesthetic Myopia”. Precisely, to get engrossed in the aesthetically pleasing qualities of places at a destination may mislead the scholars and practitioners to take a myopic view and ignore the needs of experiencers in terms of aesthetics. Consequently, they will not realize the potentiality of displeasure which might be aroused by representing a destination as a purely beautiful place without noticing other influential factors in creating aesthetically pleasant experiences. The same short-sightedness happens when ugly places are devalued. It will diminish the aesthetic advantage of certain available resources.

8.3.2 Practical significance

This section outlines the practical significance of the study from three perspectives. It begins with outlining the practical significance of designing tourism aesthetic experiences. Next, it elaborates the significance of the study in relation to aesthetic place making in tourism destinations. The section ends with a discussion on the significance of the study in relation to marketing tourism destinations as aesthetically appealing.

8.3.2.1 Designing tourism aesthetic experiences

One of the implications of this study has to do with the practice of designing experience for either local or international tourists at tourism destinations. To detail, the findings of this study in relation to the identified constituents of tourism aesthetic experiences is insightful for any tourism practitioner responsible for designing experiences at tourism destinations. To elaborate this practical significance, we will exemplify how significant is the mentioned findings. This is insightful for tour operators as one example. Specifically, by being aware of the constituents of different types of tourism aesthetic experiences, tour operators can design the experiences of the beautiful, the sublime, the picturesque, and importantly the ugly.

To do so, tour operators and tour guides should work together effectively. Tour operators can design experiences by considering various constituents of the experiences while creating holiday packages and specially the proposed route of a journey in travel itineraries. If tour guides are aware of what works for the proposed route of journey and specific locations of visit then they will be able to ensure that touring itineraries will meet the specific requirements of the tourists in such a way that can set a ground for certain aesthetic experiences to take place and avoid happenstance of others.

Designing aesthetically pleasant experiences have been practiced in tourism industry, in particular, by highlighting the beauties of a destination. However, it has been practiced without being aware of the discrepancies of the nature of the beautiful, the sublime, and the picturesque. Nonetheless, being aware of discrepancies between the aesthetically pleasant experiences will give

a clear understanding of what a tour operator and tour guide should consider if they want to propose and then come up with an itinerary that can create aesthetically pleasant moments.

Moreover, designing the experience of the *ugbeaful* can make tourists go beyond their expectations and get pleased by the services provided by tour operators. For instance, organizing the sightseeing of a place where tourists will encounter an unexpected combination, such as combination of authenticity and modernity, or of naturalness and artificiality can set a ground for creating experience of the *ugbeaful*. The reason is that on such occasions tourists may feel curious to know the story behind the juxtaposition of contrasting structures. Also, tour guides are suggested to act as catalysts to entertain tourists by narrating authentic stories about the place and set the context for experience of the *ugbeaful* to occur. For example, a Greek cargo steamship has been beached in the Persian Gulf on the southwest coast of Kish Island, Iran, since 1966. The ship, as a human-made structure looked deteriorated and rundown since it was trapped for 56 years in the middle of the sea where no other human-made vessel is sailing by, except for some sea birds. Narrating a detailed story of the wrecked cargo ship, about what happened that it was abandoned and so on, may satisfy the curiosity of tourists.

In addition, other suggestions for tour operators for designing the experience of the *ugbeaful* is to organize a tour to visit local small stores selling traditional products side-by-side to modern shopping malls. Another suggestion is to organize a coffee break for them, stopping by a café located in a corner of a historical square which looks historical from the outside, built with modern interior design.

Apart from the above, based on the findings of the study, in designing tourism aesthetic experiences, it is not just the appearance of the environment that should be considered, rather, other constituents related to a sense of connectedness/disconnectedness to physical environment of the place and also to other people should be considered. Regarding the constituent of a sense of connectedness, in occurrence of the experiences of the beautiful, the sublime, the picturesque, and the ugly, this study suggested practitioners to design aesthetic experiences in a way that make people feel more connected to a place and other people. For example, showcasing some specific mutual interests or some similarities between the target tourist and the local people will develop a sense of connectedness. As another example, presenting artworks or urban art, originating from the destination, which gain fame within the community of target tourists, can also serve this purpose. Also, this suggestion can be extended to everyday life usage of some objects, for instance a Russian tourist visiting Iran may find some commonalities to realize that still local people in the destination use Samovar. More specifically Samovar is a particular metal container originating in Russia traditionally used to boil water. These commonalities may help tourists to feel connected to local people and, at the same time, may help residents to feel connected to tourists. Besides, it not only sets the ground for forming tourism aesthetically pleasant experiences but also mitigates the possible tourist-host antagonism in its own way.

One way to foster a sense of connectedness is through social media content, demonstrating how valuable people's positive attitude is towards tourists, in creating aesthetically pleasant experiences. Reflecting on data from phase one of the study, one example of the above-mentioned content creation might be a video demonstrating how a genuine smile of a chef, ferry captain, tennis shopkeeper, small stores shopkeeper, and so on, can be meaningful to tourists and can make

them happy. As this example shows, the context of those videos need not necessarily be outstanding tourism attractions. Despite, we suggest using certain potentialities of the destination that local people are proud of and enjoy showing them to other people in the world. Practicing this is valuable not only to arouse aesthetically pleasant emotions but also to mitigate the antagonism between tourist and residents in certain ways.

Further, the findings of this study in relation to the identified constituents of tourism aesthetic experiences provide important insights into designing online experiences especially for those TV or social media streamers and sponsors of Travel Live Streaming channels. More specifically, upon the COVID-19 outbreak, Travel Live Streaming got more popular through social media platforms like Facebook Live, YouTube Live, and TikTok. The streamers document travel experiences in real time, so, being aware of constituents of tourism aesthetic experiences will give them some ideas. For example, like where to go and locate streaming devices to make online consumers feel they are small and insignificant in a vast or grand environment. This will make them feel like the experience of the sublime. Also, the results of this study are insightful for media streamers to determine what types of tourism aesthetic experiences are more suitable for streaming than others. For example, streaming places that have the potential to create experiences of the picturesque are more suitable since with this, people feel more immersed in the environment. Subsequently, the aesthetic emotions will be evoked, and it will enhance the customers' online experience more effectively.

Finally, the findings of this study in relation to the identified constituents of the experience of the ugly also provide important insights into designing those experiences in order to represent the authentic side on the destination. To elaborate, the desire to experience authentic

representation of a destination is widespread among tourists in terms of have a strong desire to enjoy real aspects of the destination. Likewise, it is valuable to some residents in terms of making people discover the real side of the destination as opposed to a glamorous postcard representation. So, in many places some local people try to offer authentic representation of the place where they live by organizing some free tours. Having a better understanding of the constituents of the experience of the ugly can help them to better organize those tours and better achieve the earlier mentioned goal.

