The Exploration of AIGC's Application in the Revitalization of Bronze Ware Resources
Taking the Western Zhou Bronze Ware Unearthed in Shaanxi Province as an Example

Jiamei Zhang[1], Haowen Zhang[2], Chaoyang Jia[3], Cheng Li[4]

[1,2,3,4] *School of Historical Culture and Tourism, Xi'an University, Xi'an 710065, China*

ABSTRACT
In the context of the rapid development of digitalization of cultural relics and AIGC technology, AIGC has provided new approaches for the dissemination and revitalization utilization of bronze ware culture resources. At present, the revitalization and utilization of AIGC technology in bronze ware in many museums is still insufficient. In the creation of personal cultural relics-related videos, there is a lack of professional background and historical facts. For this purpose, the team conducts the practical exploration of AIGC enabling video production of Western Zhou Dynasty's bronze ware. The thesis takes the value and connotation analysis of bronze ware from the Western Zhou Dynasty unearthed in Shaanxi Province as the example, to conduct a discussion on the AIGC dynamic narrative process and the existing problems of the bronze ware from the Western Zhou Dynasty. Focusing on the common problems in the AIGC video production of bronze ware, this thesis provides the optimized solutions and offers reference experiences for the revitalization and utilization of bronze ware and other cultural relics.

Keywords: *AIGC, Bronze Ware, Revitalization of Cultural Relics, Video Production.*

1. INTRODUCTION

In recent years, the digital technology has significantly enhanced the development of cultural relic and museum career. The country has implemented a series of policies to continuously provide institutional support for the digitization of cultural relics. The "Official Regulations on Data Management of State-owned Cultural Relics Resources" issued in June 2026 stipulates the compliant use of digital materials of museum collections. The National Cultural Heritage Administration regularly promotes high-quality cultural relics content on new media, providing policy support for Artificial Intelligence Generated Content (AIGC) to participate in the dissemination and utilization of cultural relics.

At present, the technology of AIGC has been used in many steps of cultural heritage dissemination. In the museum's cultural dissemination, the form of short videos is widely used. In the exhibition, AI is involved in the digital immersive experience projects of museums, and at the same time, it participates in tasks such as completing the footage of cultural relic documentaries and restoring historical scenes in content production. Currently, the types of cultural relics covered by AI creation mainly include ancient murals and cave statues, etc. Although bronze ware is a major category of the collections in Shaanxi region, the systematic video creation by the AIGC system is still relatively scarce.

In the existing research, Wang Xuya and others conduct AI pattern design for the bronze ware of the Dian culture series [1]; Lei Xueyan focuses on the development of static cultural creations of bronze themes from Sanxingdui [2]; Han Xiaoyi organizes the general logic for creating short videos using AIGC [3]. Hou Xilong et al.'s research on the intelligent generation of bronze ware images indicates that AIGC can restore incomplete bronze patterns in large quantities, significantly reducing

Narrative and Atmosphere: A Study on the Aesthetic Construction of City Culture and Tourism Image

Mingru Sun[1]

[1] *Shaanxi Normal University, Xi'an, China*

ABSTRACT

This paper takes narrative and atmosphere as the starting point to study the aesthetic construction of city culture and tourism image. Based on the theory of narratology, atmosphere aesthetics, sensory communication and urban image construction, this paper analyzes the generation logic of narrative atmosphere in the aesthetic construction of city culture and tourism image, dismantles its generation path from four narrative dimensions of space, emotion, culture and media, and sorts out the construction dimensions of multi-sensory such as vision, hearing and touch. Based on the practical cases of Chengdu, Chongqing and Xi 'an, this paper summarizes the experience and problems in the current construction process, and then puts forward the optimization strategies of anchoring local characteristics, integrating multiple symbols, stimulating audience participation, and balancing business and aesthetics. The research can provide theoretical reference and practical guidance for the construction of city culture and tourism image against the background of culture-tourism integration.

