

Research on Tourism Experience of Historical and Cultural Blocks

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Abstract: With the development of urban renewal, many scenic spots in the city have become a larger area by relying on the development of historical and cultural blocks, and have become the city's business cards. It has brought about the agglomeration effect of tourists and has promoted mass tourism. "Authenticity" emerged with the emergence of mass tourism, mainly due to the development of the economy, which caused the external forces to enter too fast, resulting in the destruction of local cultural heritage, or the commercialization of a comprehensive cultural heritage. This homogenization of "fake" makes the tourists question the authenticity of the culture. "Reality" expresses the various aspects of tourism to a certain extent. Visitors visiting historical and cultural blocks are not only a simple gaze on the block but a real experience. The core is also the experience. The experience of tourists produces a comprehensive reflection of the perception of tourism products and services. The perception of visitors is involved in product design to find the authenticity of the experience. The perception of authenticity is to explain the historical and cultural blocks from the perspective of tourism experience. The "authenticity" problem, which balances the authenticity of the cultural heritage itself and the authenticity of the tourists, provides a new direction for the development of historical and cultural blocks.

1. Introduction

As an object of heritage tourism, historical and cultural blocks should be developed and protected on the one hand, and inherit the original functions of the block to preserve the historical features of the block; on the other hand, in order to meet the needs of tourists, it is necessary to properly transform the local environment. However, the rapid advancement of urban renewal has made the development of historical and cultural districts more and more market-oriented. This development only focuses on the scale effect of the tourism market and ignores the authenticity of the cultural heritage itself. In order to reconstruct the image of the region, some historical and cultural blocks use modern economic activities to replace or supplement the traditional, degraded or even disappeared functions in the neighborhood, and over-sell some tourist attractions, including building a one-size-fits-all antique street. Using modern stage to ban folk performances and replacing culturally distinctive tourism products with fast-moving goods, the tourism products are too similar and false, and the historical blocks have lost their original charm.

2. Research on Visitors' Authenticity Perception

Tourism perception refers to the overall perception of the tourism process under the influence of external stimuli, including the comprehensive reflection of the awareness of tourism products and services before, during and after the tour. In the process of authenticity research, MacCannell believes that authenticity is the driving motive of modern tourists. Tourists leave their place of residence to travel to destinations, and their purpose is to pursue authenticity. Therefore, the perception of authenticity is that the tourists are motivated by the pursuit of authenticity, and the cognitive evaluation and emotional evaluation of the tourist object throughout the tourism process. In other words, authenticity perception is a kind of real and rational judgment formed by tourists based on the environmental image of tourism and his experience. Subjective expectations are generated by the motivation of tourism experience before tourism, the authenticity

factor of tourism object in tourism and the post-tourism. The effect of the H part of the behavior.

Cohen believes that for tourists with different motives, the formation of tourism perception is a collection of continuous state from complete truth to complete false. In the tourism, the perception of authenticity of tourists is the experience of individuals, combined with famous people or events, regions. Symbols, national origins, celebrations, learning and creation, accept, select, organize and interpret information to form a picture of the true nature of the world. 5^ Wu Chengzhao explains the tourists from the authenticity of objectivism and the authenticity of existentialism. Authenticity perception, he believes that the authenticity of objectivism is based on the authenticity of epistemology and the objective and real attribute of tourism object, while the authenticity of existentialism is based on the authenticity of ontology, which is the use of tourist objects to find the true self. The pursuit of authenticity of life, and the perception of authenticity is the combination of objective and existential reality on the basis of personal experience, including both subject and object. In summary, the reality of tourism experience is a subjective perception state. , which is related to the original degree of the object and the ginseng of the subject. And the process, from the perspective of 屯 and science, affects the spatial behavior of tourists. Therefore, this paper reviews the tourism motivation, the perception factor of tourism object authenticity, W and the behavior after the game.

3. Influencing factors of tourists' perception of authenticity

The part of the tourist attraction construction is mainly represented by symbols and stage. The symbolic image incorporates the study of authenticity perception, giving the constructed tourism destination a visual appeal. The symbol can be real or constructed. It is a representation of the metaphor of the tourist image, mainly expressed in an objective form. Just as a visitor sees a certain totem, he knows other connotations. When he sees a certain architectural form, he can infer its history. The perception of symbols is the perception of tourists forming a tourist object that can embody a certain meaning. Yang Lan's LJ symbolic perception The factors of authenticity perception, and conclude that the symbol as a factor of authenticity must conform to the objective reality of the tourist attraction, the symbolic reality of the attraction of the tourist attraction, and the H requirements of the tourist experience. Another way of constructing is staged, and the host shows a fictional reality through the form of performance. From the perspective of the authenticity of the stage, You Jia divides the national tourism into the actual situation and the tourists' perception is basically the same as the "real", the presented national elements belong to the "stage reality", and the fictional part of the cultural factors are "unreal" and retain certain truth. Sexual culture "stage questioning" in four areas, tourists have different perceptions of the authenticity of culture in different areas, and the difference in sentiment perception will directly affect the satisfaction of tourists to various tourist attractions. It can be seen that through the stage performance, whether visitors can get authenticity depends on the degree to which the operator is precise and planning.

