

# A conceptual study on atmospheric aesthetics and its relationship with aesthetic economy

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## Abstract

*This academic paper offers a comprehensive examination of the field of atmospheric aesthetics, with a particular emphasis on its relationship with the aesthetic economy. It delves into the influential work of Gernot Böhme (hereinafter referred to as Böhme) on atmospheric aesthetics and its implications for the domain of aesthetics in economic contexts. Drawing on an analysis of existing literature, this paper explores the various facets of atmospheric aesthetics and their influence on economic outcomes. The analysis highlights the deep role played by atmospheric aesthetics in shaping the sensory and perceptual experiences of individuals in both natural and constructed environments. By focusing on the foundational contributions of Böhme, this paper investigates how our perception of and engagement with our surroundings, whether natural or human-made, impact our overall experiences. It explains how the atmosphere surrounding us can generate appealing experiences that, in turn, yield economic advantages. Furthermore, this paper examines the practical application of these ideas in diverse areas, including regional development and tourism projects. In conclusion, this paper connects philosophical ideas about atmospheric beauty with real-world economic benefits, showing enhancing aesthetics can positively influence the broader economy.*

## Keywords

*atmospheric aesthetics, aesthetic economy, aesthetic value, staging value, atmospheric creation*

## 1. Introduction

Aesthetics often regarded as a foundational philosophical concept, has not always held such a role throughout history. In the 14th century, a significant transformation occurred when elite aesthetics broke free from the strict confines of philosophy. Nonetheless, it took time for the public to become aware of aesthetics' broader relevance. During this period, the definition of beauty remained in the hands of the aristocracy, closely associated with European elite aesthetics.

However, as Europe underwent the revolutionary Renaissance movement in the 16th century, European aesthetics gradually began to capture the attention from the public. With the rise of populism in modern Europe, people started to put human values ahead of religion, which sparked a renewed interest in Greek and Roman art and knowledge. They started to question conventional wisdom as they learned to appreciate the beauty in their surroundings. Immanuel Kant provided a significant example when he argued in his critical theory of aesthetics that aesthetics should not be restricted to the aristocracy.

After the Industrial Revolution, aesthetics started to develop in a variety of ways that went beyond the boundaries of sublime art and philosophical divisions. The study of aesthetics was transformed from theoretical inquiry into the subject of aesthetic economics when Wolfgang Fritz Hauge's [1986] concept of commodity aesthetics was put forth. The theory that products made with artistic qualities conveyed an atmosphere capable of identifying social classes was first put forth by Jean

Baudrillard [1998] in his book "The Consumer Society Myths and Structures." Consumption of such goods developed into a symbolic act as they grew to represent social standing. People started acquiring products for their symbolic value as well as their utility and exchange value, rather than only for their utility or exchange value. The "aesthetic economy" concept has emerged from research demonstrating that incorporating aesthetic components can have positive economic effects, although interpretations of this concept vary among different research fields.

For example, Joanne Entwistle [2002] emphasizes that aesthetics are essential elements in the development of goods and services in an aesthetic economy rather than only being included as ornamental characteristics. Also, her research emphasizes the significance of examining the 'material essence' of aesthetics and its practical applications.

In contrast, Michalski David [2015] is more concerned with how production methods are evolving within an aesthetic economy and whether aesthetics has economic value. He contends that the recent interest in artisanal and boutique markets has heralded a transition from an economy centered on mass production to an economy that is value-driven and heavily influenced by aesthetics.

In conclusion, this paper aims to explore the concept of the aesthetic economy by analyzing Böhme's atmospheric aesthetics and presenting an alternative approach to studying it. Also, through a detailed examination of the steps and elements involved in the formation of the aesthetic economy within atmospheric aesthetics, this paper proposes an innovative perspective for analyzing the potential utilization of the aesthetic economy in regional regeneration.

