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## Attractive Souvenirs



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## Abstract

The development of cultural tourism, globalization, and localization makes souvenirs very important to promote cultural tourism and the identity of a tourist area and even a country. Souvenirs that have the essence of being intangible memories, abstract ideas about place attachment, pleasant holiday experiences, and social connectedness require the role of design for souvenir production so that they create value. This research uses IDEO's Design Thinking steps, with the first step (initial survey) in the define stage. The second step is the explore stage (ideate and prototype), and the tabulation and final survey steps are the trial stage (materialize). The value of souvenir products is associated with commodification efforts that will also affect the economic conditions of the local community. This research was undertaken from the perspective of visual communication design entrepreneurship and explores how design-based products and commodity values influence each other in the context of souvenir products. The study finds that price is a sensitive thing that affects the attractiveness of the product. However, the unique, authentic souvenir design idea is more tempting to consumers, so they finally decide to buy it. Souvenirs, which are memory storage products that can be traded, are one of the links in the tourism chain, so their existence will affect the local community's economy.

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# Attractive Souvenirs: Design or Price

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## Original Research

# Attractive Souvenirs: Design or Price

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Elizabeth Wianto, Universitas Kristen Maranatha, Indonesia

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**Abstract:** The development of cultural tourism, globalization, and localization makes souvenirs very important to promote cultural tourism and the identity of a tourist area and even a country. Souvenirs that have the essence of being intangible memories, abstract ideas about place attachment, pleasant holiday experiences, and social connectedness require the role of design for souvenir production so that they create value. This research uses IDEO's Design Thinking steps, with the first step (initial survey) in the define stage. The second step is the explore stage (ideate and prototype), and the tabulation and final survey steps are the trial stage (materialize). The value of souvenir products is associated with commodification efforts that will also affect the economic conditions of the local community. This research was undertaken from the perspective of visual communication design entrepreneurship and explores how design-based products and commodity values influence each other in the context of souvenir products. The study finds that price is a sensitive thing that affects the attractiveness of the product. However, the unique, authentic souvenir design idea is more tempting to consumers, so they finally decide to buy it. Souvenirs, which are memory storage products that can be traded, are one of the links in the tourism chain, so their existence will affect the local community's economy.

**Keywords:** *Commodification, Design Thinking, Memories, Souvenir Design*

## Introduction

Indonesians have adapted to the situation caused by the outbreak of the COVID-19 virus in Indonesia. The existence of a “healing” trend among Gen. Z creates activities to entertain themselves amid the current pressures, one of which is taking a holiday. The tourism sector is starting to rise. When we visit an area, whether for tourist purposes or a business trip, we almost always look for souvenirs or unique souvenirs to take back home with us. Choosing a souvenir can depend on various factors, such as design, price, and meaning. The essence of souvenirs is intangible memories, abstract notions of place attachment, enjoyable holiday experiences, and social connectedness. Souvenirs are physical, tangible, material objects that identify a place and describe a single experience. This description is consistent with souvenir research, which so far tends to focus on three big themes: “souvenirs as holders of meaning, as tradable commodities, and as commodification products, a cross from the first two” (Nikolaos 2019; Swanson and Timothy 2012). In addition to the aforementioned factors, visitor behavior has also been studied in relation to their souvenir purchasing preferences, as

stated by Zhang et al. (2021), who found that tourists who like to post photos of their travels on social media tend to choose souvenirs that are easily available during the trip.

On the other hand, tourists who do not upload their traveling activities usually tend to choose more unique kinds of souvenirs. The preference for buying types of souvenirs also exploits stories as a gastronomic tourism strategy so that the history or story that underlies a tourist destination, the symbolic meaning combined with tourists' sensory assessment and usefulness assessment can build a perception of the uniqueness of a tourist attraction that specializes in typical food (Lin and Mao 2015). Furthermore, the spiritual value of souvenirs has also been studied by Shtudiner et al. (2019), who link the meaningfulness value and use value of souvenir products. Apart from meaning, souvenirs have a production capacity problem that needs to be declared "authentic" as a product of a place, so the expansion of souvenir manufacturing supported by the latest reproduction technology needs to be reviewed because the definition of souvenir materiality influences tourists' buying interest (Anastasiadou and Vetteseb 2021).

