

เข้าใจเอกลักษณ์ของการออกแบบของที่ระลึกและของทำมือ กรณีศึกษา สำหรับนักท่องเที่ยวที่บริโภคสินค้าในตลาดนัดจตุจักร

แดง ควา เวียน¹, ออลลี ฟอเรส² และ อเล็กเซส ที.บิชคุ เวียน³

Received: January 15, 2019

Revised: May 30, 2019

Accepted: June 18, 2019

บทคัดย่อ

งานวิจัยนี้จัดทำขึ้นเพื่อสำรวจความสำคัญของการออกแบบและการจัดการที่มีผลต่อพฤติกรรมการบริโภคของลูกค้า โดยใช้การสัมภาษณ์และสังเกตพฤติกรรมที่จตุจักร ซึ่งเป็นแหล่งช้อปปิ้งยอดนิยมของประเทศไทย นอกจากนี้ ผู้วิจัยยังพยายามทำความเข้าใจปัจจัยที่กำหนดเอกลักษณ์ของของที่ระลึกและของทำมือ และเหตุผลที่สินค้าเหล่านั้นมีผลต่อการตัดสินใจซื้อของลูกค้า งานวิจัยนี้เป็นวิจัยเชิงคุณภาพ และทำขึ้นจากสถานที่จริงในกรุงเทพฯ จากการสัมภาษณ์ผู้บริโภคทั้ง 74 คน โดยกลุ่มตัวอย่างเป็นชาวต่างชาติ เพศหญิง โดยให้อธิบายเกี่ยวกับร้านของที่ระลึกและของทำมือในตลาดนัดจตุจักร จากผลสำรวจสามารถจำแนกคำตอบได้เป็น 5 ประเภทหลัก ๆ ได้แก่ สภาพแวดล้อมของร้านค้าและการจัดวางสินค้า 48.23% การใช้งาน 24.68% รูปลักษณ์ 22.02% ฟังก์ชันการใช้งาน 2.73% และการบริการ 2.34% จาก 4 ประเภทคำตอบที่มีคนเลือกมากที่สุดนั้น สามารถระบุเพิ่มเติมได้ดังนี้ ความสวยงาม ความพึงพอใจ การเป็นแบบอย่าง ความแปลกใหม่ และความคิดของผู้บริโภค

คำสำคัญ: ของที่ระลึกและของทำมือ การออกแบบ ออกแบบการค้าปลีก ภาพลักษณ์การขายสินค้า

¹ อาจารย์ประจำ หลักสูตรวิชาออกแบบแฟชั่น, สถาบันออกแบบนานาชาติชนาพัฒน์ กรุงเทพมหานคร 10260 ประเทศไทย (ผู้รับผิดชอบบทความ, Email: takeshi@chanapatana.com)

² สาขาการออกแบบตกแต่งภายในและผลิตภัณฑ์สถาบันออกแบบนานาชาติชนาพัฒน์ กรุงเทพมหานคร 10260 ประเทศไทย (Email: Leeforest32@gmail.com)

³ สำนักงานบัณฑิตศึกษา มหาวิทยาลัยอัสสัมชัญ กรุงเทพมหานคร 10240 (Email: hueng0318@gmail.com)

UNDERSTANDING THE PERSONALITIES OF SOUVENIR AND CRAFT DESIGN: A CASE STUDY TO TOURISM CONSUMING AT CHATUCHAK WEEKEND MARKET

Dang Khoa Nguyen¹, Orlee Forest² and Alexis T.Bichkhue Nguyen³

Received: January 15, 2019

Revised: May 30, 2019

Accepted: June 18, 2019

Abstract

This research examined the importance of design and management in customer's buying behavior by conducting interview and observation at popular shopping spot at Thailand-Jatujak weekend market. Furthermore, the authors attempted to understand the determinants of souvenir and craft products personalities and how it impacts on customer's decision making. The research paper was used the qualitative approach and took place in the real-environment in Bangkok. A total 74 opened and closed-end questions interviews customers with a grab sampling were employed of group of female foreigners to principle methods of the connotations of the 36 different souvenir and craft shops in Chatuchak. The results indicated that products can be categorized under five major types such as "shop environment and product display" (48.23%), "usability" (24.68%), "form" (22.02%), function (2.73%) and "service" (2.34%), and Following the findings, the four dominant determinative dimensions were also listed as: aesthetic, pleasure, typicality, novelty, and customer perspective.

Keywords: Craft and Souvenir Product, Design, Retail Design, Visual Merchandising

¹Lecturer of Fashion Design curriculum, Chanapatana International Design Institute, Bangkok 10260, Thailand
(Corresponding author, Email:takeshi@chanapatana.com)

²Interior and Product Design, Chanapatana International Design Institute, Bangkok 10260, Thailand
(Email: Leeforest32@gmail.com)

³Graduate Office, Assumption University, Bangkok 10240, Thailand
(Email: hueng0318@gmail.com)

Introduction and Literature Review

Chatuchak Weekend Market

Chatuchak weekend market is chosen as the background for conducting the research due to its title as the world's biggest weekend market with 15,000 small shops covering 27 acres alongside Phaholyothin street in Bangkok city (Shaw, 2013), Chatuchak or JJ market offers 26 market sections, both wholesale and retail. Sections include handmade apparel and soft accessories, distinct handicrafts encompassing ceramics, furniture and home décors, local food and beverages, plants and gardening supplies, art and galleries, pets, books, antiques, as well as second hand or used goods (Robinson, 2013; TAT, 2018).