Keywords: *City culture tourism image, Sense of narrative atmosphere, Aesthetic construction, Ambient aesthetics, Culture-tourism integration.*

1. INTRODUCTION

1.1 Research Background and Research Significance

In the era of digital communication, cultural tourism communication has become the core path to promote the transformation of urban cultural tourism industry and shape the image of urban cultural tourism. The public's consumption demand for urban cultural tourism is shifting from basic sightseeing to aesthetic experience. The perception and recognition of the sense of scene atmosphere has increasingly become a key factor affecting the audience 's travel decision-making and communication intention. However, at present, many cities still have the problems of symbol homogeneity, flat narrative and hollow aesthetic expression in shaping the image of cultural tourism. They fail to activate the aesthetic experience of the audience through the construction of the sense of atmosphere, and it is difficult to rely on the narrative to complete the broken circle communication of the image of urban cultural tourism. From the perspective of aesthetic culture, this study explores how narrative completes the aesthetic construction of urban cultural tourism image through the construction of atmosphere, which can not only enrich the theoretical dimension of urban cultural tourism image construction, but also provide a reference direction for urban cultural tourism communication practice.

1.2 Research Status and Literature Review

The research on the image of urban cultural tourism has experienced the evolution from function orientation to brand marketing, and then to aesthetic culture. Early research mostly focused on urban marketing and brand communication, regarded the city image as an intangible asset that can be operated, and emphasized symbol output and communication strategy. In recent years, the focus of research has gradually shifted to the aesthetic and experience dimensions. Cao Qiaolan defined the image of the city from an aesthetic point of view, and points out that the aesthetic image of the city is composed of visual appearance, cultural atmosphere, temperament and other "software". Its aesthetic value lies in condensing

emotional identity and stimulating cultural imagination [7]. Based on the theory of sensory communication and spatial experience, Gao Sijia took Xi 'an space transformation as a case to reveal the mechanism of urban space to construct atmosphere and arouse experience through five sensory communication activities of vision, hearing, touch, smell and taste. In terms of narrative research, Deng Jiahe used the framework of narratology to analyze the city image propaganda film, and explains the narrative construction path of the city image from the two levels of narrative story and narrative discourse [9]; Li Zhenhong took Chengdu city image propaganda film as the object, and analyzed the influence of color and other atmosphere systems on city image perception with the help of visual narrative theory. At the level of media communication, Zhao Longdan discussed the role of short video in the dissemination of urban image from the perspective of scene theory. On the whole, the existing research either focuses on functional positioning and brand marketing, or stays at the level of symbol presentation, less combines narrative logic and atmosphere aesthetics system to disassemble the generation path of aesthetic construction of urban cultural tourism image, and less establishes the relationship between atmosphere and audience emotional resonance. In view of this gap, this study focuses on the narrative generation mechanism of atmosphere and explores its role in promoting the aesthetic construction of urban cultural tourism image.

1.3 Research Problems and Research Objectives

In the current field of cultural tourism communication, most studies still focus on the function promotion and brand symbol output of urban cultural tourism. There is a lack of discussion on the mechanism of the sense of atmosphere in constructing aesthetic culture and shaping the image of urban cultural tourism in narrative. There is less clear explanation of the generation logic and aesthetic construction path of the sense of narrative atmosphere, and there is also a lack of systematic analysis combined with cases. The purpose of this study is to clarify the internal relationship between the sense of narrative atmosphere and the aesthetic construction of urban cultural tourism image, to sort out the generation logic of the sense of atmosphere in the dimensions of space, emotion, culture and media, and to clarify its multi-sensory construction dimension. Combined with the practical cases of typical online celebrity cultural tourism cities in China, this paper summarizes the experience and existing problems of the existing construction path, and finally puts forward the optimization strategy to adapt to the current cultural tourism communication needs.