8.3.2.2 Aesthetic place making in tourism destination

Another practical significance of the findings from this study is to do with concerns and considerations about practice of aesthetic placemaking at a tourism destination. Placemaking at tourism destinations by definition means planning, designing, and maintaining destination sites (Lew, 2017). So here we elaborate what it means to organizations and practitioners who are responsible for planning, designing, and maintaining places of cities, in general, and sites of tourism destinations, in particular. For example, urban designers (who create, adapt or review plans for urban spaces), and visitor attraction managers (who manage all aspects of visitor attractions) may find the results of this study insightful.

Taking into consideration the fact that placemaking from perspective of designing a place, this study provides insights into how to design and maintain destination sites in ways that are aesthetically pleasant in the views of destination's consumers. Creating aesthetic experiences involves understanding the influence of certain aesthetic qualities on the place. For example, for

some people, beautiful and the picturesque tends to occur less frequently when a place, gets more crowded, louder, more sophisticated and more confusing, whereas some individuals perceive this kind of environment tolerable. In addition, the results showed that with the experience of the beautiful and the picturesque, individuals are unconcerned about the aesthetic quality of the degree of symmetry of visual cues (asymmetric vs symmetric) and the shape of visual cues (rugged vs smooth). However, in both scenarios such places will not necessarily create the experience of the ugly. Therefore, it can help placemaking practitioners design the places with the mindset that lack of beauty will not necessarily create experience of the ugly.

Going beyond conventional understanding of making beautiful places and obtaining the above-mentioned mindset will help them to practice optimal use of resources. This study warns practitioners to be mindful of consuming available resources by avoiding over-beautification of places and at the same time recognize the value of ugly yet attractive places. The experience of the beautiful can be formed in over-beautified places and experience of the ugly-beautiful can be formed in certain not conventionally attractive environments. So, this study suggests optimizing the usage of those available resources that have the potential to provide the experiences of the ugly-beautiful. For example, based on the findings, the distinguished constituent of the main differentiation of the experience of the ugly-beautiful across other tourism aesthetic experiences is the juxtaposition of contrasting structures which make experiencers attentive to discover the story behind the side-by-sidedness of that contrasting setting. So, this finding suggests that applying this kind of mindset in repurposing industrial buildings, adaptively reusing old places, and renewing site specific projects while trying to highlight the contrast between past and present can end in creating an outset for the place to be experienced as the ugly-beautiful.

Also, this study warns urban development practitioners to avoid being unfair with aesthetically prioritizing certain districts. This study suggests them, apart from benefiting from the premium of urban beauty, sublimity, and picturesqueness try to benefit from premium of ugliness as well. Practicing so, they will apply social justice by avoiding unjust set of arrangements. The unjust set of arrangements will mainly favor the affluent groups of people and make other groups of the society vulnerable in certain ways. More specifically, concentrating on the beautification of some specific neighbourhoods will cost huge amounts of city development budget and will make other neighbourhoods being ignored. Consequently, as certain districts will be more pleasant to live, the demand for living in those areas will increase and subsequently the price of living there will also increase, specifically the land value and housing price. Thereby, local authentic lifestyle, for example, the way people in the neighbourhood communicate in local public areas or local stores, will gradually change and sometimes disappear in the process of gentrification and resurgence of the district.

Therefore, this study suggests that first, try to allocate city development budgets fairly to different neighborhoods in a city even to those that are not conventionally beautiful yet has the potential to be perceived as attractive. Second, in the well-developed neighborhoods do not consider old but authentic places as an eyesore and try to make best of it by highlighting the story behind those places and by inventing plans to narrate that story to the environment consumers. For example, by creating some videos elaborating how everyday life of people in that specific neighborhood looked like and make the video accessible to the environment consumers, for instance, through QR code.

8.3.2.3 *Marketing destinations aesthetically*

Another practical significance of findings of this study is regarding communication and marketing of tourism destination. Establishing differences among six distinct types of tourism aesthetic experiences and identifying constituents of each type of tourism aesthetic experiences, this study can inform destination marketing managers in devising strategies for reinforcing tourists' aesthetically pleasant experiences and minimizing aesthetically unpleasant experiences.

Specifically, understanding the essence and constituents of aesthetically pleasant experiences and the associations of the experiences to destinations' aesthetic qualities is insightful and informative for destination marketers in managing marketing content-creation specially in the digital age. Creating and broadcasting thoughtful and innovative content in the form of a video, music, writing and photography can depict, visualize, and showcase the experiences that will be created in the destination upon visiting the place. For example, to promote a destination as a picturesque place, marketers can manage creating content focusing on some specific locations that make audience feel like looking at a painting as an onlooker, feeling fascinated, pleased, and relaxed, feeling physical comfort, feeling connected to people and disconnected from physical environment of the place. Moreover, the location is recommended to obtain some aesthetic qualities. For instance, the location is recommended to be less crowded, less loud, less sophisticated and less confusing. Also, it is recommended to obtain more novelty, uniqueness, diversity, and abundance of visual and auditory cues.

Additionally, for devising marketing strategies, this study suggests destination marketing managers to use social media and online platforms as effective tools to begin a movement toward

celebrating aesthetically underrated places, i.e., unconventional attractiveness in tourism destinations. This can inspire potential customers, specially, the young generations, to get excited to visit the place to go with the social media trends. Travel inspiration is conceptualized as a motivational state that makes a potential tourist to obtain and realize new travel ideas (Dai et al., 2022). So, we suggest practitioners to promote those places in a creative way avoiding them to be a cliché. Thus, it can grab the attention of potential customers more than usual. For example, considering constituents of experience of the uglybeaful, this study suggested to start to promote some unique ugly yet beautiful places that have the potential to be turned into Instagrammable spots in a destination.

In this regard, we propose practitioners to run local campaigns to motivate local people to generate content, for example, through organizing TikTok Challenge Competitions and to award prizes (e.g., two nights staycation). The winners can be chosen among the most-viewed eligible videos. So, the user-generated content provides massive potential inspiring sources (Dai et al., 2022) for both tourists and residents to realize that the uglybeaful place is a unique travel idea. Tourists may find the created content more real because it is not produced commercially since local people have created it. As an illustration of an approach to creating experience of the uglybeaful through the dialogue between new and old and make it popular through online platforms, one can exemplify with the Monster Buildings (Yik Cheong Buildings) in Hong Kong. That is an old industrial and residential complex in side-by-sidedness of modern shiny skyscrapers. This turned to be an ideal Instagrammable spot to capture a frame which tells the story of Hong Kong's urban density in the context of juxtaposition of old and new. The place was less known until its photos

have been shared on social media where more people can see and realize that such ugly yet attractive places exist in the destination.