## 2. The aesthetics of atmosphere

The explanation and presentation of the aesthetic economy can vary across different fields. Differing from Entwistle's [2002] assertion that aesthetic elements influence the aesthetic economic system in the fashion industry, this paper's focus is on the formation of the aesthetic economy within the context of atmospheric aesthetics.

In contemporary times, the study of aesthetics has expanded beyond the confines of a critical and sublime theoretical doctrine within philosophy. It has branched out into various studies and theories, evolving with changing societal dynamics. Following discussions on Walter Benjamin's [1992] aura theory and Kantian aesthetics, a new applied aesthetics known as "the aesthetics of atmosphere" was introduced by Böhme and Thibaud [2016].

### 2.1 From theories of synesthesia to atmospheric aesthetics

Böhme introduced a new aesthetic theory centered around "atmosphere." He contrasted this with traditional metaphysical aesthetics, which he contended are challenging for the public to accept. It is essential to explore the impact of prior research on Böhme's development of atmosphere theory before delving into its aesthetics.

Goethe's [1840] examination of colors underscores a fundamental connection between color and perception. He posited that colors are intrinsically perceptual phenomena presented to the eye. Furthermore, through the analysis of the various sensations evoked by different colors, he argued that the human perceptual experience of color is an independent phenomenon, characterized by its own unique energy.

Within the realm of perceptual studies, an alternative perspective, known as the "theories of synesthesia," proposes the existence of sensations that transcend the conventional five senses, as individual sensory domains converge to give rise to the concept of synesthesia. Based on his study of Sentic, Hermann Schmitz claimed that feelings also have an associative character and that they cannot be seen in relation to the five senses. Instead, he argued that it is a quantum comparison of senses and feelings side by side [Griffero and Tedeschini, 2019]. He also showed that the phenomenon commonly referred to as association is essentially characteristic of emotions. The associative feature itself, i.e., without external sensory perception, can also be felt through the senses. For example, a feeling of heaviness can be attributed to sound because it has an associative feature and can be felt physically in the case of tiredness or unconsciousness. Hermann Schmitz demonstrated the fact that feelings like sadness or anger can share certain associative features with sensory qualities, which can be referred to as certain types of experiences, i.e., features of one's bodily sensations [Schmitz, 1968].

Hermann Schmitz's research on the atmosphere primarily focuses on the perception of person's body. His theory of bodily perception significantly influenced Böhme's research, with Böhme referencing Schmitz's perspective on synesthesia,

which he terms as "atmosphere" [Böhme and Thibaud, 2016].

However, in contrast to Hermann Schmitz's perspective, Böhme contended that human sense phenomena should not be examined solely from a perceptual standpoint but rather through the lens of their underlying causes or stimuli. In his study of synesthesia, he argues that the primary and fundamental phenomenon of perception, the atmosphere, is not characterized by anything at all based on individual sensation. Regarding the concept of atmosphere's nature, Hermann Schmitz posited that it is an entity separate from objects and a product of sensory perception, while Böhme contends that atmosphere can be intentionally generated or induced under specific circumstances for various purposes.

Another pertinent theoretical framework related to the exploration of "atmosphere" is Walter Benjamin's aura theory. In his essay "The Work of Art," Walter Benjamin explains the notion of aura by giving examples of works of art. For example, the biggest difference between an original work of art and a reproduction is the different aura it possesses, and the concept of aura badness here I interpret as the value and glamour of being an original work of art [Benjamin, 1992]. In theatre performance, the actor's aura is the aura of the character's role in the theatre work, and what the viewer feels is the glamour and shock brought by the character in the work, when detached from the character setting, the actor at the end of the performance can hardly have the glamour and halo brought by the character in his daily life. Therefore, this so-called "aura" in a work of art is artificially produced and has a strong subjective consciousness. On the other hand, I would like to introduce another concept, which may not be in line with Böhme's and Walter Benjamin's doctrine that "atmosphere can be produced", but can be included in the discussion of perception, that is, the concept of "Reiki". When we talk about animals in nature, we use the word "Reiki" as an adjective. Unlike Walter Benjamin's concept of aura and Böhme's production of atmosphere, Reiki is an innate substance, the innate quality that may increase or decrease over time. The production of a Reiki requires certain potential conditions that cannot be replicated or produced but can be perceived all the same.