Since it's opening in 1942 despite of opening only weekends, the market has become a well-liked shopping hub due to the diversity of goods, affordable prices, and convenient access both by Bangkok sky train and subway. The management office indicates that there are over 200,000 customers visiting the market every Saturday and Sunday, embracing a great number than any markets in the Thailand's capital. . Among the visitors, 30% are foreigners either vacating or living in Bangkok.

Being considered as the most popular city for foreign tourists, in 2016, Bangkok has welcomed more than 19.41 million visitors (Talty, 2017). The Department of Tourism of Thailand in 2016 indicated that most tourists' daily expenditure comes from China, Malaysia,

Russia, Indonesia exceeding other regions, such as Europe, Americas, South Asia, etc. With that, total tourism expenditure is higher for groups of western tourists arriving from Europe, Australia and America. These figures consider longer stay duration which encompass accommodation, shopping and food/drinks referencing 30%, 25% and 21%, respectively.

Consumer Behavior in Souvenir

With a rising majority of western tourists in Thailand, the business of souvenir made by local Thais has positively impacted development (Soonsan & Makka, 2017). This is because customers can buy products as memorable tokens; moreover, the purchased items as souvenirs can also signify the local culture. They also become part of a fulfilling journey for a traveler and a testimonial mark of a place visited (Collins-Kreiner & Zins, 2011; Swanson & Timothy, 2012; Wilkin, 2009;). Foreign customers do not only purchase local products or souvenirs for their own use, but also as gifts for their family, friends, and colleague. The local souvenirs and craft products in JJ market are attractive gifts because their price are affordable compared to those offered in high developed countries, they also feature unique design qualities (Nithipan, 2009). Among the popular designs are those that balance well between contemporary art and local artistic values.

According to Solomon (1996), consumer behavior is concerned with several decisions, activities ideas, or experiences that formulate

customer's consuming demand. And the perception behind each customer's consumption behavior can be altered by various factors (Swanson & Horridge, 2006; Watanasin & Timdang, 2015; Sakcharoen, Banchuenvijit & Khongsawatkiat, 2016), especially behavior pertaining to tourism and its accompanying characteristics (Kantatasiri et al., 2015). Previous findings show that a reference group has strong influence, directly or indirectly, on elements of behavior (Boonsupap, 2002). A reference group can impact an evaluation of oneself within a group, their inspiration and attitude to buy (Solomon et al., 2006; Hawkins & Mothersbaugh, 2010; Kotler & Keller, 2012; Li & Anuntaakalakul, 2015) as well as one's buying decision process (Schiffman & Kanuk, 2008; Ronnarong, 2016). Other influencing factors on consumption include consumer's resources and value (Kotler & Armstrong, 2012; Wahyuningsih, 2012; Rangrit & Iamratanakul, 2016), race and cultural origins (Egresi & Kara, 2015), religious beliefs (Yaacob, 2014), education (Haseki, 2013), and nationality (Marrocu et al., 2015). In addition, the marketing concept of The 4P marketing mix (product, price, place and promotions) has traditionally been a strong focus to stimulate and extract customer's responses, buying intentions and satisfaction (Morison, 2010). Moreover, the 4P supports guidelines for business owners or entrepreneurs to generate products that will reach their target group (Kotler & Armstrong, 2012). Many

researchers found that souvenirs or products, if locally made, depict meaningfulness and importance which weigh on the consideration to buy (Swanson and Horridge, 2006). Further to include are uniqueness, flawlessness (Swanson & Timothy, 2012), packaging (Turner & Reisinger, 2011), price and promotion (Evans & Berman, 1987; Kotler & Armstrong, 2012; Morison, 2010).

As an approach to this research, the database comprises 213 short unstructured interviews with foreign visitors who have purchased goods in JJ market between the weekends of July to September 2015. The data reveals that more than 86% of consumers arrive with premeditated behavior embedded by consumer's perceptions. The dominance of reviews and guidance through social media and travel webpages influence pricing expectation and customer's perception that the market will be quite affordable, or that prices are low throughout the market. Customers are also quite aware ahead of time of bargaining behaviors that are adequate while purchasing goods at the market environment. Other customers noted that because of suggestions from friends or through online sources, they are cautious and do not carry much cash; some don't feel comfortable using credit card for payment; some even express confusion with the currency rate exchange.

The interviews show that more than 91% of the customers will not buy any goods at any shops when they first enter JJ market.

They prefer to wonder through the shops' aisles and compare prices. This behavioral concept is similar with the discussion by Thomas (1964), and later adapted by Moutinho et al. (2007) on the list of general travel motivations, and particularly pertaining: (1) educational and cultural aspects (sightseeing or see work of art); (2) Relaxation, adventure and pleasure motives (have a good time and fun); (3) Ethnic and family considerations (when the activities involved with the family' members and or with the children). And (4) social competitiveness (share and talk about the place visited). Furthermore, considering the nature of the weekend market, and with the huge range of products, customers are not aware or have clarity of what they will buy before their visiting the market. Most arrive with the general notion that they will look around for some goods as suitable souvenirs to take home.