Even though many factors influence the choice of which souvenir to buy, the person will ultimately decide which one to buy. This impacts the procurement of souvenirs that must be designed to be attractive, meaningful, unique, and authentic with a local value because tourist satisfaction can develop from the relationship between the memento produced and the area or environment it symbolizes, particularly if the artisans manufacturing souvenirs express their abilities by making souvenirs based on the representation they desire to display on their products (Duan et al. 2023).

Moreover, traveling induces a holiday feeling that sometimes creates impulse buying when shopping and buying souvenirs. Souvenirs are one link in the tourism industry chain that plays an important role in tourism development. Souvenirs are commodities that can support the economy of people in tourist destinations. Souvenirs are also the main source of income for tourist destinations and related entrepreneurs or communities. In terms of commodities, souvenir products that are sold a lot will, of course, affect the local economy because souvenirs, as the object specified in this study, are believed to be closely related to culture and sustainable creative products, which have increased continuously and become one of the determining factors in the economic development of a region (Guo and Sun 2021). Besides price and quality, souvenirs are usually purchased because of their unique local values (Hartanto, Nirvana, and Lukman 2020). Swanson and Timothy (2012) developed a new taxonomy of souvenirs, divided into four categories: tourist commodities, symbolic reminders, other commodities, and other reminders. Souvenirs serve not only as a memento but also as a means of allowing tourists to relive and maintain memories of certain trips (Li 2023). Souvenirs are quickly becoming essential in promoting cultural tourism and playing an important role in improving the image of a tourist area and even a country. The design of souvenir is essential in creating value. A designer can develop value from the locale and by

being sustainable, creating souvenirs that can promote the local culture and economy (Qiuxia, Rahman, and Wenhong 2022).

The scope of research is limited to souvenirs typical of Bandung. Mountains with cool air surround Bandung, making it always attractive as a holiday destination. Nature tourism is important because Bandung is surrounded by highlands that also produce coffee. Historical Tourism: Bandung used to be the venue for the Asian-African Conference. This incident is a special attraction for tourists who like history. Bandung was previously known as Paris Van Java; until now, we still often encounter these memories in Bandung, a tourist destination, for example, when we visit Jalan Braga. Bandung's typical local culinary delights are also a target for tourists who like culinary tourism. Apart from that, there are many factory outlet shopping centers with very affordable prices for those who like fashion tourism. The number of tourist visits was quite significant until the end of 2022. That year, Bandung Regency received 6,550,563 tourists, comprising 6,548,815 domestic and 1,748 foreign tourists (bandungkab.go.id). This signifies great potential for tourists to visit Bandung. Souvenirs are one of the links in the tourism industry chain, playing an important role in supporting tourism development.

Based on the aforementioned description, we argue that the essence of souvenirs is intangible memories, abstract notions of place attachment, enjoyable holiday experiences, and social connectedness. However, the existence of souvenirs cannot be separated from their meaningfulness; souvenirs are commodities or a cross between these two things. These two things are closely related to tourist areas, local communities, and visiting tourists. This research was undertaken from the perspective of visual communication design entrepreneurship. Is design influencing a person's preferences in buying souvenirs possible, or do they prioritize the cheapest possible price? This research will explore how design-based products and commodity values influence each other in the context of souvenir products within the Bandung area.

## Research Method

This research is descriptive qualitative, using IDEO's Design Thinking flow to explore how design-based products and commodity values influence each other in the context of souvenir products (Figure 1). The first step (initial survey) is the define stage; the second step is the explore stage (ideate and prototype), and the tabulation and final survey steps comprise the testing stage (materialize). According to David Kelley, the founder of Stanford d.school, design thinking is a strategy to generate new ideas for the world from difficult problems. Hence, a prototype must be built and tested on users (Camacho 2016). Carlgren, Rauth, and Elmquist (2016) validated those characteristics as design aspects and concepts that identify how designers progress in their way of work, and in this case, implemented in entrepreneurship courses step by step to create the designated souvenirs. Moreover,

Bjögvinsson, Ehn, and Hillgren (2012) stated that designing souvenirs benefits from the participation of stakeholders. Finally, Razzouk and Shute (2012) summarize why this research, which collected data from student creations, might engage with students' capability to solving problems in the twenty-first century.