Based on the finding of the study, when expectations of individuals clash with reality, the experience of the beauty may occur. This finding warns destination marketing managers on the risk of violation of the expectations that may be made through online platforms. For example, unrealistic or over-beautified online representations of the destination may provoke negative consequences. More in detail, exaggerating the beauties of the destination and over-emphasizing perfect representations of a destination is like to intentionally hide some part of the reality of the destination. This will end to advertisement misconduct because on the one hand it builds high expectations which is not always possible to fulfil, on the other hand, it makes the consumer sceptical toward the trustworthiness of the destination practitioners, once they visit the destinations because encountering those representations that have been hidden is inevitable.

8.4 Limitation of the study

This thesis research is not free of limitations. Considering the first phase of the study, subjective bias is typical in qualitative research. Specifically, bracketing is a critical aspect of the phenomenological methodology. It implies that the researcher must free oneself from any biases resulting from personal history and preferences. In this way, the researcher, in data collection and data analysis, tried to suspend all typically made assumptions about the natural attitude. However, Giorgi (2009) acknowledged that no one could execute a complete reduction. Therefore, in this research it is not claimed that the complete reduction is possible to be executed

another limitation relates to lack of comprehensive scale that represents destination's aesthetic qualities, namely Multidimensional Destination Aesthetic Qualities (Kirillova & Lehto, 2015). First, the scale has been developed in a research study where the conceptualization was problematic. In that the conceptualization has been narrowed down to the aesthetic ideal of the picturesque, however the wording of the beautiful has been interchangeably used. Second, a related issue is that the scale may have excluded other potential dimensions of aesthetic experiences. Based on the results of the study, insufficiency of the current scale is obvious in a greater amount of unexplainable variation when estimating the relationships between tourist aesthetic experiences and destination aesthetic qualities. Precisely, the destination aesthetic qualities included in the scale only account for limited portion of frequency of occurrences of tourism aesthetic experiences. This indicates the presence of other factors (not considered by the current study) that could explain the association between tourism aesthetic experiences and destination's aesthetic qualities more comprehensively. This scale, however, was used in the study because it is the only available scale developed and validated in tourism context.

Other limitation is related to sampling technique. The convenience sampling for Phase II can be critiqued as lacking representativeness and generalizability. Although the study recruited reasonable number of participants, the data were collected from only residents and domestic tourists of Kish, Iran. Nevertheless, experiences can be shaped by different nationalities and cultural backgrounds. But the reason for using this technique is because convenience sampling is affordable, efficient, and simple to implement. However, results can still be transferable to similar contexts.

Besides, another limitation is that we studied two different destinations for Phase I and II due to COVID-19 restrictions and budget limitation. Although it was not planned to do so, the first Phase of the study was based on Hong Kong and the second phase was based on Kish, Iran. In Phase I, the essence of tourism aesthetic experiences was extracted from narratives of tourists experiencing Hong Kong with its specific aesthetic qualities. It would have been better to explore the association of those specific aesthetic qualities with frequency of occurrence of aesthetic experiences. Therefore, it would be better to conduct both phases in the same destination to avoid any potential bias.

Finally, there is a limitation on the generalization of the findings. The study employed a sample as large as 645 respondents, however the data were collected from only Kish, Iran. However, experiences can be shaped by different ethnic groups and cultural backgrounds. Therefore, testing this model using samples of diverse tourists (with different cultural backgrounds) will provide highly precise conclusions and enhance generalizability

8.5 Suggestions for future study

This study has revealed a number of viable opportunities for future research by proposing some research questions. First, “Against which dimensions do individuals experience the atmosphere of a tourism destination as aesthetically pleasant, borderline, or unpleasant?”. In other words, what are those features in a destination that trigger formation of each distinct type of tourism aesthetic experiences. More in detail, the findings of this study showed the distinctions among different types of tourism aesthetic experiences. However, the features of different environments and the

atmosphere and vibes of those environments that create each distinct type of tourism aesthetic experience will be worthwhile to explore in future research. Doing so, it will be insightful to consider Charles Sanders Peirce approach to triad of the relations between object (firstness), representation (secondness), and interpretation (thirdness) to better investigate the features of an environment that represent pleasant qualities which may lead to aesthetically pleasant, unpleasant, or borderline interpretation of those features.

Second, “How can we minimize the occurrence of experience of the beautiful in the places that have the potential to create those experiences?” and “How can we stop or at least mitigate the occurrence of aesthetically unpleasant experience of the ugly in the places that happenstance of such experience is intrinsic?” A critical look at the earlier mentioned research questions is one area of future research that can be explored through improving destination image, tourist satisfaction, and intention of revisit.

Third, “What is the association between each type of tourism aesthetic experiences and aesthetic judgment of the destination?”. Aesthetic judgment, by definition, is a feeling-based judgment (i.e., feeling of pleasure or displeasure) according to which an individual may find an object or an environment as beautiful or ugly. The current literature showed that when aesthetic qualities of a destination (input) are experienced, these qualities will be experientially processed (process) and then will be attributed to aesthetic judgment (output). Therefore, this study introduced different types of tourism aesthetic experiences (process) and explored the association between frequency of occurrence of the experiences and destination aesthetic qualities (input). Thus, future research efforts can extend this study to exploring the association between process and output.

Fourth, “Which tourism aesthetic experience is experienced more pleasantly and which one less pleasantly?” Precisely, it is not known which type of aesthetically pleasant experiences of the beautiful, the sublime, and the picturesque is experienced with highest positive valence of the feeling of pleasure and which one stands in the second and third place. Also, it is not clear whether ugly is experienced more pleasantly than any other aesthetically pleasant experiences or not. Moreover, it is unknown that whether the feeling of aesthetic displeasure in occurrence of the beautiful is stronger than the ugly or not. Therefore, future research can address these research gaps.

Fifth, future research is needed to understand “How can we put tourists and residents at the centre of designing a destination’s environment which can create aesthetically pleasant experiences?” It is obvious that stakeholders’ participation in decision making is of high importance. Specifically, participation of tourists and residents for the sake of sharing a common understanding and involvement in the decision-making process will help to design destination’s environment optimally. Therefore, additional research is recommended to address the above-mentioned question.

Sixth, an interesting research question is “Do tourist’s motivations to travel influence the capacity and scope of aesthetic experiences?”. Tourist’s motivation may form some expectations prior to actual visit of a destination (Gnoth, 1997). Moreover, regarding the main differentiation between two experiences of the beautiful and the ugly, the role of aesthetic expectations is noticeable in the formation of the aesthetically borderline experiences. In that, not meeting the aesthetic expectations will form the experience of the ugly and exceeding aesthetic expectations will form the experience of the beautiful. Therefore, the follow-up question to the

earlier mentioned research question might be “Do aesthetic expectations mediate the relationship between tourist’s motivation and occurrence of aesthetically borderline experiences?”