Hausman (2000) indicated that the impulse buying behavior through a wider angle, and derives that impulse buying is more than buying quickly and immediately. Her findings reveal that there are other aspects involved, such as, social interaction, fun, and hedonic motives. In fact, data from the interviews and direct observation show supporting evidence. Firstly, customers expressed interest in visiting JJ Market as part of an exploration trip to have fun, and to examine and compare products and prices. After all, it is a famous tourist destination and often part of a "travel to Bangkok checklist".

Secondly, pre-interviews present that 93% of customers are affected by their physical and mental state. They prefer to make purchases only when they can no longer walk or when they feel overstimulated, due to the hot weather in the market and an overloaded amount of choices.

Lastly, most customers explicitly indicate that they can spend longer sections of time at shops that have good displays and style arrangement, or shops that represent the Thai' local art or culture. Based on the pre-interview, we would like to explore what we believe to be key effects in tourist consuming, more specifically, the determinative of souvenir and craft product design perspective. The purpose of this paper is not emotionally exhaustive, but highlights perspectives of design and management, as what we have confidence are among the most important factors that could stimulate decision making (Choi et al., 2012; Kang Hsu, 2005; Smallman and & Moore, 2010), value (Wong Lau, 2001; Watkins and & Goths, 2011), motivation (Chen Chen, 2011; Snepenger et al., 2006; Tran and Ralston, 2006) all which are involved in impulse purchasing (Hausman, 2000).

Weekend market environments and the products

Although there are many findings that examining store images and environments as key factors for attracting customers to spend time in a shop (Chang Luan, 2010), other factors can trigger customers' emotional stages

(Baker et al., 1994; Yang et al., 2010) or enhance their shopping value (Babin Attaway, 2000). As suggested by Kotler & Armstrong (2012), the store image itself can be categorized by its reflecting characteristics, the services offered, the product lines, and or the relative price sets.

Little distinct literatures exist on the topic of weekend markets or fairs with respect to tourism. Mill and Morrison (2002) pointed out that since travel behavior is generally considered as a continuous process that inter-correlates with various stages and concepts, it may not be investigated independently. Unlike the significant scale of the stores inside a department-store or shops permanently located in shopping districts, most shops within Chatuchak weekend market are a standard 6 square meters small size, operating only on Saturdays and Sundays from 9 am to 6 pm. Throughout the research process, besides collecting short interviews from foreign customers, we also approached each of the shop owners (62 shops within apparel zone near gate number 3) to gain more insight about real issues in which they wish to improve. Most of the feedback led to concerns surrounding the weather. Respondents reveal that the overbearing heat creates an uncomfortable environment for customers to devote time to closely examine products. The weather also discourages customers from using a fitting room when time is needed to try on more elaborated designs. A second

issue that was widely mentioned is the smell oozing from the small drains surrounding the market. Lastly, owners expressed that due to high rental fees, they felt a need to secure more sales by filling their display space with products and maximize revenue per sqm. It is also important to note that with more than 200,000 visitors on each Saturday and Sunday, over 76% are first time visitors. Since the market is open weekends only, travelers are faced with a short window of time to reach the market during the length of their vacation.

Questions arise concerning what redirect customers' attention from evaluating products, such as ambient music (Sweeney Wyber, 2002) and excessive crowd noise (Michon et al., 2005). Considering the shops' environments-they are very small, they carry similar merchandise, and they are cramped alongside each other-one might ask: are customers truly able to distinguish between the different shop color themes and subsequently establish preference for products? How would insufficient lighting affect customers' willingness to explore products within the given space? Being fully aware of the conditions, to what extend do the heat and smells affect customer's satisfaction levels to shop? Our review does not plunge deeply into those sets of questions. Rather, we try to refine design perspectives while considering the souvenir and craft product personalities, in which types and determinatives are more dominant and more

impacts to foreign-customers in Chatuchak market? With gained understanding, we can help entrepreneurs try to avoid customer's unpleasant experience and dissatisfaction, not just pertaining to products directly, but in so far other external factors.

Research Methodology

Stage 1: The pre-interview which was held in weekend started from July to September 2015 as first stage approach to understand more about the tourist customers as well as to the owners of the small shops and self-observing the market environment in general. In order to collect the oral feedback, the interview was held at the shop named Summer April near gate 3. The interview was recorded by phone with the set of short questions. We believe that is the appropriate way to amalgamate the information due to the inconvenience space, hot weather and the comforts for the customers while shopping. The results are indicated briefly above.