1.4 Research Ideas and Research Methods

This study selects Chengdu, Chongqing, and Xi'an, three representative online celebrity cultural tourism cities, as research cases. Focusing on the narrative framework, the text analysis method is used to extract the presentation characteristics of the sense of atmosphere in the content of cultural tourism communication, and to sort out the narrative. The path of shaping the aesthetic culture of the city's cultural tourism image. Combining narratology, atmosphere aesthetics, sensory communication and urban image construction theory, this paper analyzes the generation logic and construction dimension of atmosphere sense in the aesthetic construction of urban cultural tourism image, and clarifies the empowerment effect of atmosphere sense as an aesthetic carrier on cultural tourism communication. On this basis, it summarizes the problems existing in the current construction practice, and then puts forward the optimization path to adapt to the needs of cultural tourism communication.

2. CORE CONCEPTS AND THEORETICAL BASIS

2.1 Definition of Core Concepts

2.1.1 Narrative and Sense of Atmosphere

Narrative is the core path to connect local cultural resources and integrate cultural and tourism symbols in the dissemination of cultural and tourism. It transforms fragmented urban resources into complete content with emotional tension through the selective arrangement of urban historical context, humanistic stories and life scenes. The sense of atmosphere is an overall perception field generated by relying on narrative content. It jumps out of the functional attributes of a single symbol and awakens the audience's aesthetic empathy for the image of urban cultural tourism with an immersive perception experience. In the aesthetic cultural construction of urban cultural tourism image, narrative is the content skeleton generated by the sense of atmosphere, and the sense of atmosphere is the core carrier of narrative to realize aesthetic communication. The two work

together in the cognitive and emotional communication process of urban cultural tourism image. The development of media technology reduces the production threshold of narrative content. A large number of user-generated urban life content further amplifies the communication effect of the sense of atmosphere, and promotes the image of urban cultural tourism from the official definition of functional symbols to the audience. Perceptible and participatory aesthetic cultural objects.

2.1.2 City Cultural Tourism Image

The image of urban cultural tourism is the overall cognition and evaluation of the public on the development level, resource characteristics and cultural characteristics of urban cultural tourism. It is the collective memory and aesthetic identification formed by the city in the process of cultural tourism communication. Its core function is to attract tourists through differentiated cultural positioning and enhance the core competitiveness of urban cultural tourism industry. In the context of narration, the image of city cultural tourism is no longer an objective reproduction of city cultural tourism resources, but a symbolic product integrating aesthetic cultural characteristics, relying on the creation of a sense of multi-sensory atmosphere to complete the aesthetic translation of the core of urban culture. It carries the historical context and spiritual characteristics of the city. It not only needs to rely on the official discourse to complete the basic positioning, but also needs to rely on the content in the mass communication to create a rich level, and finally form an overall cognition with recognition and appeal.

2.1.3 Aesthetic Construction

The dissemination of cultural tourism under the narration transforms the abstract urban aesthetic culture into a perceptible atmosphere experience, and promotes the urban cultural tourism image to complete the aesthetic construction from symbol cognition to emotional identity. Different from the utilitarian display of core landmarks and supporting facilities in traditional cultural tourism publicity, aesthetic construction focuses on the sensory experience and emotional resonance of the audience, takes the sense of atmosphere as the core link, connects the natural landscape, historical relics and humanistic customs of the city, and reconstructs the image of urban cultural tourism in line with the aesthetic preference of contemporary audiences. It is not a simple splicing of the existing resources of the city, but relies on the narrative logic to integrate the local aesthetic culture. By allocating the relationship between symbols, scenes and emotions, it constructs an aesthetic artistic conception that can be entered, experienced and disseminated for the audience, and finally realizes the dual promotion of urban cultural tourism image recognition and communication.

2.2 Relevant Theoretical Basis

2.2.1 Narratology Theory

Narratology takes the meaning construction of the text as the core and pays attention to the choice, arrangement and presentation of the story elements by the narrative subject. Genette systematically distinguishes the categories of narrative sequence, narrative duration and narrative frequency in "narrative discourse", which provides a classic analytical framework for analyzing the time structure and perspective arrangement of the text.[1] Saussure's categories of signifier and signified, combination and aggregation have laid a linguistic foundation for analyzing the coding methods of symbols in cultural tourism communication.[2] By extending semiotics to the field of culture, Bhatt reveals how symbols carry deeper cultural meanings under the surface meaning. [3] In the practice of cultural tourism communication, the narrative subject integrates the scattered urban cultural tourism resources into a complete narrative text with a unified atmosphere by adjusting the spatial order, embedding emotional nodes, and screening local cultural symbols, so that the audience can quickly perceive the unique aesthetic core of the image of urban cultural tourism when receiving information. The analysis method of narrative perspective and narrative structure in narratology can accurately disassemble the generation path of atmosphere sense in different narrative links, and provide theoretical support for the study of the inherent law of aesthetic construction of urban cultural tourism image.