The reality of the subject is mainly reflected in the authenticity of existentialism, including the two attributes of tourist attributes and subjective reality. For the characteristics of tourists, the differences in individual characteristics and characteristics of tourism objects can lead to differences in perception of authenticity. Therefore, the attributes of the subject constitute the content of internal factors, which are mainly composed of gender, age, income, education level, belief, living standard, social status, etc. These basic attributes constitute the characteristics of the individual, and these characteristics directly affect the tourism, The way of tourism, the intention of behavior, and therefore the perception of authenticity by tourists of different attributes is also very different. Subjective reality is the subject's perception of things, including the inherent truth of the individual and the reality between the individual. Intrinsic reality refers to individual values, self-identification, etc. It is influenced by the experience of tourists. Wang Ning studies the subjective experience of tourists from the perspective of existentialism and puts forward the view of the authenticity of existentialism. He emphasizes that the tourism experience is mainly composed of the perception of tourism consumers themselves, and the tourism experience should be understood from the

perspective of existence. Existentialist tourists pursue the true nature of the self, which is the true travel experience, not the true nature of culture. Therefore, existentialist tourists often pay attention to whether the experience can realize self and whether they can feel more free when evaluating their own authenticity perception. . The reality between individuals mainly refers to cultural participation, interaction with the local, value identification and recognition.

4. Tourism Development and Local Reconstruction of Urban Historic Districts

The historical block of the city is a living urban heritage. It is a service place that provides important material functions and spiritual functions for the life of urban residents. It is a core area that constitutes the charm and vitality of a city, and therefore often constitutes the main development of urban tourism. Attractive. In recent years, many cities in China have used tourism development as a major means of revitalizing urban historical blocks. Differences produce value. In the tourism development of urban historical blocks, the locality of historical blocks is the main factor attracting foreign tourists and even foreign investment. Therefore, in the development of historical neighborhood tourism throughout the country, tapping local culture, local reconstruction, and even local “reproduction” has become the main task. In order to attract more tourists or tourism business investment, local governments are committed to protecting cultural relics, maintaining local landscapes, restoring local landscapes, and building new local architecture. At the same time, they attach great importance to the revitalization of local folk culture. With the help of the government, the community can often make many traditional folk activities very large and exaggerated to form a strong propaganda effect, and also enable visitors to feel the special cultural atmosphere of the historical district, thus gaining an illusory cultural experience. Satisfaction.

The excessive commercialization of tourism development in urban historical blocks is often the main reason for “de-localization”. The logic of commercialization lies in the global consumerism culture. When tourists as consumers use historical blocks as consumption goods, history The locality of the neighborhood is already in danger of disappearing. Pu Yisan once pointed out that the excessive commercialization of historical and cultural cities such as Dali and Fenghuang Ancient City lies in the fact that “many people equate the protection of historical and cultural blocks with development tourism. The protection of historical and cultural blocks is to develop tourism. Benefits, so protection is to make money, and this has fallen into a dead end of commercial development, which is not sustainable at all”. In the development of tourism in the name of tourism, the most serious damage to urban historical blocks is the demolition of old streets and the construction of antique blocks, and this retro, antique style is currently very popular in all parts of China. In this regard, Wang Jinghui believes that historical and cultural blocks should focus on protecting the overall appearance of the exterior, not destroying the real historical buildings and creating a new so-called “continuously decorated antique street”, which will only become a set props for tourism. Historical and cultural blocks not only protect the body of those historical buildings, but also preserve the culture it carries. This is an affirmation of cultural diversity. It is necessary to maintain and continue the original functions of use, improve the environment and improve life. The key to the success of historical and cultural blocks protection. Therefore, tourism is not the “culprit” leading to the “de-localization” of urban historical blocks. The local destruction of urban historical blocks is mainly derived from the “over-commercial consumption of culture”, which is not the case. Avoided, public welfare local cultural protection, utilization systems and measures can be a benign choice.

5. Conclusion

The urban historical block is a block in the city with historical and cultural values, historical buildings and relics that are concentrated and completely preserve the traditional features and local characteristics of a certain historical period. As a special “place”, the urban historical district is a concentrated display of urban characteristics, and it is the most complete and richest area of urban memory. “Locality” is the basic feature of urban historical blocks, and it is also the main attraction

of urban historical blocks to attract tourists. Tourism development is a common way of local reconstruction of urban historical blocks, and it can also be an effective way to carry out local protection in urban historical blocks. However, in the tourism development of many historical blocks in China's cities, there have been many cases of destroying the local cultural characteristics of the historical blocks of the city, and there has been a phenomenon of “a national ancient city is like this”. Therefore, it is necessary to clarify the relationship between the locality of urban historical blocks and the attraction of tourism, and to clarify the relationship between the local protection of urban historical blocks and tourism development, in order to avoid the destruction of the characteristics of urban historical blocks, and to ensure the tourism of urban historical blocks. Sustainable development.

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