Stage 2: The second stage of this research was held in October to December 2015 at the same shop with comprise of 74 in-depth semi-structure interviews with an availability sampling of foreign tourists' respondents those are in age ranges from 26-38 and are female only. The authors try to understand how the design perspective perceived by the group of customers. The approach of this interview was focused to the customers group. During the interview, the data-collecting was not approach to all members within the group (if more than 4 persons) but only selected one

or two customers randomly. The comparatively young age range and the female gender were selected because these consumers are likely tending to buy more different products at once time (Soars, 2003) and female shoppers contemplate the shopping as a part of leisure interest and able to recognize the new items, product information as well as prefer to a well display with impressive and in stylish in-store (Prendergast Lam, 2013). Lastly, the interview-conductors approached to collect the information to those customers had purchased or carried some orders only. This step to make sure the source of data is more accurate as we believe they could provide explicitly more than those had not bought anything. The assigned time for interview was within 11 a.m. to 1 p.m. and another time slot was 3pm to 4pm.

There are 4 dimensions of the design identities with 18 items presented in existing research from Blijlevens et al., (2014) adapted with Hertenstein et al., (2013) were used to obtain the nuance and determining scale in connection to determinative of design perspective of the souvenir and craft (see table I). Four questions were used to seek the respondents derived from Brengman & Willems (2009) with first two questions and others by self-developed. Each item at least 5 interspersed items average per responded and 1 item per design perspective dimension. Those 4 qualitative questions were based on opened-ended questions as they could determine the meanings of the answers as well as define the complexity of the questions' attitude (Lazarsfeld, 1935).

1. What does a ____ souvenir and craft product signify to you?
2. What can make a souvenir and craft product ____?
3. Name a design in souvenir/craft product that is ____?
4. Name a design in souvenir/craft product that not ____?

In order to determine the principal impacts to each five different souvenir/craft shop design dimensions, 12 respondents gave the sources of induction that they employed to evaluate the design traits in the products and possible to freely indicated any traits of product design perspective.

As the purpose of this research is to understand which indicators that foreign customers perceive to make reasoning about the souvenir and craft products without attached the predisposition. Because of the nature of paper is exploratory, we use the elicitation technique included of both interview and observation since its advantage to put no restriction on the answers of respondents, as well as instinctive to be influences from the interviewers (Miles Frewer, 2001). Categories and coding schemes were developed based on the deductive reasoning through present theories in order to find the reckoning. The qualitative review of the open-ended question in the recorded sheet of the interview was used to build up the coding scheme, and enable to determine some regular subjects surrounded by elicited cues (Brenngman & Willems, 2009) and

opportunistic or emergent sampling (Patton, 2002). In order to obtain and gather all appropriate sorting-sets, we did not use the prearranged classification schema. The sum of generated cues was then administered into the Excel for coding purpose based on the preparatory general classification system. According to Holsti (1969) and Carney (1972), the particular discernment of data might be clearer if categories were subsidized. Subsequently, each obtained cue then was codified into more succinct content classifications which were comparable in same meaning and connotations suggested by Stone et al., (1966) and Webber (1990). The classifications into which determinative of souvenir and craft product were also labeled following the scheme of emergent coding outlines by Haney et al., (1998) and originated on taxonomy derived in the literature on product design (Blijlevens et al., 2014; Hertenstein et al., 2013). The result of detailed coding schemes then can be exerted to categorize the cited the determinative of souvenir and craft products and abridge the finding data (Neuendorf, 2002; Krippendorff, 2003). Lastly, we analyzed the frequencies cues in order to provide elaborated discernment into the relative significance of each product's personality designs and the external factors. The purpose of frequencies analyzing is to explore in which theme was alluded to the indicator of the importance that was previously suggested using on content analysis by Holsti (1969); Webber (1990); Krippendorff (2003); Duriau et al., (2007).

Results

The answers of participant from all four open-ended-questions were employed to contribute to the analyses. Following to our findings, the elicited souvenir and craft product design perspective can be assigned in to 5 main types, specifically named with: “shop environment and product display”, “service”, “form”, “function” and “usability”. Each main type will be categorized in sub-types, following:

1. The first type, “shop environment and product display”, is derived from Brengman and Willems (2009). However, the analysis uses the wording ‘shop’ instead of the original wording ‘store’ because the size of a shop is only 6 sqm. Unlike other researches of temporary retailing shops, shops in flea markets and pop-up stores have short term contracts and occupy minimal furnishing and fixtures. The “shop environment” consists of three dimensions: spatial design factors, which include both functional and aesthetic design aspects of the space, such as layout, style and color (Baker et al., 1994), “style coordination” (Lam & Mukherjee, 2005), and “shoppable and lifestyle” (Damminga et al., 2012).

2. The second type of a determinative design perspective is “service”. Service corresponds to the buying process and the intimate interaction/responsiveness between customers and sellers, more specifically how sellers assist customers in searching information or comparing prices. This main type consists of three dimensions correlating to Parasuraman et al., (1988): “reliability, “responsiveness” “assurance”.

3. The third type of souvenir and product design determinant relates to consumers’ perspective of “form”. Form can be differentiated into four characterizing dimensions: “reflection of a period such as contemporary and modern”, “relationship of form and function”, where consumers factor both aesthetics and functionality. (Hertenstein et al., 2013) “product standard and practicality”, when considering usability and utility compared to other similar products (Moon et al., 2004), and “traditional craftsmanship”, which often signifies authenticity (Lee et al., 2017).