2.2.2 Atmosphere Aesthetics Theory

The atmosphere aesthetics breaks through the aesthetic framework of the traditional subject-object dichotomy, and shifts the aesthetic core from the concrete formal beauty to the emotional perception of the overall space. Pomer put forward the concept of "atmosphere", emphasizing that aesthetics is the overall field experience generated

by the interaction between the subject and the environment, rather than the static viewing of a single object.[4] In the dissemination of urban cultural tourism, atmosphere aesthetics takes narrative as the carrier, transforming the historical context and life texture of the city into a perceptible aesthetic cultural field. It is no longer limited to displaying symbolic elements such as urban landmarks and scenic spots, but by integrating multi-dimensional sensory symbols such as vision, hearing and touch, it creates an overall atmosphere with emotional appeal and arouses the audience's emotional resonance with the image of urban cultural tourism. In the process of receiving narrative content, the audience can complete the aesthetic recognition of the city's cultural tourism image through substitutional perception, and then actively participate in the secondary dissemination of the sense of atmosphere.

2.2.3 City Image Construction Theory

The theory of city image construction focuses on the interaction between media, audience and urban space. Lynch proposed in the “city image” that the city image consists of elements such as paths, boundaries, regions, nodes, and markers, and the public completes the overall understanding of the city through a psychological map.[5] The theory points out that the image of urban cultural tourism is not a direct reproduction of the physical characteristics of the city, but a public cognitive result after the narrative reconstruction conveys the aesthetic characteristics. The sense of atmosphere is the core carrier of the aesthetic construction of urban cultural tourism image. Narration transforms scattered urban elements into narrative content with unified emotional tone by screening and integrating local aesthetic and cultural resources such as urban natural landscape, historical relics and humanistic activities. It strengthens the audience 's perception of the characteristics of urban cultural tourism and helps the city to highlight the recognition in the massive cultural tourism information.

2.2.4 Sensory Communication Theory

Sensory communication theory focuses on how the media can realize the information reception and emotional connection of the whole senses by mobilizing the audience's five sensory organs of vision, hearing, touch, smell and taste to participate in communication activities. McLuhan put forward that “media is the extension of human beings”, and believed that media technology extends the perception ability of human body [6]. Merleau-Ponty, from the perspective of perceptual phenomenology, emphasizes that the body is the medium of perceiving the world, and that human cognition of space is based on the multi-sensory intervention of the body [12]. In the communication of urban cultural tourism, space and media are not a single visual object, but through the linkage of sound, color, shape, taste, touch and other sensory information, to build an immersive and resonant atmosphere field. The theory of sensory communication provides an analytical framework for the multi-dimensional generation of dismantling the sense of atmosphere, that is, the sense of atmosphere is not an abstract emotional description, but an aesthetic process that is truly received and experienced by the audience based on specific sensory symbols.

3. THE GENERATIVE LOGIC AND CONSTRUCTION DIMENSION OF NARRATIVE ATMOSPHERE IN THE AESTHETIC CONSTRUCTION OF CITY CULTURAL TOURISM IMAGE