Focusing on Böhme's aesthetics of atmosphere, he advocates for the formal integration of "atmosphere" as a conceptual centerpiece in the study of aesthetics, emphasizing its significance over its previous vague usage across various contexts. Therefore, in Böhme's new aesthetic theory, the aesthetics of atmosphere is put forward as the key to the theory.

In analyzing Böhme's perspective on the aesthetics of atmosphere, two important aspects emerge with implications for the development of a regional aesthetic framework. Firstly, he claims an expanded view of aesthetics that transcends the confines of theoretical-philosophical investigations within the realm of art. Secondly, he thinks that the components of aesthetics, including the production of atmosphere, can extend beyond theory into practice.

On the other hand, he broke through Hermann Schmitz's

study of aesthetics in a confined space, believing that with the change of the times, the study of aesthetics should be expanded to all aspects of life, and that apart from the aesthetics of works of art, aesthetics can appear in a variety of ways of application, such as the aesthetics of daily life, the aesthetics of commodities, and so on.

In his subsequent investigations into aesthetics, Böhme introduced the concept of ecological aesthetics, emphasizing the need to prioritize the harmonious relationship between nature and the human living environment. He advocates that the term “atmosphere” can be aptly applied to humans, spaces, and the natural world [Böhme, 2017].

By analyzing Hermann Schmitz and Walter Benjamin’s studies on atmosphere and perception, Böhme’s aesthetics of atmosphere focuses more on the applicability of aesthetics. Unlike the former studies that focus on emotional perception, Böhme’s study pays more attention to the utilization of atmosphere in daily life, such as the applicability of aesthetic values in atmosphere; how to utilize atmosphere to create specific atmospheric scenarios as well as the aesthetic roles involved in the aesthetic-economic effects generated by aesthetic values. All of these could serve as basic theoretical references for how to make use of creating the overall atmosphere of a region for its revitalization.

## 2.2 Macro and micro perspectives on atmosphere

Böhme introduces a new form of aesthetics in the study of the atmosphere, distinct from traditional critical aesthetics and appreciation-centered theories. The aesthetics of atmosphere mainly seeks to understand how atmospheric qualities are generated in various environments and situations.

This paper will provide a comprehensive examination of Böhme’s aesthetics of atmosphere from both micro and macro perspectives. From the macro perspective, Böhme extends the study of the aesthetics of atmosphere from the confined philosophy of aesthetic theory to the study of ecological aesthetics. The study focuses on the harmonious coexistence of natural ecological environment and human living environment.

On a micro level, he extensively investigates the formation of atmospheres in interpersonal interactions. In such interactions, the atmosphere is dynamically constructed through the exchange of emotional cues from the subject and the perception of these cues by the object. This results in the creation of subtle and imperceptible atmospheric scenes. Unlike Böhme’s fixed subject-object paradigm, a dynamic perspective is proposed in which the roles of the subject and the object constantly shift during atmosphere formation, fostering interaction and equality between them. A positive atmosphere relies on the mutual perception and interaction among participants, forming a closed cycle in which the atmosphere producer and perceiver co-create the atmosphere. Additionally, Böhme draws on Japanese philosophical studies, particularly the concept of “*ki*” to offer an alternative interpretation of atmosphere, considering differences in economic and cultural backgrounds.

Like atmosphere, “*ki*” is related to human feelings while denoting weather phenomena. In his explanation of “*ki*”, he quotes Binn Kimura’s research on “*ki*” and categorizes it. One type of “*ki*” is a substance that exists externally, unlike *gemüt* (mood) in German. An example would be an externally melancholic aura. The other kind of “*ki*” is expressed by “*teilnahme* (participation)”, which is not a sense of self, but a sense of being attracted to other substances. For example, “*ki ni iru*” can be used to express liking, and “*ki ga tsuku*” can be used to express attention or worry. He believes that “*ki*” is an emotional experience that can be influenced by other people or the surrounding environment [Böhme et al., 2007].