4. A fourth type, “function”, includes three categories referred to by Hertenstein et al., (2013) as: “ease of use”, “communicates effectively”, and “ergonomic”. For example: Easy to use means how an artifact’s function is clear and intuitive; How well design portrays function is an indicator of effective communication, and Ergonomics considers the human factor within product function.

5. And the last type, “usability”, consists of two dimensions regarding customer’s perspective: “quality” and “value” (Hertenstein et al., 2013; Holbrook and Hirschman, 1993). This often strongly connects to the experiential and emotional relationship between the customer and product (Kälviäinen et al., 2000). For example, a good quality souvenir and craft product might trigger a customer to consider a product well-made and durable (with regards to “quality” design), Succeeding the findings, the following sections summarize the dominant and most important determinative dimension based on the previous suggestions of Blijlevens with: aesthetic pleasure, typicality, novelty, and

also customer perspective derived from Hertenstein. (See table I, Blijlevens et al., 2014; Hertenstein et al., 2013). A corresponding table accompanies each of the five determinants and presents an overview of individual's cue level (generated and unique).

In addition, for each of the outstanding dimension, the table points out the highest frequent determinative main type, and distinguishes within the type its highest frequent sub category. (See Table 1)

Table 1 : Blijlevens et al. 2014; Hertenstein, Platt and Veryzer 2013 on “Souvenir and craft products personality” scale.

Aesthetic Pleasure	Typicality	Novelty	Customer Perspective
Like to look	Standard	Innovative	Customer value
Nice to see	Common	Original	Quality
Pleasing to see	Representative	Novel	Positive impacts
Attractive	Typical	Sustainable	Desirably
Beautiful	Characteristic		

Determinative of souvenir and craft product design as “Aesthetic pleasure”

Each interviewed customer indicates a group ranged with at least three cues for each souvenir and craft product design characteristic of ‘aesthetic-pleasure’ (i.e. “like to look”, “nice to see”, “pleasing to see”, “attractive” and “beautiful”). To surmise what characterizes as ‘aesthetic-pleasure’, we calculated a reasonably large number of determinatives that were asserted by the interviewers. (See Table 2)

Responses show several indicators that are likely to permeate ‘aesthetic-pleasure’ with the personality of souvenir and craft product design. Those indicators often have a direct reference to the store environment

and product display (SEPD). Many respondents can decipher the above cues if a shop has a good layout embedded by both elementary and secondary lighting, and more specifically, if a shop portrays a theme. Otherwise products can often go by unnoticeable making it difficult to pinpoint at specific characteristic. Other responses that are likely to be indicators of ‘aesthetic-pleasure’ are diverse design and color assortments, the use of local motives, and well-made quality.

- To discern a design as “attractive”, methinks, respondents largely express cues such as ‘modern styles’ and ‘unique looks. ‘Reflecting a new look’ and ‘contemporary design’ rather than just ‘traditional shapes’ were references to the product’s form.

- “Beautiful” is perceived when a design significantly incorporates local patterns or motifs, either directly or indirectly relating to the product itself. Moreover, customer appreciates a beautiful design through dominant cues, such as ‘well-made’ and ‘good finishing’.

- To recognize a design as “like to look”, the product is likely placed in a shop with a nice layout with sufficient lighting. Many customers acknowledge that since the shops are small and closely adjacent to each other, it is quite difficult to isolate products and they often become indifferent to what they see.

- Characteristics in the dimension of spatial design determine whether customers enter a shop and how much time they spend in there. While the cue “like to look” is generally associated with spatial design,” nice

to see” is more favorable as a cue of style coordination. In this case, respondents mostly refer to color and design assortments, product features, and the degree to which a product carries the values of the local culture.

- “Please to see”, as a cue of aesthetic-pleasure, appears when products are displayed in a shop with a unique theme and concept that specifically relates to the nature of the souvenir and craft products. Seven respondents articulated: “we can easily recognize products and foster a feeling towards them when they are displayed nicely, well organized, and are presented in a special theme”. Hand in hand, those responses also indicated that they don’t prefer too much of a gallery display or a high-end concept in JJ market.

Tables 2 : Souvenir and craft (SC) product design “aesthetic pleasure” impression: principal cues

	Number of generated cues*	Number of Unique cues*	List of dominance cues was mentioned frequently	Highest frequency dimension	Higher frequency type
Like to Look	38	25	Nice layout and lighting	Spatial design	SEPD**
Nice to See	57	41	Local cultural looks, Design features, Color and design assortment	Style Coordination	SEPD**
Pleasing to See	36	23	Different themes of display	Shoppable and Lifestyle	SEPD**
Attractive	42	20	Modern style and shape but not too much traditional, Unique	Reflect of Period	Form
Beautiful	44	21	Local pattern (motif), Well-made and finishing	Quality	Usability

Note: *The column indicates the “number of generated cues” are counted by total 12 customers, each response counted in this column will recorded as one, whereas in the column indicates the “unique cues”, one unique cue will be counted with 2 responses. For example: 2 mentioned “nice layout and lighting” as a cue to be for “like to look”. ** SEPD: shop environment and product display

Determinative of souvenir and craft product design as “Typicality”

The environment at JJ Market leads customers to high exposure levels of similar products. By and large, unreinforced repeated exposure increases consumer’s emotional affect (Hekkert et al., 2003; Zajonc, 1968). To decipher between similar products, customers attribute cues as determinants of “typicality”. Through our findings, “typicality” strongly refers, yet not limited to, the aesthetic qualities of the souvenir and product design, as most cues, such as ‘standard’, ‘characteristic’, and ‘typical’, fall under the type “form”. This supports Whitfield & Slatter (1979) preference-for-prototypes theory asserting that familiarity stimuli draw strong attention to aesthetic appeal. (Hekkert et al., 2003). Among indicators of form, customers comment: ‘nice design’, ‘neat looking’, and ‘easy to use’.