3.1 Spatial Narrative: the Ambience Anchor and Sensory Presentation of Physical Space

The physical space of the city is the basic carrier of the narrative content in the dissemination of cultural tourism, and it is also the concrete anchor point for the generation of the sense of atmosphere. Through the symbolic arrangement of urban streets, landmark buildings, public landscapes and other physical carriers, spatial narrative integrates scattered aesthetic cultural elements into coherent narrative clues, and builds a perceptible scene framework for urban cultural tourism images. Taking Shuijingfang Historic District in Jinjiang District of Chengdu as an example, the narrative logic is spread along the “liquor workshop site - courtyard residence - riverside walkway”, stitching the roots of wine culture, the memory of market life and the needs of modern waterfront leisure, so that tourists can gradually immerse themselves in the preset sense of leisure atmosphere in the old city in the movement of physical space. In the construction of the sense of spatial atmosphere, visual and tactile symbols bear the main functions: communicators screen and refine iconic visual symbols representing local cultural characteristics, such as the green tile ash

bricks in Chengdu wide and narrow alleys, the stilted eaves of stilted buildings in Chongqing Hongyadong, and strengthen the recognition of symbols through visual processing such as color and composition; at the same time, the rough texture of the green brick wall and the texture of the old wooden door are retained, so that the audience can deepen the aesthetic memory in the tactile resonance. According to the theory of sensory communication, the creation of a sense of spatial atmosphere is precisely through the linkage of multi-sensory information such as vision and touch, so that the audience changes from “watching” the city to “immersing” in the city, and completes the aesthetic perception of the image of urban cultural tourism [8]. In the context of mediatization, the sense of atmosphere in the physical space can also become the original material of narration, providing a stable aesthetic foundation for the subsequent spread of cultural tourism.

3.2 Emotional Narrative: The Extension of Atmosphere in the Subject Experience

As the core subject of cultural tourism communication, the audience's dual experience of personal and media acquisition is the core carrier of the aesthetic culture construction of urban cultural tourism image. The emotional narrative jumps out of the physical limitations of geographical space, transforms the individual emotional experience of tourists on the urban cultural tourism scene into a public narrative content that can be shared, and extends the original single and fixed image of urban cultural tourism to a more fluid sense of atmosphere. Compared with the objective space introduction, the emotional narrative focuses more on capturing the instantaneous emotional perception of tourists in the cultural tourism scene, such as the relaxation of the old alley and the fireworks of the ancient town. These delicate emotional expressions can awaken the emotional resonance of the potential audience by means of narrative diffusion. In the construction of emotional atmosphere, auditory symbols are particularly important: Hangzhou West Lake integrates rain sounds, wind sounds, bells and Pingtan rap sounds into a unified sound symbol, while Chengdu Kuanzhai Alley retains the soft sound of digging ears, the collision of bowls and tea covers, and the gongs and drums of Sichuan opera. According to the theory of sensory communication, sound is rooted in the daily life practice of a specific region, has a strong “presence” attribute, can eliminate the sense of distance between the audience and the city, and strengthen the recognition of the image of urban cultural tourism with embodied perception [8]. In addition, smell and taste symbols are also involved in the construction of emotional atmosphere: the aroma of food can awaken memory, connect emotions, and allow tourists to deepen their emotional identity with the city in their taste experience.

3.3 Cultural Narrative: The Core of Atmosphere in the Local Context

The local context is a unique aesthetic cultural resource formed by the accumulation of urban history, and it is also the core support for the formation of the atmosphere of urban cultural tourism image. Cultural narrative integrates fragmented urban cultural memory into coherent and perceptible cultural tourism communication content by extracting iconic symbols in the local context, so that abstract urban culture can be transformed into a touchable atmosphere scene. Compared with spatial narrative anchoring physical carrier and emotional narrative extending individual feelings, cultural narrative endows urban cultural tourism atmosphere with unique recognition from the root level, so as to avoid different urban cultural tourism images falling into homogeneous aesthetic dilemma. The conceptual metaphor theory proposed by Lakoff and Johnson points out that metaphor is the basic cognitive way for human beings to understand and experience another thing through one thing [13]. In the dissemination of urban cultural tourism, conceptual metaphor is an important mechanism for cultural narrative to construct a sense of atmosphere. For example, Xi'an uses “Chang'an” as a conceptual metaphor to inject the prosperity and poetry of the Tang Dynasty into the narrative of urban cultural tourism, so that the audience can complete the perception and recognition of the urban cultural atmosphere in the imagination of “dreaming back to Chang'an”. Cultural narrative relies on the life customs, historical legends, intangible cultural heritage skills and other contents of the local context, and completes the aesthetic construction of the city's cultural tourism image through metaphors, symbols and other techniques. For example, Hangzhou embeds the cultural legend of the West Lake into the cultural tourism scene around the lake, and connects the nodes such as the bridge and the Leifeng Tower through cultural narrative, so that the physical space has a unique cultural atmosphere and strengthens the audience's cultural identity of the city's cultural tourism image.