## 2.3 Practical applications of atmospheric aesthetics

In his exploration of atmospheric aesthetics, Böhme frequently investigates his theory within the realm of staging, positing that the art of staging offers an example of atmospheric theory in action. Through the manipulation of stage effects within a theatrical setting, Böhme introduces the various elements essential for crafting atmosphere. These elements encompass factors such as lighting intensity, color uniformity, and the consistency of period elements within the stage, tailored to the specific requirements of the scene.

Similarly, in various scenes of everyday life, aside from the traditional perceptual components such as light, sound, and color, the presence of other components, even if differing in attributes, contributes to an overall sense of harmony if they exhibit uniform characteristics. For instance, in the construction of a typical traditional Japanese tea-room, the consistent beige tones of tatami mats and the surrounding elements, including windows, doors, and walls, establish a unified color palette for the space. Also, various objects within the tea-room interact to create distinct atmospheres, adapting to the seasons. In spring and summer, the fireplace on the tatami may be employed, while autumn and winter may see the use of a traditional built-in fireplace. Wall paintings and flower arrangements change with the seasons, and the tea room’s main space often opens to reveal views of a traditional Japanese garden, which becomes an integral element of the tea room’s overall atmosphere. This atmosphere changes with seasonal landscapes so that people can easily experience the change in atmosphere.

As numerous elements collectively contribute to the overall wabi-sabi space, the senses and emotional states of those present undergo a corresponding transformation. Therefore, I contend that when crafting atmosphere, it is imperative to consider not only the physical attributes of objects that carry the atmosphere but also the incorporation of natural elements. These natural elements serve to enhance overall harmony and subtly evoke emotions within observers.

Integrating atmospheric aesthetics into regional development extends beyond physical space to encompass the essence of regional terroir. Consider the examples of Kyoto and the Ginza district, each reflecting distinct characteristics intertwined with the physical attributes of the region. The city of Kyoto,

steeped in history and humanistic values, is defined by its intricate and ancient architectural heritage. Conversely, the bustling Ginza district, marked by its high-rise buildings and a multitude of luxury brands, represents a different facet of regional identity. In essence, the regional flavour represents the holistic characteristics of a specific region. These distinct physical attributes intertwine, evoking diverse emotional responses from observers.

Additionally, in December 2006, the Ministry of the Environment [2006] of Japan released a report on “Building Cities for Sensory Environments.” This report reimagines the concept of sensory environments based on nature, culture, and regional traditions, considering elements such as heat, light, scent, and sound. It suggests the potential to shape and utilize sensory environments for regional development. Furthermore, Nao Kajima’s [2015] study on soundscape regional businesses emphasizes how soundscape enterprises contribute to the re-discovery of regional cultures and the formation of distinct regional identities. This approach is instrumental in preventing the homogenization of regional tourist destinations and creating unique atmospheric environments. These studies reflect the importance of the sensory environment in regional planning.

In the creation of a comprehensive local atmosphere, it’s important to consider elements imbued with local character. This encompasses a broad spectrum, from the region’s natural landscapes to the intricate crafts and artistic expressions bearing local colors. These components play a pivotal role in shaping the overall atmosphere of a local.

#### 2.4 *The economic properties of atmospheric aesthetics*

The study of atmospheric aesthetics extends beyond metaphysical and theoretical domains and offers practical applications in contemporary business development. This is particularly evident in the role of atmosphere creation in marketing, which involves the comprehensive presentation of products.

Within the traditional Marxian theory of value, commodities are traditionally attributed two primary values: use value and exchange value. However, Böhme introduces a novel concept: the “staging value.” In consumer-oriented societies, consumer preferences go beyond basic use and exchange values to prioritize aesthetics. This shift compels manufacturers and merchants to invest in the packaging and presentation of their products.