Other determinants explicitly point out at customer’s emotional stimuli, and correlate with the cues: ‘representative’, and ‘common’. Among them are perceived product value and how impressed customers are with the level of service. (See table 3).

- A “standard” design is one of the cues that fall into the dimension of form. When expressing words such as, ‘interesting look’ and ‘nice design’, customers point out the aesthetic feature of the product. Customers are not necessarily aware why they might be responding to a product but may attach a narrative to a recognizable feature.

- ‘Characteristic’ is the second cue within the dimension of form. Customers describe a product as ‘traditional’ and ‘neat’ pointing at the artistry of the product. Like “standard”, the association to traditional craftsmanship may embody the dominant styles represented in the market.

- The third cue under the type form is ‘typical’. Customers consider the applicability of the product compared to other similar products, inferring to what might define a product as a stand out feature that is appropriate for the market environment. Customers describe the ease of use of the souvenir, characterizing it as a “safe-bet” to purchase as a gift. Being portable is another product feature that travelers regard as suitable for a market shopping adventure.

- ‘Representative’ is the dominant cue among other cues that ascribe personality trait of “typicality” which implies customer’s experiential attention. Customers refer to souvenirs and products sold in JJ Market as affordable, and when weaved with other features, allows them to perceive the different values in the product.

- ‘Common’ is a cue that came up alongside customers ascription of the buying process relating to service. The intimate interaction that customers have with the goods through relationships formed with the sellers helps the artifacts easily considered when comparing to other similar products. Customers attributed their purchasing experience with seller’s responsiveness.

Some ascribed specific behavior and mannerism, and even facial expressions. If, for example, a seller is courteous, smiles and welcomes customers to touch a product, customers feel more assured with their purchase. One respondent considers a craft product as “common” when “the seller offers the detail of designs, or allows customers to access the product, as well as with a collaborative attitude”.

Tables 3: Souvenir and craft (SC) product design “typically” impression: principal cues

	Number of generated cues*	Number of Unique cues*	List of dominance cues was mentioned frequently	Highest frequency dimension	Higher frequency type
Standard	32	21	Nice design, Interesting look	Relationship of form and function	Form
Characteristic	36	26	Look traditionally Neat	Traditional craftsmanship	Form
Representative	43	23	Affordable price	Value	Usability
Typical	34	27	Easy to use and carry	Standard and Practical	Form
Common	23	14	Smile and allow to touch the product Not raise price Facial expression	Responsiveness	Service

Note: **The column indicates the “number of generated cues” are counted by total 12 customers, each response counted in this column will recorded as one, whereas in the column indicates the “unique cues”, one unique cue will be counted with 2 responses. For example: 2 mentioned “Nice design and interesting look” as a cue a cue of “standard”*

Determinative of souvenir and craft product design as “Novelty”

For each of the souvenir and craft product design’ trait, customers insinuate in average four to five cues. Some cues that identify “novelty product” have direct reference to the product itself, for instance, mentioning material used in design, and product forms, as well as the shapes of the products. Indirect cues generally correlate with a design function, such as the country of origin (i.e.: made in Thailand), the integrated experience, such as tailored order, and even merchandising-the degree to which product display attracts attention (see table 4).

- To consider a product as “innovative”, especially in terms of souvenir and craft, customers prefer designs made with traditional materials or shapes, but not simply the ordinary ethnical look. Products should incorporate some novelty, such as a new story behinds it, or trendy and contemporary colors.

- “Original” design is recognized by the finishing qualities. Frequently mentioned cues indicate that well above new and innovative products, customers prefer a product that has fine detailing such as good quality sewing, well-made cuts, or products entail extreme dedicated work. Moreover, products should be made in Thailand or have markings of the Thai provinces which they were produced from.

- A “Novel” design of craft and souvenir products associate customers who appreciate an add-on value with a personal touch to a product. Customers responded that even minor customizations, like embossing a name on leather, engraving “diabetic” on a bracelet, or instant T-shirt printing services are favored as a “Novel” design. One respondent indicated that she could buy a similar item in Bangkok while traveling around the city. However, she identified with the small touches, exclusively available in JJ market, as a novel item that she can gift to her colleagues.

- Some cues disclose a “sustainable” trait of a souvenir and craft design. Customers, who consider a product “sustainable”, regularly describe the pleasant natural material (fabric, wood, and textile) in which a product is made of. The term ‘organic’ is often mentioned, especially when customers can relate sensations towards the product: when they can feel the texture, smell the goods, or have a close look of the product design. Environments that influence customers to evaluate a product as “feeling organic” are also embedded with hedonic motives, the image of a product, or the common knowledge regarding a shop.