3.4 Media Narrative: The Enlargement of Atmosphere in the Communication Field

In the context of mobile communication, short video, graphic grass and other content forms break the space-time boundary of urban cultural tourism communication, migrate the scene perception of offline physical space to the online communication field, and complete the secondary amplification of the sense of urban cultural tourism atmosphere through media narrative. McLuhan pointed out that “the media is the message”, the formal characteristics of the media itself is to participate in the construction of meaning, short video, graphics and other media forms with its fragmentation, scene characteristics, natural adaptation of the expression of the sense of atmosphere [6]. Relying on the algorithm push mechanism, the media narrative pushes the aesthetic processed urban cultural tourism symbols to the interest matching users, and constructs a soft urban cultural tourism image different from the official propaganda through fragmented and scene-based content collage. In the process of receiving content, users participate in narrative extension through praise, forwarding, and second creation, so that the sense of original atmosphere continues to superimpose emotional increments in the secondary dissemination, and finally complete the aesthetic cultural construction of the city's cultural tourism image.

4. THE REALISTIC CASE OF CITY CULTURAL TOURISM IMAGE CONSTRUCTION FROM THE PERSPECTIVE OF NARRATIVE ATMOSPHERE

4.1 Case City Selection and Data Organization

This paper selects three cities of Chengdu, Chongqing and Xi'an, which have been circled by atmosphere in the dissemination of cultural tourism in recent years, as research cases. Relying on the well culture of Bashu, the three-dimensional space of mountain city and the historical context of ancient capital, the three cities have completed the aesthetic construction of differentiated urban cultural tourism image on the social platform, which has strong representativeness. The data combing is carried out around three dimensions: the first is that the media narrative text officially released by the three cities, extracting the aesthetic symbols associated with the local culture; the second is the cultural tourism content spontaneously generated by the platform users, and analyzes the audience's perception of the atmosphere and the secondary creation path; the third is the relevant research on the construction of city cultural tourism image in the existing academic literature and cultural tourism industry report, combing the existing conclusions and practical summary, and providing the basis for subsequent analysis.

4.2 The Practical Path of the Construction of the Image Atmosphere of the Three-city Cultural Tourism

Chengdu relies on the profound Bashu aesthetic culture accumulation and the city life base, anchors the core aesthetic culture label of “fireworks”, weaves the micro-perceptions such as the tea smoke of the bowl of tea, the boiling sound of the hot pot, and the cool feeling of the blue stone board in the wide and narrow alleys into the narrative framework, jumps out of the grand template of traditional urban cultural tourism publicity, transforms the sense of atmosphere into a daily experience that can be perceived and participated, and completes the aesthetic construction of the cultural tourism image of “fireworks Chengdu”. The short video series of "There is a Life Aesthetics called Chengdu" launched by the Chengdu Cultural Tourism Department is based on the city scenes such as teahouses and hot pot restaurants to transform the "fireworks" atmosphere into a transmissible narrative text.

Relying on the three-dimensional landform of mountain city and river city, Chongqing integrates the unique spatial symbols such as Hongyadong Stilted Building, Yangtze River Ropeway and Liziba Light Rail Crossing Building into the narrative to shape the aesthetic image of “8D Magic City”. Its sense of atmosphere is based on the visual wonders of mountain city nightscape and three-dimensional traffic. It spreads rapidly through the fragmentation of short video, forming a strong sense of spatial aesthetic experience. Chongqing's “8D magic city punch card” and other activities further transform the spatial atmosphere into a narrative practice that the audience can participate in and share.