Finally, this thesis did not consider the experiences of tourists with impaired vision or hearing problems, which are central to experiencing destination aesthetics. Thus, future research is invited to investigate aesthetic experiences of such tourists. Such studies can extend our understanding of other important channels of experiencing aesthetics of an environment.

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10 Appendix

10.1 Appendix I: Invitation Letter

Tourism Survey Invitation

Dear Guest,

You are invited to take part in:

Research title: “Aesthetic experiences in tourism”

Conducted by: School of Hotel and Tourism Management, the Hong Kong Polytechnic University

You will help us: To supply insights into how to design and maintain tourism sites in ways that are visually pleasant and attractive to both local communities and tourists.

“What do I receive as compensation?”

HK\$500 (appx. US\$64) gift voucher for Green Restaurant (Hotel ICON, G/F).

“Do I qualify?” Yes, if you:

are in Hong Kong for the first time

are planning to spend a full day in Hong Kong sightseeing.

can speak English.

“What do I need to do?”

Spend a full day in Hong Kong sightseeing.

Take photos and videos using your own smartphone/ camera or the hotel’s Handy.

Participate in the interview (40-55 min) in the evening or the next morning.

Note:

Time and location for the interview will be arranged to accommodate your schedule.

Only one person from your travel party can participate.

All information related to you will remain confidential.

“Whom do I contact?” If you are interested, please scan the QR code or contact:



Miss Hakimeh NASIRI, PhD researcher	Call/SMS/WhatsApp: (852)6556- WeChat:	(852) 3400- 2324	hakimeh.nasiri@
---	---	---------------------	-----------------

Dr. Ksenia KIRILLOVA, Assistant Professor	Call/SMS/WhatsApp: (852)9616- WeChat:	(852) 3400- 2176	ksenia.kirillova@
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We hope you enjoy your stay in Hong Kong.

10.2 Appendix II: A Text Message to Participants

Is it your first time in Hong Kong?

Please take a look at the following text:

The required tasks:

1. Spend a full day in Hong Kong sightseeing.
2. Take photos and videos using your own smartphone/ camera.

(It is recommended to share some of your photos, videos with me)

3. Participate in the interview in the evening or the next morning.

Note: According to our research principals just one person out of a travel party can participate. (the reason is that those who travel together have similar experiences and we need diversity of experiences, tastes and attitudes)

Please keep in mind that we will talk about your following experiences:

1. **Beautiful:** Attractive, Pleasant, Joyful, Delightful, Truthful. (some typical but not unique examples: Architecturally sophisticated building, Scenic vista)
2. **Sublime:** Awe-inspiring, Astonishing, Intense emotions, bewilderment. (some typical but not unique examples: Skyscraper, Roaring waterfall)
3. **Picturesque:** Postcard scene. (some typical but not unique examples: Skyline, Mountain view)

4. Ugly
5. Ugly yet beautiful
6. Beautiful yet ugly

A very important note:

We need your authentic ideas so maybe you have some unique attitude that something is beautiful or ugly. So please think in your own way and forget about all generally accepted ideas about beauty.

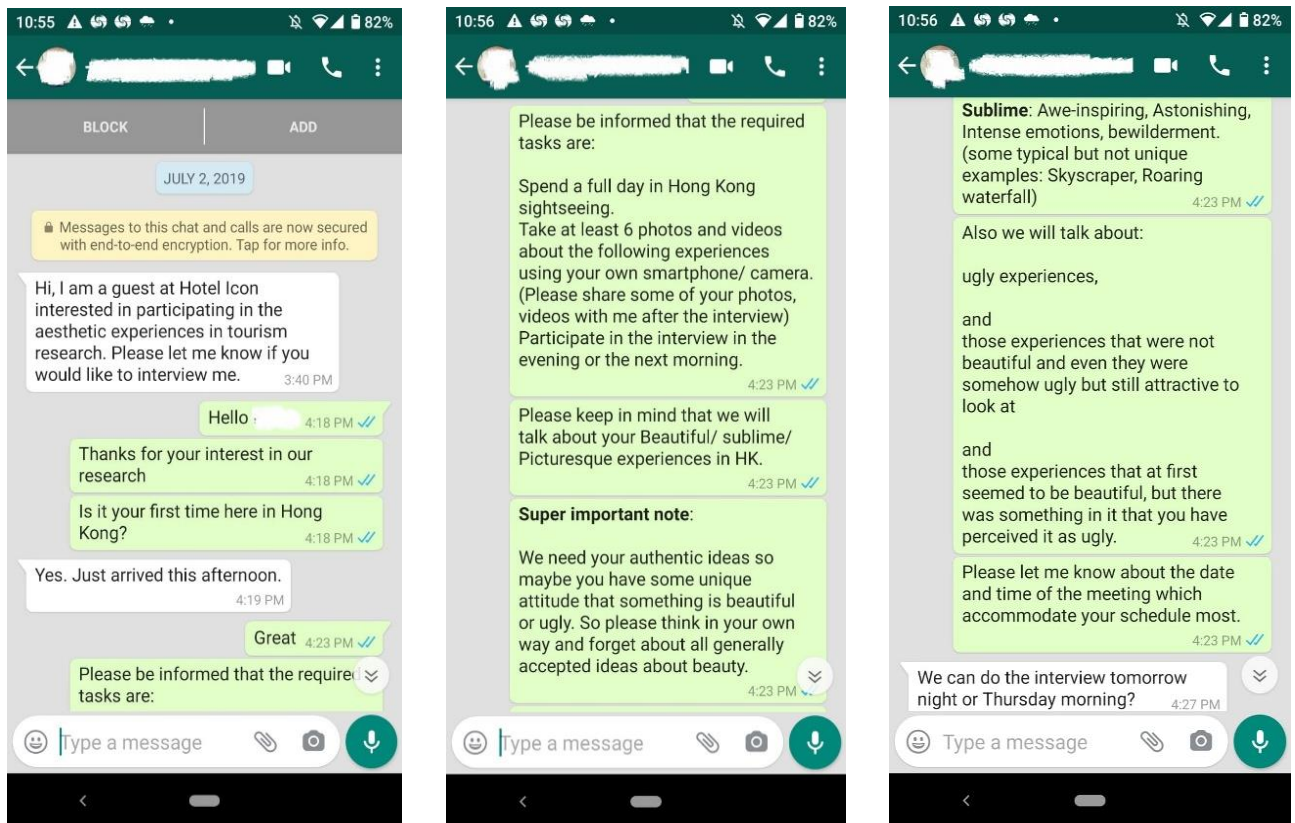


Figure 10-1 Texts to participants (one example)

10.3 Appendix III: Consent Form

CONSENT TO PARTICIPATE IN RESEARCH

Aesthetic Experiences in Tourism: Tourists, Residents, and Destination Aesthetic Features

I _____ hereby consent to participate in the captioned research conducted by Dr. Ksenia Kirillova and Hakimeh Nasiri.