The staging value emerges as a third value associated with goods, becoming especially influential as products enter the market. Consumers are drawn to products not only for their functional attributes but also for their aesthetic qualities. While Böhme did not explicitly delve into this economic aspect, it’s proposed to refer to it as the “aesthetic economy” based on related literature.

### 3. **Aesthetic economy**

The aesthetic economy operates within the realm of atmospheric economy, where the creation of atmosphere requires a

medium or means.

#### 3.1 *The staging value*

Böhme posits that in the current stage of economic development, the fundamental needs of most consumers have been largely met. As a result, economic development should shift its focus towards addressing purchasing demands rooted in desires beyond basic needs. Use value pertains to a commodity’s utility in defined contexts of use, while exchange value is quantified in monetary terms during exchange processes. In this context, commodities receive special treatment: they are endowed with aesthetic qualities and are staged within the realm of exchange. These aesthetic attributes of commodities evolve into a distinct and autonomous value. Böhme refers to this as the “staging value,” which is generated through the creation of atmosphere. The aesthetic economy predominantly hinges on purchasing actions driven by the installment value engendered by commodities. It essentially becomes an economy driven by desires, emphasizing the need for commodities to cater not only to basic use and exchange value requirements but also to effectively engage consumers’ subjective desires.

#### 3.2 *The emergence of an aesthetic economy*

In the analysis of the emergence of the aesthetic economy, it becomes imperative to consider several pivotal factors that constitute this multifaceted concept (Figure 1).

- Aesthetic laborer
- Atmosphere creation
- Aesthetic production

Aesthetic value becomes important when individuals engage in purposeful aesthetic labor. Aesthetic labor encompasses the entirety of activities that bestow objects, individuals, cities, and landscapes with their appearances, imbuing them with an aura, atmosphere, or generating an overall atmosphere. The trum of artistic categories, ranging from painters to designers and musicians. It encompasses the concept of the aesthetically creative endeavors of all human beings.

The term “aesthetic laborer” aptly describes the creators of atmosphere, where atmosphere is not an unpredictable abstraction but rather something visible, perceivable, and capable of being enriched or stimulated through the infusion of its own aesthetic elements. This process results in the creation of distinct atmosphere values. The concept of “aesthetic production” comes into play as the aesthetic laborer embarks on their aesthetic labor. Aesthetic production operates within the overarching framework of aesthetic labor, referred to as “atmosphere creation” in this paper.

When the aesthetic laborer begins to produce aesthetics (e.g. clothing designers designing clothes according to seasonal styles; or packaging plain goods, it leads to the formation of the product of aesthetic labor. This product represents the tangible outcome of the aesthetic laborer’s effective creative process,

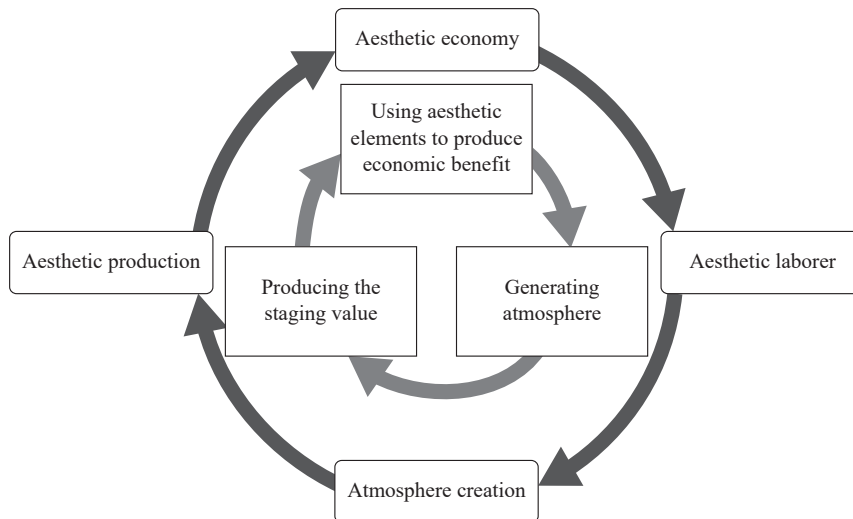


Figure 1: The framework of aesthetic economy

one that either inherits aesthetic elements or autonomously generates aesthetic value.