Relying on the historical context of the ancient capital of thousands of years, Xi'an takes the iconic spaces such as the city wall, the bell and drum tower and the wild goose tower as the narrative

nodes, and reconstructs the aesthetic imagination of “Chang'an in the prosperous Tang Dynasty” through the immersive scene of the night city of the Tang Dynasty and the folk market of Yongxingfang. As a conceptual metaphor that runs through the narrative of Xi'an cultural tourism, “Chang'an” injects the prosperity and poetry of the Tang Dynasty into the image of the city, allowing the audience to gain a time-traveling aesthetic experience in the superposition of ancient and modern times.

The practice of the three cities shows that the sense of atmosphere is not the splicing of scattered scene symbols, but the construction of a unified narrative logic with the local aesthetic culture as the core. Through the combination of multi-dimensional symbols to amplify emotional perception, and then through the diffusion of new media channels such as short video and grass notes, it can quickly leverage the spontaneous communication of the audience and complete the aesthetic construction of the city's cultural tourism image.

4.3 Experience and Problems in the Process of Construction

From the practice of the three cities, the replicable experience is to build a unified narrative logic with the local aesthetic culture as the core, amplify the emotional perception through the combination of multi-dimensional symbols such as audio-visual touch, and then spread through new media channels to leverage the spontaneous communication of the audience. At the same time, there are still obvious problems in the current construction process: some cases excessively reproduce the web celebrity traffic template, which dispels the uniqueness of the local culture; some cases only focus on the creation of visual symbols, ignoring the atmosphere of auditory and tactile dimensions, which leads to the fault of audience experience, and it is difficult to form a lasting cultural and tourism image memory; some cases of excessive commercial development have broken the natural atmosphere of the original scene, but damaged the aesthetic value of urban cultural tourism.

5. THE OPTIMIZATION STRATEGY OF CITY CULTURAL TOURISM IMAGE CONSTRUCTION UNDER THE GUIDANCE OF NARRATIVE ATMOSPHERE

5.1 Anchoring Local Characteristics: Enhancing the Uniqueness of the Narrative Atmosphere

Mining local aesthetic cultural resources is the core support to enhance the uniqueness of the sense of atmosphere, and the key to avoid the image of urban cultural tourism falling into homogenization expression lies in the deep extraction of local exclusive cultural symbols. The local characteristics are not general cultural labels, but to select narrative elements with strong identification from regional natural landforms, non-legacy skills and folk traditions. For example, the narrative of Minnan Cultural Tourism can extract the texture texture of red brick houses and the timbre of Nanyin's Dongxiao timbre. The Sichuan-Chongqing Cultural Tourism can anchor the heat of hot pot soup and the details of teahouses' bowls and tables, and integrate these concrete elements into the narrative, so that the audience can quickly perceive the unique regional atmosphere. The anchoring of local characteristics needs to be based on authenticity, refuse to deliberately transform the local cultural core to cater to the flow, retain the life texture of the original scene, and let the sense of narrative atmosphere grow from the real regional life.

5.2 Integrating Multiple Symbols: Building a Multi-dimensional Perception System of Atmosphere

In the dissemination of city cultural tourism, the construction of the sense of atmosphere depends on the synergy of multiple symbols, and a single visual symbol is difficult to support a complete aesthetic cultural perception. According to the theory of sensory communication, the integration of visual symbols, auditory symbols, olfactory symbols and tactile symbols can construct a multi-dimensional perception system covering the whole senses and strengthen the immersion effect of narrative [8]. In the practice of cultural tourism communication, local cultural exclusive symbols can be extracted, such as the blue-gray brick pattern of Xi'an city wall, the twilight drum and morning bell of bell and drum tower, and the aroma of distiller's grains in

Yongxingfang. These symbols are implanted into short videos, immersive tours and other communication carriers, so that the audience can capture the unique temperament of urban cultural tourism through multi-sensory linkage, and complete the aesthetic construction of urban cultural tourism image.