I understand that information obtained from this research may be used in future research and published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the attached information sheet has been fully explained. I understand the benefit and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without penalty of any kind.

Name of participant

Name of researcher

Signature of participant

Signature of participant

Date

Date

10.4 Appendix IV: Data Collection Price Quotation

The following price quotation shows collecting data for example from Japan would cost 4 USD and 17 USD per survey, from residents and tourists respectively.

[EXT] Request: Asking for quotation



[REDACTED].com >

👍 ↩️ ⏪ ⏩ ...

To: NASIRI, hakimeh [Student]

Tue 12/15/2020 14:27

Here are the cost plans, in USD.

Option 1: destination Japan	N=	Unit cost (USD)	Total Cost (USD)
Sample costs			
Japan residents sample	500	4.00	2,000.00
Those who traveled to Japan from Jun'19 - Dec'20 sample			
* - from China, Hong Kong or Taiwan	500	17.00	8,500.00
Project management	4	150.00	600.00
Total			11,100.00

*Surveys should be provided in Japanese, Traditional Chinese and Simplified Chinese

Option 2: destination UK	N=	Unit cost (USD)	Total Cost (USD)
Sample costs			
UK residents sample	500	3.40	1,700.00
Those who traveled to UK from Jun'19 - Dec'20 sample			
* - from France, Germany or Spain	500	18.00	9,000.00
Project management	4	150.00	600.00
Total			11,300.00

*Surveys should be provided in English, French, German and Spanish

Figure 10-2 Data collection price quotation (one example)

10.5 Appendix V: Interview Protocol

1. Tell me about the most sublime (beautiful/ picturesque/ ugly/ beautiful yet ugly, ugly yet beautiful) object/ event/ attraction/ scene / site you have visited in Hong Kong
2. What time of the day you have been there?
3. Tell me about the reasons that lead you to think this attraction is sublime/ beautiful/ picturesque/ ugly/ beautiful yet ugly, ugly yet beautiful?
4. Could you please describe as detailed as possible that most ugly/ sublime/ beautiful/ picturesque/ beautiful yet ugly, ugly yet beautiful experience?

Experience components		Questions (at the moment)
Senses	Sight	Could you please tell me more about what you saw/ observed?
	Hearing	Could you please describe what you have heard?
	Taste	Could you please describe your experience in words of taste? If you want to associate a taste to this sublime experience, what kind of taste will you associate to it?
	Smell	How did you perceive the environment in terms of smell?
	Touch	How was the weather that day? How did the weather make you feel? Was that comfortable or not comfortable?
Cognition		Tell me more about what you were thinking about at the moment. Tell me Why did you think so?
Emotion		What were you feeling at the moment?
Relational Component of Experience		With whom did you go to this sightseeing. What was it like to be with your mom/...? Whom did you see around? Describe what was your opinion about yourself at that day, at the moment? What was your relationship with other people around you?

5. Please tell me about any interesting thing that you think is related to our research project.
6. Do you have anything to add? / Is there anything that I didn't ask you?

10.6 Appendix VI: Survey

10.6.1 Appendix VI-i: Survey in English language

10.6.1.1 Screening questions:

Participants	Screening Questions
Tourists	Are you 18 years old or above? <input type="radio"/> Yes <input type="radio"/> No Are you going to leave Kish today or tomorrow? <input type="radio"/> Yes <input type="radio"/> No
Residents	Are you 18 years old or above? <input type="radio"/> Yes <input type="radio"/> No Have you been residing in Kish for more than one year? <input type="radio"/> Yes <input type="radio"/> No Annually, do you spend your predominant amount of time in Kish? <input type="radio"/> Yes <input type="radio"/> No

10.6.1.2 Cover letter

Hello everyone!

This is Hakimeh. I am a PhD student in tourism management at Hong Kong PolyU. I am working under the supervision of Dr Ksenia Kirillova. We are interested in your experience of visiting Kish Island. Your opinions are valuable for us and we will account for your voices about what you have experienced in Kish by presenting the results of this study in international conferences. The findings will be also helpful to manage tourist destinations in a way that is pleasant to tourists and locals. So please feel free to share your genuine opinions with us.

The survey will take approximately 30 minutes to complete. The questions are related to visual features of beautiful and not beautiful places in Kish that you had different types of experiences. In this research we often refer to “other people”. Please note that we mean either your travel party(s), service provider(s), local people, or other tourist(s).

Also, the survey is anonymous and all data will only be reported in an aggregated form. The project has been approved by the Human Subjects Ethics Sub-committee (HSESC) of The Hong Kong Polytechnic University (HSESC Reference Number: HSEARS20161016004-01). If you need assistance or have questions while taking this survey, please text me at WhatsApp +8526556 .

You will receive a gift soon after the quality of your answers will be examined. Some particular questions of the survey are designed to distinguish whether the survey is answered carefully and with full attention or not.

Thank you for taking this survey.

Hakimeh Nasiri
Phd Candidate
School of Hotel and Tourism Management
17 Science Museum Rd.
TST East, Kowloon, Hong Kong
E-mail: hakimeh.nasiri@
Phone: (+852)3400-2326

Dr Ksenia Kirillova
Associate Professor of Marketing
Paul Bocuse Institute
Château du Vivier - 1A Chemin de Calabert
69130 Ecully, France
E-mail: ksenia.kirillova@
Phone: +33472180220

10.6.1.3 Part 1

In this section, we will present you with six types of experiences that you may have encountered while exploring Kish. We are interested in frequency and the places where you saw some visual features that made you experience these six feelings.

Read the following description and try to remember a place in Kish that you had similar experience in recent days.

10.6.1.3.1 1. Experience No. 1

“Visiting an ugly place/ thing, you feel disgust, shocked, confused and baffled. At that moment, your mind and body become uncomfortable. You feel overwhelmed with anxiety, disappointment, and annoyance. You feel disrespected and you cannot have affinity with the place and people at all. At the same time, you feel sorry for other people who have to stay in such a place, and you would like to leave that place.”

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 1?