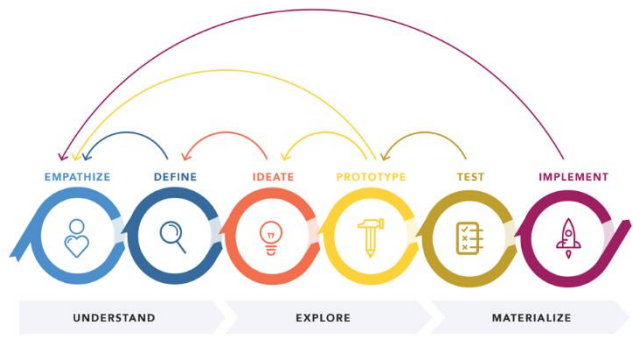


Figure 1: Design Thinking Flow  
*Source: Gibbons 2016*

In this study, twenty-six souvenir designs will be created by students taking entrepreneurship courses. These courses aims to train them to become creative entrepreneurs, designing and thinking about how to sell them. The class lecturer has determined the design object: the Bandung souvenir design. Before exploring the souvenir design that will be designed, students are provided with data from the lecture containing the results of an online questionnaire (see Questionnaire Data 1) that contains the unique articulation of the Bandung area regarding souvenirs in terms of meaning, memory, and selling price. Sampling was carried out purposively by limiting the adult age range and participants' familiarity with Bandung as an area they had visited/lived in or their area of origin. Participants will be dropped if they have never lived, stopped by, or come from Bandung so that they can gain experience regarding the impression of the city of Bandung through direct experience. This section is the first step in the design thinking steps called understanding.

Continuing to the exploration stage, the results of the above opinion poll are analyzed qualitatively or thematically and developed into several souvenir design proposals linked to visual communication design products. Product design development will begin with mind mapping and prototyping and then consider sales projections. In the mind mapping process, each student is asked to do a literature study first to gather knowledge about souvenirs as products that "hold meaning," which can be of any meaning, then about souvenirs as commodities that can be traded, and, finally, as commodification products, a cross between the two.

As the final stage materializes, the results of developing souvenir design products will become souvenir objects asked about by snowballing respondents in the wider community

to measure the extent to which design-based products and their commodity values influence each other in the context of souvenir products.

Data and Discussion

The three kinds of data presented next are as follows:

Questionnaire Data 1

The information below is obtained from an online questionnaire for respondents who can articulate the uniqueness of the Bandung area and souvenirs in terms of meaning, memory, and price. Questionnaire 1 was filled by eighty respondents, twenty-five men and fifty-five women. Most of them live in Bandung. For them, meaning of memories is something fun that might not be repeated, even if they want to be repeated, as nostalgia in the future. In two of the five senses widely used to store memories, 91 percent of respondents use the sense of sight to store memories. Fifty-four percent of respondents use the sense of touch to store memories. The average price range for souvenirs for the closest people starts from IDR 30,000 to 100,000 per piece of souvenir. Meanwhile, for people who are not very close or who buy souvenirs in large quantities, the respondents are willing to spend only IDR 5,000 to 50,000. Thirty-four percent of the respondents attach importance to the existence of Bandung regional icons when they want to buy Bandung souvenirs; the remaining 66 percent are not too concerned about whether or not a Bandung icon is present when choosing souvenirs. The motivation of respondents to buy souvenirs on a tourism trip is known, and the respondents bought souvenirs as mementos (mentioned fifty-six times) and as a keepsake (mentioned fifty times). These are the two main sources of motivation for souvenir purchases. This first questionnaire is used as one of the initial sources of study data used by students before designing souvenir designs.



Figure 2: Two Main Motivations of Respondents to Buy Souvenirs  
Source: Researchers 2023

Twenty-Six Souvenir Designs

Based on preliminary data, twenty-six students created their ideal souvenir, continuing the defining process through Design Thinking Steps. The following are the prototyping products with the design concept.



1. Phantom Wear



Figure 3: Phantom Wear T-Shirt Design  
*Source: Student 2023*

This T-shirt souvenir has a horror urban legend theme in the Bandung, such as the Ghost doll, Pregnant head, and Dutch lady.

2. Carita



Figure 4: Carita Playing Cards Design  
*Source: Student 2023*

Carita playing cards are inspired by the famous folklore in West Java, with Bahasa, namely “Sangkuriang,” “Talaga Warna,” and “Lutung Kasarung.” “Carita,” in Sundanese, means story. This playing card also includes a manual containing a synopsis of each fairy tale and an introduction to several characters used as models for each playing card character.