The products of aesthetic labor are difficult to assess/value by an official standard. It can manifest as the perceptible atmosphere, as goods imbued with the aesthetic value that inspires consumer purchases, or even as a distinctive tourist experience with regional characteristics that captivate tourists and foster a sense of satisfaction.

The concept of the “aesthetic economy” is derived from the value it creates or inspires in a variety of fields, such as the atmosphere, consumer goods, and unique tourist experiences. This journey towards the realization of aesthetic value, which manifests itself in numerous ways, forms the foundation of the aesthetic economy.

### 3.3 Regional aesthetic economy

The basic aesthetic economy becomes apparent in Figure 1. In this research, the atmosphere’s aesthetic elements serve to stimulate aesthetic value, thus generating a significant eco-

nomic impact.

This framework can be extended to establish a simple aesthetic economic operation for specific territories based on their unique characteristics. In essence, it involves creating atmospheric aesthetics within a regional plan to enhance the aesthetic appeal of a destination, thereby boosting its economic development.

For instance, Xiuwu County in Henan Province, China, has implemented a bottom-up aesthetic economy policy in its mountain villages since 2009. The first phase of the aesthetic project plan, as depicted in Figure 2, vividly illustrates the transformation in rural villages before and after the aesthetic economy intervention. A three-week field study of the bottom-up regional tourism regeneration project in Xiuwu County revealed that participatory aesthetic transformations significantly improved residents’ income and community environments, resulting in industrial advancement in tourist areas [Qin and Sano, 2022].

From Table 1, we can understand that in order to realize a



Figure 2: The transformation in rural villages

Table 1: The role of the regional aesthetic economy

Regional aesthetic plan	The bottom-up regional regeneration of villages by using regional characteristics to create tourism brands and improve the local living environment and economy.
Regional aesthetic laborer	Local government; team of designers; residents; the relevant project staff. etc.
Regional aesthetic production	Renovated previously abandoned buildings with local character; redesigned packaging of agricultural products; aesthetically transformed villages with regional character; some tours to experience the local culture. etc.

regional aesthetic economy, multi-faceted organization and mutual support are important.

When we examine examples within the context of regional aesthetic economies from a macro perspective, we can craft unique regional tourism brands and avoid the homogenization of tourist destinations. For example, regions sharing similar landforms can distinguish themselves by emphasizing their distinct humanistic styles. In Xiuwu County's regional aesthetic economy, the government has introduced the concept of "eight fields of aesthetics" to facilitate the successful implementation of the aesthetic economy promotion policy. These encompass architectural aesthetics, cultural aesthetics, urban aesthetics, artistic aesthetics, rural aesthetics, landscape aesthetics, scenic aesthetics, and industrial aesthetics. The government's emphasis on promoting traditional culture in these eight domains leverages the unique Taihang Mountains landscape tourism culture to prevent destination homogenization, enhance tourists' sensory experiences, and deepen their connection with regional culture.

On a micro level, the refinement of specific sightseeing destinations can be achieved through the integration of regional culture. For example, the production and sale of local specialties, the harmonization of regional streetscapes, and the showcasing of regional flavors can enhance the aesthetics of the site. Beyond creating an atmospheric aesthetic, this approach yields aesthetic effects that improve tourists' sensory experiences and enrich their perspective of the destination. Simultaneously, it fosters a greater appreciation of local culture among residents, enhances their self-confidence, and strengthens regional cohesion.

In conclusion, our analysis of how the sensory environment influences regional revitalization underscores the key role that residents play in activating and shaping their region. By utilizing their five senses, residents contribute to environmental enhancement and creation, thereby linking the uniqueness and charm of their area to town development.