Never Very Rarely Rarely Occasionally Often Frequently Always
☐ ☐ ☐ ☐ ☐ ☐ ☐

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

More specifically, there are two opposite words specified by number 1 and 7, respectively (e.g., not crowded vs. crowded). There is a range of numbers between these two words. You need to mark only one number based on the intensity of the specific feature under the question.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see

Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced
I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth
Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

10.6.1.3.2 2. Experience No. 2

“You visit a place/thing that is conventionally ugly, but it looks attractive and appealing to you. You feel what you are experiencing is interesting, cool, simple and real, and at the same time strange. You are confused by the experience and feel pleasantly surprised. Because you see a combination of authenticity and modernity, of naturalness and artificiality. At that moment you feel curios and impressed. Also, you feel amused and interested. However, the experience in terms of the sensation, occasionally, may make you feel a little uncomfortable. Although you feel connected to the other people who are around you but you do not feel comfortable physically.”

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 2?

Never Very Rarely Rarely Occasionally Often Frequently Always
☐ ☐ ☐ ☐ ☐ ☐ ☐

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see

Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced
I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth
Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

10.6.1.3.3 3 Experience No. 3

“You visit a place/ thing that is conventionally considered to be beautiful, but you will find it unattractive. It will be like a clash of expectations. You feel it is not pleasant and wonderful. You are not impressed. You feel displeased, disappointed, anxious and somehow annoyed. Your body does not feel comfortable, and you cannot connect yourself to the environment nor to the other people. Finally, you will regret visiting this place.”

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 3?

Never ☐
 Very Rarely ☐
 Rarely ☐
 Occasionally ☐
 Often ☐
 Frequently ☐
 Always ☐

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see
Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced
I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth
Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

10.6.1.3.4 4 Experience No. 4

“You visit a beautiful place/ thing. You feel you are lucky that you have the chance to enjoy and acknowledge the appealing moment of experiencing the beauty. You feel thankful, fascinated,

happy, and very pleased. Your body is at ease. You also feel other people care about you and pay attention to you.

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 4?

Never Very Rarely Rarely Occasionally Often Frequently Always
☐ ☐ ☐ ☐ ☐ ☐ ☐

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see
Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced
I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth

Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

10.6.1.3.5 5 Experience No. 5

“Visiting a magnificent or an extensive environment, you feel small and insignificant. It makes you feel shocked and powerless, but your body feels comfortable. On the other hand, you are amazed, happy and excited. Also, you feel pleased and content of what you are experiencing at that moment. Moreover, you may have a pleasant interaction and communication with the other people, at the moment.”

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 5?

Never Very Rarely Rarely Occasionally Often Frequently Always
☐ ☐ ☐ ☐ ☐ ☐ ☐

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see
Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced

I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth
Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

10.6.1.3.6 6 Experience No. 6

“You visit a place where looks like a postcard/ painting. You feel fascinated and very interested. You feel pleased and relaxed. In addition, your body feel comfortable. You feel connected to people who are around you and you can relate yourself to them. Also, you feel detached from everyday life.”

First: During recent days that you have been traveling in Kish, how often have you saw a place/ thing that made you feel like the experience No. 6?

Never Very Rarely Rarely Occasionally Often Frequently Always
i i i i i i

Second: Write the name of one of the places that you had such an experience.

.....

What was the visual features of that place that made you feel like that?

.....

Third: Please think about the visual features of the place you mentioned above. Rate the features of the place on a scale of 1 to 7.

I would say that the place was:	not crowded	1	2	3	4	5	6	7	crowded
I would say that the place had:	nothing to see	1	2	3	4	5	6	7	lots of things to see
Overall, I would describe the place as:	tightly-spaced	1	2	3	4	5	6	7	open-spaced
I would say that the place looked:	historic	1	2	3	4	5	6	7	modern
I would describe the people I saw at the place as:	old	1	2	3	4	5	6	7	young
Overall, I would say that the place was:	run-down	1	2	3	4	5	6	7	well-kept
Overall, I think the place was:	dirty	1	2	3	4	5	6	7	clean
I would describe the sounds at the place as	peaceful	1	2	3	4	5	6	7	lively
The sounds at the place were:	nature-made	1	2	3	4	5	6	7	man-made
I think the place was:	quiet	1	2	3	4	5	6	7	loud
I would say that the attractions at the place reflected:	presence of nature	1	2	3	4	5	6	7	presence of people
I would describe the place as:	artificial	1	2	3	4	5	6	7	authentic
Things I saw at this place seemed:	unbalanced	1	2	3	4	5	6	7	balanced
I would say that the features of the place were:	all alike	1	2	3	4	5	6	7	diverse
I would say that the place was:	simplistic	1	2	3	4	5	6	7	sophisticated
Overall, I would say that the place looked:	rugged	1	2	3	4	5	6	7	smooth
Overall, I would say that the physical features of the place looked:	asymmetric	1	2	3	4	5	6	7	symmetric
I would say that the place was:	ordinary	1	2	3	4	5	6	7	unique

Well done! You have answered the majority of the questions. A few more questions to go.

10.6.1.4 Part 2: About your interests:

Please read each sentence and mark which of the seven categories best describes you?

	Strongly Disagree	Disagree	More or less disagree	Undecided	More or less agree	Agree	Strongly Agree
Owning products that have superior designs makes me feel good about myself.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I enjoy seeing displays of products that have superior designs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A product's design is a source of pleasure for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Beautiful product designs make our world a better place to live.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Being able to see subtle differences in product designs is one skill that I have developed over time.							
I see things in a product's design that other people tend to pass over.							
I have the ability to imagine how a product will fit in with designs of other things I already own.							
I have a pretty good idea of what makes one product look better than its competitors.							
Sometimes the way a product looks seems to reach out and grab me.							
If a product's design really "speaks" to me, I feel that I must buy it.							
When I see a product that has a really great design, I feel a strong urge to buy it.							

10.6.1.5 Part 3 A few more questions:

tourists	<p>How long have you stayed in Kish? days</p> <p>Have you visited Kish before? <input type="radio"/> Yes <input type="radio"/> No</p> <p>What is your purpose of trip to Kish?</p> <p>Leisure</p> <p>Business</p> <p>Visiting Friends and Family</p> <p>Other (Please specify)</p> <p>Which city do you come from?</p>
residents	How long have you stayed in Kish? days

10.6.1.6 And the last part

Please tell us a little bit more about yourself.

What is your age? 18-24 25-34 35-44 45-54 55-64 Over 65	What is your gender? Female Male	What is the highest degree or level of schooling you have completed? Less than a high school diploma High school degree or equivalent Bachelor's degree Master's degree Doctorate Other (please specify):
---	--	--

Thank you so much for your time!