3. Collect the Bandung



Figure 5: Collect the Bandun Tumbler Holder Design  
*Source: Student 2023*

The city of Bandung is famous for its aesthetic cafés that serve delicious coffee. One suitable trinket is a tumbler holder made from Corduroy fabric. This souvenir design idea inspired the historical events in Bandung, namely, the Bandung Sea of Fire, the Asian-African Conference “Gedung Merdeka,” and “Gedung Sate.”

4. Paris Van Java



Figure 6: Paris Van Java Coffee Tumbler Design  
*Source: Student 2023*

Coffee is a valuable commodity grown in West Java since the 1700s. One of the coffee plantations that produce high-quality arabica is on Mount Puntang, south Bandung. This souvenir design is based on the history of coffee in West Java. The Paris Van Java coffee tumbler is a souvenir with unique, radiant illustrations. The first series of images of forced coffee planting events in West Java is called “Preangerstelsel”; the second series comprises examples of coffee-making machines ranging from traditional to modern; the third is a series of historical coffee shops in Bandung.

5. Aya Aya Wae



Figure 7: Aya Aya Wae 3-D Postcard Design  
*Source: Student 2023*

The Aya Aya Wae brand sells unique postcards that use 3-D images accompanied by a brief history of buildings in Bandung. The Aya Aya Wae 3-D Postcard invites buyers to remember the historical buildings in Bandung.

6. Milaina



Figure 8: Milaina Hijab and Scarf Design  
*Source: Student 2023*

For Indonesian people, the hijab and scarf are items used in daily activities that have the potential to be used as a typical souvenir. The unique illustration of the Si Kabayan folktales aims to attract consumers' attention by introducing West Javanese folktales.

7. KAYI



Figure 9: KAYI 3-D Puzzle Design  
*Source: Student 2023*

KAYI is a 3-D puzzle with a historical theme in Bandung, especially on Braga Street, one of Bandung's iconic streets. 3-D Puzzle, which involves someone putting it together, can evoke the nostalgic atmosphere of the old city of Bandung in the buyer.

8. Puzzle UP



Figure 10: Puzzle UP 2-D Puzzle Design  
*Source: Student 2023*

These 2-D puzzles narrate beautiful places in Bandung and its surroundings, such as Braga Street, White Crater, and Floating Market in Lembang, a tourist area in West Bandung Regency. The colorful composition will give consumers pleasure in arranging each puzzle piece so that memories of the beauty of Bandung will remain in their minds.

#### 9. Gawean Clay

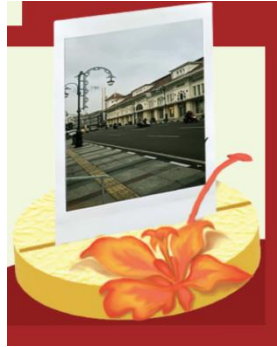


Figure 11: Gawean Clay Photo Stand Design  
*Source: Student 2023*

Gawean Clay is a photo stand with typical floral designs in Bandung, West Java, such as Patrakomala Flowers, Tanjung Flowers, and Honje Flowers. Buyers are invited to get to know or reminisce.

#### 10. Philateli



Figure 12: Philateli Postage Sticker Design  
*Source: Student 2023*

Philateli is a souvenir postage sticker that has a flexible size of A6. The design is unique, depicting illustrations of art deco buildings in Bandung, such as the Isola, Geology, and

Landmark. Using Glossy Vinyl Material makes the sticker look even more attractive with a choice of colors. It is convenient to carry everywhere as it takes up only a little space if used as a souvenir, and from a visual perspective, it is suitable for teenagers.

11. Kaulinanmu

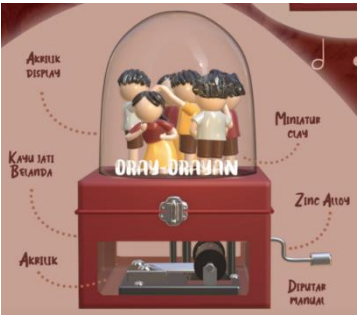


Figure 13: Kaulinanmu Music Box Design  
Source: Student 2023

The music box combines the beauty of design and the sound of music. Kaulinanmu’s product is a music box combination of Sundanese songs with miniatures depicting visuals from traditional games typical of Sundanese, West Java. There are three music box series accompanied by three traditional West Javanese songs, namely, “Oray-orayan,” “Pacublak Uang,” and “Endog-endogan.”