Tables 4 : Souvenir and craft (SC) product design “Novelty” impression: principal cues

	Number of generated cues*	Number of Unique cues*	List of dominance cues was mentioned frequently	Highest frequency dimension	Higher frequency type
Innovative	10	7	Traditional material in new look	Reflect of period	Form
New example	40	27	Neat arrangement	Shoppable and Lifestyle	SEPD**
Original	34	28	Made in Thailand Handmade (in-shop)	Quality	Usability
Novel	24	18	Custom made	Value	Usability
Sustainable	33	17	Natural material, Organic	Standard and Practical	Form

Note: *The column indicates the “number of generated cues” are counted by total 12 customers, each response counted in this column will recorded as one, whereas in the column indicates the “unique cues”, one unique cue will be counted with 2 responses. For example: 2 mentioned “traditional in new look” as a cue of “innovative”. ** SEPD: shop environment and product display.

Determinative of souvenir and craft product design as “Customer Perspective”

Preference to design often relies on how customers experience their own inclinations, and those can relate to anywhere from product’s functionality to the emotional connection customers form with the product and souvenir through their experiences (Hertenstein et al., 2013). For this reason, determinants of “customer perspective” range within the various dimension and types. Four main cue categories identify customer awareness and experiences: “customer value”, “quality”, “positive impact”. and “desirable” (see table 5).

- Cues of “customer value” mainly fall under the type ‘form’, often resulting when comparing between product’s average usability and utility. Among the cues, customers frequently evaluate a product’s standard when identifying elements as ‘easy to present as a gift’. Customers express inclination to purchase a product that they consider practical (i.e.: easy to clean, easy to use, functional). Values are added when customers feel more certain about their purchase decision, specifically when the buying purpose is to gift others. Furthermore, the assurance can add an emotional resonance that elevates the physical elements that make a gift worthy to a sentimental value, making the gift a ‘memorial keep’.

- “Desirable” is another general cue of favorable impression associated with the type form. Among frequent cues are: ‘unique design’, and ‘local but not odd’. While the first correlates with aesthetic pleasure, the latter falls deeper within the ‘reflect of period’ dimension. Unique, as found, often insinuates a relationship to traditional craftsmanship, where customers appreciate local artistry. What is perceived as appealing is often the understated traditional embellishments and a touch of relatable and familiar elements which make a product current.

- As many researchers find strong relationship between the SEPD and customers affective responses, cues of “quality” gauge how customers react not just to the product itself, but to surrounding factors. Customers highlighted how ‘well a store is decorated’. A pleasing display may boost an emotional response to an aesthetic stimulus (Damminga et al., 2012) which can impact customers’ perception to carve qualities that are meaningful to them.

- Cues pertaining to “positive impact” have a strong relationship to service experienced by a customer, mainly within the dimension of reliability. Customers acknowledge occasions when shop staff provide ‘clear information’ about the product (i.e.: material used, how to operate, how to take care, etc.). Reliable and clear communications create a pleasurable bond between staff and customers, and often even imbue heart-felt moments. Those very experiences infuse meaningful perception on the product, making customer more inclined to favor a souvenir or product.

Tables 5: Souvenir and craft (SC) product design “Customer Perspective” impression: principal cues

	Number of generated cues*	Number of Unique cues*	List of dominance cues was mentioned frequently	Highest frequency dimension	Higher frequency type
Customer Value	33	19	Easy to present, memorial keep	Standard and Practical	Form
Quality	38	23	Nice decoration	Shoppable and Lifestyle	SPDE**
Positive Impact	38	21	Clear information	Reliability	Service
Desirable	33	16	Unique design locally but not odd	Reflect of period	Form

Note: *The column indicates the “number of generated cues” are counted by total 12 customers, each response counted in this column will recorded as one, whereas in the column indicates the “unique cues”, one unique cue will be counted with 2 responses. For example: 2 mentioned “easy to present-gift” as a cue a cue of “customer value”.

** SEPD: shop environment and product display

Discuss and Conclusion

We attempt to understand which determinatives impact souvenir and craft product personalities, so we can support designers and sellers improve their goods and communicate more effectively with tourists. We assemble all cues from the list of principal cues, those mentioned frequently, those with the highest frequency dimension, as well as higher frequency type, and through those, we summed up the determinatives derived from the four

personalities of souvenir and craft product’ design into the percentage report shown on table 6.

Souvenir and craft product features, such as price, size, color, and functions, all play a crucial role for information search and product evaluation through the process of making a purchase. This can be linked with the term SMI (Sensory, Memory & Imagination), which was introduced by the Italian company, Alessi, as well as derived from product design discussions by Blijlevens et al. 2012; Hertenstein et al., 2013).