10.6.2 Appendix VI-ii: Survey in Persian language

10.6.2.1 بخش اول

10.6.2.1.1 تجربه شماره یک

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در کجاها اتفاقی شبیه تجربه شماره ۱ برایتان پیش آمده است.

تجربه‌ی شماره ۱: یک مکان یا یک چیز زشت می‌بینید. احساس بدی به شما دست می‌دهد مثل اضطراب، ناامیدی و دلزدگی. در آن لحظه‌ی حال بهم زن شما شوکه و گیج می‌شوید. ذهن و جسمتان ناآرام می‌شود. ممکن است حس کنید به شما بی‌احترامی شده و نمی‌توانید با محیط و مردم ارتباط برقرار کنید. در عین حال برای مردمی که مجبورند در چنین جایی باشند دلتان می‌سوزد و دوست دارید آنجا را ترک کنید.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلا	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۱ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آنجا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیکتر به نظر شماست را انتخاب کنید.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلباز	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه

از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف
از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند.	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

تجربه شماره دو 10.6.2.1.2

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در کجاها اتفاقی شبیه تجربه شماره ۲ برایتان پیش آمده است.

تجربه‌ی شماره ۲: با ذوق برای بازدید از یک مکان می‌روید. شنیده بودید که جای قشنگی است، اما با دیدن آن‌جا توی ذوقتان می‌خورد. حس می‌کنید که آنقدرها هم که انتظار داشتید جای خاص و جذابی نیست. از آن‌جا خوشتان نمی‌آید. حس خوبی ندارید، مثلاً دلسرد، آزرده یا مضطرب شده‌اید. بدنتان در آسایش نیست. حس می‌کنید اینجا جای شما نیست چون نه محیطش برایتان جذاب است و نه شباهت زیادی بین علایق خودتان و افرادی که آن‌جا هستند وجود دارد. در نهایت از بازدید از این مکان احساس پشیمانی می‌کنید.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلا	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۲ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آن‌جا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیکتر به نظر شماست را انتخاب کنید.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلپذیر	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه

از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف
از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند.	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

تجربه شماره سه 10.6.2.1.3

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در کجاها اتفاقی شبیه تجربه شماره ۳ برایتان پیش آمده است.

تجربه‌ی شماره ۳: به جایی می‌روید که دو چیز مخالف هم، در کنار یکدیگر قرار گرفته‌اند، به چشم شما جذاب می‌آید هرچند شاید برای بعضی‌ها جذاب نباشد. چون ترکیب خاصی را بوجود آورده‌اند که انتظارش را نداشته‌اید. مثلاً وقتی یک چیز یا مکان قدیمی و کهنه در کنار یک چیز یا مکان جدید و رنگ و لعابدار قرار می‌گیرد. همینطور وقتی یک چیز یا مکان مصنوعی در کنار یک چیز یا مکان طبیعی قرار می‌گیرد. حس می‌کنید آن جا جالب، با حال و در عین حال عجیب است. کنج‌گو می‌شوید که با دقت بیشتری به آن نگاه کنید. همچنین شاید بعضی از چیزهایی که می‌بینید، می‌شنوید، یا به مشامتان می‌رسد خیلی هم خوشایند نباشد و آرامش جسمی نداشته باشید. اما با افرادی که آن‌جا هستند تا حدودی احساس تشابه و نزدیکی می‌کنید.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلاً	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۳ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آن‌جا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیکتر به نظر شماست را انتخاب کنید.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلباز	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه

از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف
از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند.	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی‌نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

تجربه شماره چهار 10.6.2.1.4

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در چه مکان‌هایی چنین تجربه‌ای برایتان پیش آمده.

تجربه‌ی شماره ۴: احساس می‌کنید که خوش‌شانسی در خانه‌تان را زده که می‌توانید این محیط جذاب را با چشمان خود ببینید. قدر آن لحظه را می‌دانید و احساس آرامش، شادی، خوشحالی و رضایت‌خاطر می‌کنید. حتی جسمتان هم در آرامش است. همچنین با ارتباط برقرار کردن با آدم‌هایی که در آن‌جا حضور دارند حس می‌کنید مورد توجه قرار گرفته‌اید و آن‌ها برای شما اهمیت قائلند.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلا	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۴ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آن‌جا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیکتر به نظر شماست را انتخاب کنید.

از نظر من آن‌جا بود.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلباز	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه
از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف

از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

تجربه شماره پنج 10.6.2.1.5

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در چه مکان‌هایی چنین تجربه‌ای برایتان پیش آمده.

تجربه‌ی شماره ۵: وارد یک محیط جذاب، وسیع و با عظمت می‌شوید. احساس می‌کنید وجودتان در برابر چنان عظمتی کوچک و کم اهمیت است. در مقابل این شکوه و عظمت مات و مبهوت می‌شوید و احساس می‌کنید قدرتی ندارید. اما جستان در آرامش است. از طرف دیگر شگفت‌زده، شاد و هیجان‌زده می‌شوید و حس می‌کنید چیز با ارزشی را تجربه کرده‌اید. همچنین ممکن است با افرادی که در آن‌جا حضور دارند ارتباط و تعامل خوشایند و مثبت برقرار کنید.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلا	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۵ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آن‌جا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیک‌تر به نظر شماست را انتخاب کنید.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلباز	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه
از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف

از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

10.6.2.1.6 تجربه شماره شش

خیلی مهم است که متن زیر را با دقت بالا بخوانید و فکر کنید در کیش، در چه مکان‌هایی چنین تجربه‌ای برایتان پیش آمده.

تجربه‌ی شماره ۶: به یک جای جذاب می‌روید. وقتی به آن نگاه می‌کنید احساس می‌کنید روبروی یک تابلوی نقاشی ایستاده‌اید و آن را تماشا می‌کنید. شما در آن لحظه، حس می‌کنید که مسحور و مجذوب این صحنه‌ی چشم‌نواز شده‌اید. لذت می‌برید و آرامش می‌گیرید. جسمتان هم در آرامش است. احساس می‌کنید با برخی از افرادی که در آنجا هستند اشتراکاتی دارید. همچنین حس می‌کنید از فضای زندگی روزمره فاصله گرفته‌اید.

در *کیش* چند بار چیزی یا جایی را دیدید که باعث شد احساسی شبیه آنچه در صفحه قبل خواندید، برایتان به وجود بیاید؟

اصلا	خیلی کم	کم	گاهی اوقات	زیاد	خیلی زیاد	همیشه
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

اسم یکی از آن جاهای *کیش* که تجربه شماره ۶ برایتان اتفاق افتاده را بنویسید؟ (نام مکان)

.....

چه چیزهایی در آنجا دیدید که باعث شد این حس به شما دست بدهد؟ (چیزهایی که با چشم قابل دیدن باشند).