12. Luna



Figure 14: Luna Accessories Design  
Source: Student 2023

Luna, accessories that combine food with fashion, are made from clay. The food chosen is typical Bandung food such as Bolen (chocolate banana and cheese wrapped in pastry); Ape cake (Traditional round cake, the middle is soft and the edges are dry); and “Surabi oncom” (Surabi comes from the Sundanese word *sura*, which means big, and is a typical West Java market snack, added as a topping, which is a fermented product from tofu dregs called “Oncom”).

## 13. Clay n Bead'z



Figure 15: Clay n Bead'z Bracelets Design

*Source: Student 2023*

Clay n Bead'z is a bracelet souvenir. In the middle part of the bracelet is an illustration of icons in the city of Bandung and its surroundings, namely, "Gedung Sate," "Si Cepot," and "Patrakomala" flowers. Through this souvenir, we want to make the icon of the city of Bandung more memorable and widely known.

## 14. Rinorini



Figure 16: Rinorini Foldable Bag Design

*Source: Student 2023*

The white rhino, which used to live in West Java, is one of the icons of the city of Bandung that few people know about because it is now extinct. It features the white rhino as the main character and combines it with typical ornaments or attributes that reflect Bandung (this series: Sundanese traditional dance costume and Bandung's official color). This idea is then packaged into a foldable bag that can also be used as a bag charm. This foldable bag will not only be a mere souvenir but can be used in everyday life.

15. SockSeuri



Figure 17: SockSeuri Socks Design  
*Source: Student 2023*

These socks are souvenirs with the “Si Cepot” theme, an icon in Sundanese culture, West Java. The color is predominantly red because of Cepot’s signature red face.

16. Gandana



Figure 18: Gandana Body Mist Design  
*Source: Student 2023*

Currently, the younger generation rarely indulge in traditional snacks. Therefore, to recall their aroma, this souvenir body mist was designed with a sweet aroma typical of traditional Sundanese snacks, namely, Nostalgic Aroma (Awug), Bite into the Sweet (Colenak), and Sweet & Savory Touch (Surabi). Gandana has an attractive design and since it is small, it can be taken anywhere. Gandana combines traditional elements, such as the unique aroma of sweet Bandung snacks.

17. Bandung Lautan Api



Figure 19: Bandung Lautan Api Mini Monopoly Design  
*Source: Student 2023*

Teenagers and adults often play board games with the concept of the history of the city of Bandung Sea of Fire. This mini monopoly game would attract those who want to play, and they will learn about the histories of the city of Bandung in detail, beginning with the place where the event occurred and the crucial figures who played a role in it.

#### 18. Cepnote



Figure 20: Cepnote Notebook Design  
*Source: Student 2023*

Cepnote is a unique notebook souvenir product whose design presents various expressions of “Si Cepot,” one of the icons of the city of Bandung. It is small enough to serve as a key chain and is convenient to carry around.

#### 19. Sangku



Figure 21: Sangku Playing Cards Design  
*Source: Student 2023*

This souvenir is a set of playing cards with the theme legend of Mount Tangkuban Perahu in West Java. The main illustration includes the four central figures in the legend



of Tangkuban Perahu: Sangkuriang as King, Dayang Sumbi as Queen, Si Tumang as Jack, and Mount Tangkuban Perahu on the AS card. These cards are made smaller than playing cards, in general, so they are convenient for tourists to carry and play in their free time, for example, while waiting for a flight.

20. UN Peaceful Area



Figure 22: Un Peaceful Area Tumbler Straw Lid Design  
*Source: Student 2023*

This souvenir is a tumbler straw lid with an urban legend theme of an iconic place in the city of Bandung that became a different idea for those who like the sensation of horror. So when buying this souvenir, remember that there is a typical place of horror in the city of Bandung. The places chosen as ideas for this souvenir are the Ambulance, The Octopus house, and The Japanese Cave.

21. Printileutik



Figure 23: Printileutik Pop Socket Design  
*Source: Student 2023*

Pop sockets are widely used by young people today. This souvenir has typical West Javanese food themes, such as Sumedang tofu, Bandung Siu may, and “Surabi Oncom.” Illustrations of typical Bandung food are uniquely designed, and people feel curious enough to ask what the name of the food is when they see this illustration attached to a pop socket. Through this pop socket, we can introduce typical Bandung food and remind those who have tasted that food.