### 3.4 Critique of the aesthetic economy

Böhme contends that the value generated by the aesthetic economy, while significant, often remains unacknowledged. In the national economy, exchange value and use value continue to dominate the primary operations of the economic system. Thus, the aesthetic economy should be viewed as a distinct

stage in the evolution of capitalism. When society reaches a certain level of material satisfaction, capitalism must pivot toward fulfilling a different type of need—one driven by desires, with desire being the central core of the aesthetic economy, according to Böhme. Desire represents another facet of human survival needs. Unlike more immediate and limited needs, such as thirst, rest, or shelter from the cold, desires are expansive and insatiable. Powerful individuals seek more power, celebrities strive for greater fame, and so on. It's noteworthy that some desires lend themselves directly to commercial exploitation, particularly those linked to the staging of life and its intensification. The concept of presentation, glamour, and visibility possesses no natural bounds; each layer reached necessitates further enhancement. While capitalism inherently fosters radical development at a certain stage, it remains primarily a matter of necessity, as Marx aptly described, rather than freedom.

The aesthetic economy, essentially an atmosphere economy driven by aesthetic value, evolves in tandem with national economic development. It only flourishes when the fundamental needs of a society are met and satisfied, thereby hinging on the fulfillment of survival needs. However, it should not be misconstrued as an illusory economy. In contemporary society, as human needs extend beyond the basics, consumption activities have shifted towards catering to various needs. Consumers can now select their preferred goods within the same category, reflecting a consumption driven by subjective initiative. In economics, the allure of well-packaged goods significantly influences consumers' subjective consumption behavior, and leveraging consumer psychology to effectively attract customers is an integral aspect of product planning. Jean Baudrillard's examination of consumer society and symbolism posits that consumer satisfaction transcends mere utility; it also derives from the satisfaction inherent in the act of consumption. In his "Critique of Symbolic Political Economy," he introduces "symbolic value" alongside use value and exchange value to describe the role of appearance in the exchange process. Unlike the aesthetic value expounded by Böhme's aesthetics of atmosphere, Jean Baudrillard's symbolic value primarily serves the interests of commerce within capitalist society. His proposal of semiotics further delimits the potential for daily aestheticization of commodities, essentially constituting a theory of status symbols.

Nowadays, the aesthetic economy, like the broader field of aesthetics, has transcended its metaphysical origins. From art to commodity aesthetics to the aestheticization of daily life, the aesthetic economy is no longer confined to theoretical doctrines exclusive to economics. Instead, it manifests in various forms across diverse domains. Effectively harnessing the aesthetic economy to cater to different needs can prove invaluable not only as a business strategy but also as a vital component in the commercial development of consumer society.

#### 4. Consideration

Böhme's research explores ecological aesthetics and offers a fresh perspective on the aesthetic economy. The concept of the aesthetic economy arises from the widespread aestheticization of reality, which can be seen in various aspects of life. Tourism, as a type of experiential consumption, inherently involves creating fantasies, imaginations, and dreams, all of which have a significant aesthetic aspect [Kirillova et al., 2014; Light, 2009]. As we've previously discussed, Böhme's theory of atmospheric aesthetics emphasizes its impact on how people perceive things. The appeal of a destination plays a crucial role in enhancing tourist satisfaction, which, in turn, affects return visit rates and the development of a unique tourist brand within the broader tourist region. Essentially, integrating atmospheric aesthetics effectively into the future of the tourism industry can harness the aesthetic value generated to boost the industry's growth and contribute to local economic recovery.

In future research, the focus will be on how to effectively use atmospheric aesthetics to shape regional atmospheres.

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Received September 19, 2023

Revised November 13, 2023

Accepted November 16, 2023

Published November 30, 2023

 [https://doi.org/10.37020/jgtr.8.2\\_163](https://doi.org/10.37020/jgtr.8.2_163)