.....

مکانی که در سوال قبل نام بردید چه ویژگی‌هایی داشت؟ گزینه‌ای که نزدیک‌تر به نظر شماست را انتخاب کنید.

از نظر من آنجا بود.	شلوغ و پر جمعیت	۷	۶	۵	۴	۳	۲	۱	خلوت
از نظر من، چیزهای دیدنی آنجا بود.	خیلی زیاد	۷	۶	۵	۴	۳	۲	۱	بیش از اندازه کم
از نظر من، فضای آنجا به طور کلی بود.	دلباز	۷	۶	۵	۴	۳	۲	۱	خفه
از نظر من، آن مکان بود.	مدرن و به روز	۷	۶	۵	۴	۳	۲	۱	تاریخی و قدیمی
مردمی که در آنجا حضور داشتند، بودند.	جوان	۷	۶	۵	۴	۳	۲	۱	پیر
از نظر من، به طور کلی آن مکان شده بود.	به خوبی محافظت	۷	۶	۵	۴	۳	۲	۱	مخروبه
از نظر من، به طور کلی آنجا بود.	تمیز	۷	۶	۵	۴	۳	۲	۱	کثیف

از نظر من، ریتم صداهایی که شنیدم بود.	تند و پرشتاب	۷	۶	۵	۴	۳	۲	۱	کند و آرام
صداهایی که آنجا شنیدم داشت.	منشاء انسانی	۷	۶	۵	۴	۳	۲	۱	منشاء طبیعی
فکر می‌کنم، آنجا بود.	پرسر و صدا	۷	۶	۵	۴	۳	۲	۱	ساکت و بی‌صدا
چیزی که آنجا را جذاب می‌کرد، بود.	حضور آدم‌ها	۷	۶	۵	۴	۳	۲	۱	طبیعت آنجا
از نظر من، آن مکان بود.	اصیل و واقعی	۷	۶	۵	۴	۳	۲	۱	ساختگی و مصنوعی
از نظر من، چیزهایی که در آنجا دیدم، نسبت به هم بودند	جور در می‌آمدند	۷	۶	۵	۴	۳	۲	۱	وصله ناجور بودند

از نظر من آن مکان، ویژگی‌های داشت.	مختلف و متنوع	۷	۶	۵	۴	۳	۲	۱	یکسان و شبیه به هم
از نظر من آن مکان، بود.	پیچیده و پیشرفته	۷	۶	۵	۴	۳	۲	۱	ساده
از نظر من، به طور کلی ظاهر آنجا بود.	لطیف	۷	۶	۵	۴	۳	۲	۱	زمخت
از نظر من، به طور کلی اجزای ظاهری آن مکان نسبت به هم بودند.	متقارن	۷	۶	۵	۴	۳	۲	۱	نامتقارن
از نظر من، آنجا مکانی بود.	منحصر به فرد و بی‌نظیر	۷	۶	۵	۴	۳	۲	۱	عادی و معمولی

بخش دوم: طرح و نقش کالاها 10.6.2.2

جمله ای که در کادر زیر آمده است را بخوانید. با هر جمله چقدر موافق یا مخالف هستید؟

شدیدا موافقم	موافقم	حدودا موافقم	نظری ندارم	حدودا مخالفم	مخالفم	شدیدا مخالفم	
							<p>داشتن کالاهایی که طرح و نقش عالی دارند، باعث می شود که من نسبت به خودم احساس خوبی داشته باشم.</p>
							<p>من از تماشای کالاهایی که طرح و نقش عالی دارند</p>

							کیف می‌کنم.
							طرح و نقش یک کالا، حسی لذت‌بخش و خوشایند در من ایجاد می‌کند.
							طرح و نقش زیبای کالاها، جهان را به مکانی بهتر برای زندگی تبدیل می‌کند.

							<p>من به</p> <p>مرور</p> <p>زمان این</p> <p>مهارت را</p> <p>در خودم</p> <p>تقویت</p> <p>کرده‌ام که</p> <p>بتوانم</p> <p>تفاوت‌های</p> <p>ریز میان</p> <p>طرح و</p> <p>نقش کالاها</p> <p>را تشخیص</p> <p>بدهم.</p>
							<p>من می‌توانم</p> <p>در طرح و</p> <p>نقش کالاها</p> <p>چیزهایی</p> <p>را ببینم که</p> <p>از چشم</p> <p>خیلی از</p>

							افراد پنهان می‌ماند.
							من می‌توانم در ذهنم تصور کنم یک کالای جدید باید چه ویژگی‌هایی داشته باشد تا با طرح و نقش بقیه‌ی وسایلی که دارم جور در بیاید.
							من به خوبی می‌دانم چه چیزهایی

							باعث می‌شود یک کالا نسبت به کالاهای شرکت رقیبش بهتر به نظر برسد.
							بعضی وقت‌ها، یک کالا جوری مهمی توجه من را به خودش جلب می‌کند که انگار خودش هم می‌خواهد

							مال من باشد.
							وقتی طرح و نقش یک کالا جوری طراحی شده که انگار دارد با آدم حرف میزند، احساس می‌کنم حتما باید آن را بخرم.
							وقتی کالایی را می‌بینم که واقعا طرح

							و نقش فوق العاده‌ای دارد، حس می‌کنم شدیدا دلم می‌خواهد آن را بخرم.
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بخش سوم: کمی در مورد خودتان بگویید 10.6.2.3

مسافران	<p>۱ تا الان چند روز است که در کیش اقامت داشته‌اید؟</p> <p>۲ آیا اولین بار است که به کیش سفر کرده اید؟</p> <p>۳ دلیل اصلی سفرتان به کیش چیست؟</p> <p><input type="checkbox"/> تفریح</p> <p><input type="checkbox"/> دیدار از خانواده یا دوستان</p> <p><input type="checkbox"/> کسب و کار</p> <p><input type="checkbox"/> سایر</p> <p>۴ ساکن کدام شهر ایران هستید؟</p>
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کیشوندان	۵ چند سال است که ساکن کیش هستید؟
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بخش آخر 10.6.2.4

سن؟

18-24 ☐

25-34 ☐

35-44 ☐

45-54 ☐

55-64 ☐

بیش از ۶۵ ☐

سطح تحصیلات

☐ سواد خواندن و نوشتن

☐ راهنمایی

☐ دیپلم

☐ لیسانس

☐ فوق لیسانس

☐ دکترا

☐ سایر

جنسیت؟

☐ زن

☐ مرد

به شما تبریک می گوئیم!

جواب های شما با موفقیت ثبت شد.

برای دریافت هدیه، رمز ورود که در دعوتنامه نوشته شده است را در اینجا بنویسید.