22. Endah



Figure 24: Endah Scarf Design  
*Source: Student 2023*

Endah scarf souvenir can be used as a hijab or as fashion stuff. The design concept has a West Javanese legend theme, namely, “Lutung Kasarung” and the Legend of “Sangkuriang,” illustrated in a cartoon and fantasy style. This scarf will introduce tourists to the legend of West Java.

23. Dahulu kala



Figure 25: Dahulu Kala Bookmark Design  
*Source: Student 2023*

“Dahulu Kala” is a bookmark souvenir with the theme of Si Kabayan, a fictional story character from Sundanese folklore. The graphics have cheerful colors that are meant to depict Si Kabayan, a humorous character.

24. Tawa



Figure 26: Tawa Sling Bag Design  
*Source: Student 2023*

This sling bag is inspired by Bandung residents who love to joke, using humorous word games in the form of repetition of identical or similar sounds (rhyme) associated with popular Bandung snacks. The sling bags are designed according to contemporary styles to be worn by young people in their daily activities, and they have a trendy appearance. The visual elements are related to popular Bandung snacks, namely “Cilok, Seblak, and Colenak.” The design also includes funny sentences to reflect Bandung residents’ humorous nature.

25. Welluidend van Java



Figure 27: Welluidend van Java Music Box Design  
*Source: Student 2023*

The theme of the music box is “Bandung Tempo Doeloe,” formerly Bandung. It combines the art deco visual style often found in several locations in Bandung and Dutch–Indonesian indie music squares. The music comes from documentation of the pre-independence and post-independence periods (1910–1950s). Music can scan QR codes and connect to YouTube. Through these souvenirs, we can revive “Indische” cultural memories.

26. It’s Day Pottery



Figure 28: It’s Day Pottery Design  
*Source: Student 2023*

The city of Bandung is famous for its artistic atmosphere and fresh air. Apart from that, the tea plantations in West Java are also one of the most famous in Indonesia. It's Day Pottery souvenir is a travel-friendly tea set featuring illustrations of iconic places in Bandung City and its surroundings, such as Gedung Sate, Pasupati Bridge, and Mount "Tangkuban Perahu."

Table 1: Twenty-Six Souvenir Designs by Students of  
Entrepreneurship Courses Even Semester 22/23

No	Souvenir	Price (IDR)
1	Phantom Wear urban legend T-shirt	150.000
2	Carita playing cards	50.000
3	Collect The Bandung tumbler holder	81.000
4	Paris Van Java historical coffee tumbler	235.000
5	Aya Aya Wae 3-D postcard	5.000
6	Milaina hijab and scarf	195.000
7	KAYI	75.000
8	Puzzle UP 2-D puzzle	80.000
9	Gawean Clay photo stand	65.000
10	Philateli stamp sticker	10.000
11	Kaulinanmu music box	196.000
12	Luna food-themed clay accessories	80.000
13	Clay n Bead'z clay charm bracelet	24.000
14	Rinorini foldable bag	57.000
15	SockSeuri iconic socks	23.000
16	Gandana aromatic snack body mist	43.700
17	Bandung Lautan Api mini monopoly	35.000
18	Cepnote iconic memo	12.000
19	Sangku playing cards	40.000
20	UN peaceful area scary straw stoppers	6.000
21	Printileutik Pop Socket	12.000
22	Endah folktale scarf	120.000
23	Dahulu kala iconic bookmark	17.000/12 piece
24	Tawa sling bag	70.000
25	Welluidend van Java nostalgic memories music box	400.000
26	It's Day Pottery travel teapot	170.000

## Questionnaire Data 2

After knowing the preferences of the desired souvenir and having several design prototypes, data collection is carried out to determine whether there is a change in decision-making if the design is offered at a price or without one. For this reason, an online survey using Google

Forms was conducted of the exhibition visitors held on campus, with the following profiles of the respondents:

1. Two hundred visitors who were willing to fill out the questionnaire (one person was dropped for not agreeing to fill out the questionnaire).
2. An average age ranging from 23 to 32 years (a minimum of 14 years, a maximum of 54 years, with a median of 22 and a mode of 20 years of thirty-four people).
3. One hundred twenty-two women and seventy-eight men.
4. One hundred eighteen graduated from high school, while the rest, eighty-two, had an undergraduate education level or more.