Tables 6: Overview of dominant souvenir and craft product personal cues

	Aesthetic pleasure	Typicality	Novelty	Customer Perspective
	%	%	%	%
<i>SEPD*</i>	48.23	9.79	26.53	23
Style coordination	16.09	2.15	4.95	2.9
Spatial design	16.07	3.21	3.26	2.1
Shoppable and Lifestyle	16.07	4.43	18.32	18
<i>Form</i>	22.02	38.29	29.36	21.02
Relationship of form and function	0.71	20.41	1.17	1.42
Standard and practical	1.18	13.44	15.11	14.25
Traditional craftsmanship	4.51	1.23	2.86	2.72
Reflect of period	15.62	3.21	10.22	2.63
<i>Service</i>	2.34	11.56	6.87	8.32
Reliability	1.27	4.32	2.72	3.25
Responsiveness	1.02	10.18	2.26	3.03
Assurance	0.05	1.06	1.89	2.04
<i>Function</i>	2.73	14.04	4.76	38.3
Easy to use	1.71	4.2	2.07	7.79
Communicate effectively	0.34	13.42	1.63	16.25
Ergonomic	0.68	1.42	1.06	14.26
<i>Usability</i>	24.68	12.32	32.48	9.36
Quality	4.05	6.53	18.26	4.22
Value	20.63	10.79	14.22	5.14
Total	100	100	100	100

Note: ** *SEPD*: store environment and product display

To create a satisfactory customers' shopping experience in JJ Market, designers need to integrate and harmonize those features with external factors such as shop environment and service. Foreign tourists are not influenced exclusively by products, but also by their own involvement and hedonic motivations associated with the buying process. (Cohen et al., 2013). For example, western tourists, especially with interest who are interested in local cultures, tend to buy more local souvenirs and craft products. (Kim & Littrell, 2001). On contrary, customers with basic knowledge of a visited country quickly form social and cultural perceptions

and purchase in accordance to perceived knowledge (Wiseman et al., 1989). Nonetheless, as per our observations, customers normally prefer souvenir products that match with their needs in terms of the form, shop environment and seller's service performance.

Young designers, craft artists and sellers at JJ market are encouraged to review their brand strategy, merchandise offerings in accordance with findings from the summated data to establish a congruous personality of their product design. An inclusive report consequence to the data's rigorous bottom-up analysis of distinguishing souvenir and craft products' personality perceptions is shown

in Table VI. Hopefully this presents insightful guidance for the practice and implication of design and service. For instance, in order to impress western tourists with “aesthetic-pleasure”, one should not only concentrate on choosing merchandise based on features, but also should provide the story of the products such as how was it made, authenticated materials or any unique content should be indicated. In order to do this, the entrepreneurs may consider a small paper-tag with text attached with the production or perhaps a nice designed infographic or visual on the wall of the shops, which may not cost much budget for printing, but provides effectively information for the customers. More so, it is crucial to enrich a shops’ space and blend it with touches of spatial design, style coordination and proper merchandising displays. These enrichments have underlining effects as peripheral motivational which triggers for feeling of “aesthetic pleasure” before and during the customers’ shopping time. More explicitly, factors that can drive customers to the discernment of aesthetic pleasure are merchandising displays in various local cultural looks, showcasing variance possibilities of colors and assortments, as well as nice layout and sufficient lighting.

In other words, we believe that products themselves can stimulate the same cues, but customers buying decisions are also influenced by the shop environment and product display.

Therefore, findings from our research aim to provide insights into the souvenir and craft product design’ personalities not only by means of products features or attributes, but also by means of external factors, such as the service and the environment of the shop design. Through this research, we conclude that most cues indicated within the data reports are easily managed so that designers, artisan, and sellers can allocate proper product positioning for their target customers. We recommend that they not only look at one personality trait of a product but certainly also amalgamate with Servicescape understanding (Boon & Bitner 1981). The appropriate enrichment of physical environmental dimensions, in which: space and function (spatial design) and sign, symbol and artefacts (style coordination, shoppable and lifestyle display) could play a significant role between of the sellers working-performance in the shop and the customer’s responses.

Limitation of studies and future research

Methods of collecting and sorting the data into the various categories and types may be expanded into contexts beyond the scope of this research. Given the exploratory nature of this study, future research should verify whether and to what extent do the determinants revealed might emerge with the presents or absents of several variable.

To begin with, the basis for examining the determinants of souvenir and craft products in Chatuchak weekend market as perceived by the foreign visitors is supported through a cross-cultural study of western customers. The research did not consider specific nationalities of the respondents, so future research may try to understand how ethnicity influences individuals' perception and assessment. In addition, since interview sessions were conducted within groups of travelers as consumer's behavior and evaluation can be shaped by orientation to a reference group (Merton & Rossi, 1949, Bearden & Etzel, 1982). Future research can also transfer the model established through this study to interview travelers who arrive and shop at JJ market on their own.

We also suggest that further investigation delve into understanding patterns within individuals who share common grounds. For example, we might look at specific customers who possess high cultural interests and knowledge of their travel destination (Cohen et al., 2013, Wiseman et al., 1989), and have acquired distinct information about the country they visit (Bosnjak et al., 2007). For deeper analysis, we might examine if there are any similarities or differences that could affect data distribution based on respondents' gender. Or one may also separate the data finding based on shopper's purpose, such as, buying products for one's own use versus shopping as a gift to others.

Finally, since most interviews were conducted in selected shops that sell items, such as, leather bags, clothes, beading accessories and small wooden products, we can expand this study's format to look at other product categories sold in the market, like home-furnishing and textile.

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