5.3 Motivating Audience Participation: Promoting the Co-creation and Communication of the Sense of Atmosphere

In the dissemination of cultural tourism, narrative breaks the one-way output logic of urban cultural tourism image, transfers the aesthetic construction power of atmosphere to the audience, and completes the secondary generation of aesthetic culture based on the individual experience of the audience. City cultural tourism operators can set up a co-creation topic with a clear sense of atmosphere, encourage the audience to upload their own pictures and short videos of urban cultural scenes, and participate in traffic support selection after adding exclusive cultural tourism topic labels. In the process of participating in the creation, the audience will reconstruct the emotional atmosphere of the city cultural tourism scene in combination with their own aesthetic preferences, and the content of the output will complete the secondary diffusion through the social relationship chain, so that the original preset city cultural tourism atmosphere is diversified. This co-creation mode not only strengthens the emotional binding of the audience to the image of urban cultural tourism, but also keeps the aesthetic culture of urban cultural tourism fresh and dynamic.

5.4 Balancing Business and Aesthetics: Sustainability for a Sense of Atmosphere

Excessive commercial development will dilute the aesthetic core of the atmosphere of city cultural tourism. The mass replication of the Internet celebrity card scene and the homogenization of the surrounding products of cultural tourism will dispel the uniqueness of the local aesthetic culture, and make the image of urban cultural tourism based on narrative construction become an accessory of short-term traffic. In the dissemination of city cultural tourism, the essence of the sense of atmosphere is the emotional resonance of the audience to the aesthetic characteristics of the city, rather than a simple commercial drainage tool. Existing aesthetic studies have pointed out that industrialization has made the history and culture of the city planar and instantaneous, the real city has been transformed into an illusion that satisfies the imagination of tourists, and the over-commercialized festivals and scenes have finally drained the inner spirit of the local culture. Therefore, the development of urban cultural tourism needs to set the threshold of commercial development intensity, and the core atmosphere protection area should retain sufficient public cultural space for presentation in the local context. Relying on the aesthetic orientation of narrative, the commercial format is aesthetically screened to achieve the balance between flow transformation and aesthetic value, and maintain the long-term vitality of the atmosphere of urban cultural tourism.

6. CONCLUSIONS AND EXPECTATIONS

6.1 Research Conclusions

Through the linkage of online and offline communication fields, the narrative enlarges the expression of the atmosphere of urban cultural tourism, and finally completes the aesthetic cultural construction of urban cultural tourism image. At the level of aesthetic culture, the sense of atmosphere breaks the stiff output of symbol labels in the image construction of traditional urban cultural tourism, awakens the emotional resonance of the audience through multi-sensory narration, and transforms the local culture into a perceptible and participatory aesthetic experience. The essence of the aesthetic construction of the image of urban cultural tourism is to complete the translation of the aesthetic value of urban culture through the narrative of atmosphere, so that the audience can actively complete the aesthetic recognition of the image of urban cultural tourism in the process of accepting the content of cultural tourism communication, rather than passively receiving the official image label.

6.2 Research Deficiencies and Future Expectations

In this study, the cultural tourism communication samples of Chengdu, Chongqing and Xi'an are selected for analysis. The sample coverage is limited, and more urban cases with different energy levels and different cultural characteristics are not included. The universality of

the conclusion is still limited. The research on the quantitative measurement of the sense of atmosphere has not yet developed a standardized measurement tool specifically for the field of cultural tourism communication, and the deep mechanism of commercial development destroying the sense of atmosphere and homogenizing narrative to dispel the uniqueness of city cultural tourism is not deep enough. Future research can expand the scope of the sample, compare the path differences between different energy-level cities in the creation of a sense of atmosphere, and refine more universal aesthetic construction rules; eye movement experiment, emotional semantic analysis and other methods can be introduced to accurately measure the audience's aesthetic perception of different cultural tourism symbols. It can also further explore the application of digital twin and VR technology in the construction of sense of atmosphere, and explore the remodeling logic of new technology on the aesthetic culture of cultural tourism.

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