In choosing the twenty-six souvenir products offered, after coding the respondents' answers, they found that the ten codings considered were design, price, unique, attractive, good, funny, useful, Bandung, cool, and distinctive.



Figure 29: Respondents' Motivation to Buy Souvenir Products

*Source: Researcher 2023*

Twenty-six souvenir designs were asked of respondents, with the following results.

Table 2: Ranking of the Best Designs when the Price is Not Known

No.	Souvenir	Average	Rank
1	Kaulinanmu music box	4.16	1
2	KAYI 3-D Puzzle	4.025	2
3	Puzzle UP 2-D puzzle	3.92	3
4	Paris Van Java historical coffee tumbler	3.915	4
5	It's Day Pottery travel teapot	3.88	5
6	Bandung Lautan Api mini monopoly	3.845	6
7	Rinorini foldable bag	3.835	7
8	Carita playing cards	3.82	8
9	UN Peaceful Area scary straw stoppers	3.72	9
10	Philateli stamp sticker	3.68	10
11	Welluidend van Java nostalgic memories music box	3.64	11

No.	<i>Souvenir</i>	<i>Average</i>	<i>Rank</i>
12	Tawa funny sling bag	3.62	12
13	Gandana aromatic snack body mist	3.59	13
14	SockSeuri iconic socks	3.535	14
15	Clay n Bead'z clay charm bracelet	3.505	15
16	Collect The Bandung tumbler holder	3.5	16
17	Cepnote iconic memo	3.49	17
18	Printileutik pop socket	3.47	18
19	Luna food-themed clay accessories	3.42	19
20	Endah folktale scarf	3.415	20
21	Sangku playing cards	3.355	21
22	Dahulu kala iconic bookmark	3.325	22
23	Phantom Wear urban legend T-shirt	3.185	23
24	Milaina hijab and scarf	3.08	24
25	Gawean Clay photo stand	3.06	25
26	Aya Aya Wae 3-D postcard	2.855	26

Furthermore, the information for the same design is added along with the selling price and reoffered to the respondent, with the following results:

Table 3: The Best Design Rating if the Price Is Known

No	<i>Souvenir</i>	<i>Average</i>	<i>Rank</i>	<i>Price (IDR)</i>
1	KAYI 3-D Puzzle	3.9	1	75.000/set
2	Kaulinanmu music box	3.82	2	196.353/piece
3	UN peaceful area scary straw stoppers	3.82	3	6.000/piece
4	Bandung Lautan Api mini monopoly	3.8	4	35.000/box
5	Puzzle UP 2-D Puzzle	3.775	5	80.000/piece
6	Rinorini foldable bag	3.69	6	57.000/piece
7	Gandana aromatic snack body mist	3.65	7	43.700/bottle
8	Philateli stamp sticker	3.64	8	10.000/bottle
9	Printileutik snack pop sockets	3.625	9	12.000/piece
10	Cepnote iconic memo	3.595	10	12.000/set
11	Carita playing cards	3.59	11	50.000/set
12	Tawa sling bag	3.53	12	70.000/piece
13	SockSeuri iconic socks	3.53	13	23.000/pairs
14	It's Day Pottery travel teapot	3.485	14	170.000/set
15	Clay n Bead'z clay charm bracelet	3.385	15	24.000/piece
16	Collect The Bandung tumbler holder	3.38	16	81.000/piece
17	Paris Van Java historical coffee tumbler	3.36	17	235.000/piece
18	Dahulu kala iconic bookmark	3.34	18	17.000/12 piece
19	Luna food-themed clay accessories	3.3	19	80.000/3 pairs
20	Sangku playing cards	3.245	20	40.000/set

No	Souvenir	Average	Rank	Price (IDR)
21	Endah folktale scarf	3.2	21	120.000/scarf
22	Aya Aya Wae 3-D postcard	3.19	22	5.000/piece
23	Welluidend van Java nostalgic memories music box	3.14	23	400.000/set
24	Gawean Clay photo stand	2.905	24	65.000/piece
25	Phantom Wear urban legend T-shirt	2.88	25	150.000/piece
26	Milaina hijab and scarf	2.815	26	194.666,00/scarf

Discussion

When consumers decide to choose the best souvenir when looking at the design alone or the design that has been labeled with a selling price, the price is either consistently known or unknown. “KAYI 3D” Puzzle, “Kaulinanmu” music box and “Puzzle UP” 2-D Puzzles are each priced at IDR 75,000; IDR 196,353, and IDR 80,000, and are still included in the five highest ratings (considered to be included in the top 20% results according to the Pareto principle, 20% will dominate the 80% [Juran 2019]). Meanwhile, without knowing the price, two souvenirs included in the five highest ratings are the “Paris Van Java” Historical Coffee Tumbler (IDR 235,000) and “It’s Day Pottery” travel teapot (IDR 170,000). Furthermore, by knowing the price, two products are considered the five best souvenir products: the “UN peaceful area” scary straw stoppers (IDR 6,000, ranked ninth) and “Bandung Lautan Api” mini monopoly (IDR 35,000, ranked sixth).

On the other hand, for the five designs that were considered less attractive than the choices offered, four designs consistently occupied the lowest five positions both when their prices were known and when they were unknown (i.e., for “Aya Aya Wae” 3-D postcard, “Gawean” clay photo stand, “Phantom Wear” urban legend T-shirt, “Milaina” Hijab and scarf); one design whose ranking improved once the price was known was the “Dahulu kala” iconic bookmark (rising from twenty-second to eighteenth place, with a price of IDR 17,000/12 pcs); the exact opposite was true of Welluidend van Java nostalgia music box: when the price was not known, its rank was eleventh, but when the price was known (IDR 400,000), it was ranked twenty-third.

The foregoing data reveal differences in preferences when deciding on the best souvenir, whether looking at the design alone or labeling the design with a selling price. Price is sensitive when choosing souvenirs, but the design has greater influence on product determination decisions. The designs are created as uniquely as possible, making them suitable as mementoes and souvenirs. Memories can be personally related when someone travels, and souvenirs can be socially related when tourists want to share memories or remember others to give souvenirs to. The research survey in the first questionnaire showed that the meaning of memories for respondents is something fun that might not be repeated and as nostalgia in the future. When traveling, a person can have positive and negative experiences. Negative events fade away, while

interesting events are filled with excitement (Cary 2004; Selstad 2007). Although memory is seen as the result of experience, it can also be effectively used in interpreting and transforming experience through the stories told (Islamiyati and Chairy 2021). A memorable souvenir shopping experience is a tourist experience that is remembered positively after the event (Sthapit, Coudounaris, and Björk 2018). Memories are stored in a form that engages the senses of sight and touch. This agrees with several studies that have found that souvenir designs become “matter” between personal memories that meet social contexts as emotional and narrative objects. “Good” souvenirs need to challenge the originality of designer ideas (Afrilliyanto and Hidayat 2023; Nyffenegger and Steffen 2010). Authentic ideas do not always have to lift stereotypes that have become icons in that area. However, as inspiration, designers can adapt from the interesting collective culture of the local community, which tourists want to tell their friends or acquaintances about when they return from their trip. That collective culture can be visualized to become an object to be remembered. In line with this thought, Leslie (1999) also notes that design objects can “speak” through the memories of potential consumers, which contain something authentic, so souvenir designs with a local original impression will have a positive impact and stronger consumption motivation (Luscombe, Walby, and Piché 2015).

Regarding commodities, the psychological price of consumers buying souvenirs ranges from Rp.6,000 to 35,000. The two things that motivate respondents to buy souvenirs after a tourism trip are souvenirs (fifty-six times mentioned) and keepsakes (fifty times mentioned). When choosing souvenirs, it is not very problematic whether or not there is a regional icon, in this case, the Bandung area. Regarding commercial value, souvenirs can be a means of regional tourism publicity (Kong and Chang 2012); however, in the sample taken in this study, publicity of a tourist area does not always have to feature icons of that area, especially for Gen Z. The number of souvenirs sold can indicate that the tourist area is known more by the public. Souvenirs are universally associated with tourism and contribute greatly to sustainable tourism development (Swanson and Horridge 2006; Tosun et al. 2007).

This study’s limitations in the form of a case study that refers to Bandung as a designated tourism destination cannot be separated from the research. Bandung was chosen as the research object due to its representation of tourist destinations with a rich history, numerous culinary specialties, amazing scenery, and the familiarity of participants who were confirmed to have lived in and/or came from this area. However, the way data was collected using the purposive technique might have discrepancies in opinion from foreign tourists who were not included in this study as target travelers. Aside from the visitor categorization, this research focuses on design based on the writer’s expertise.



## Conclusion

Souvenirs are physical, tangible, material objects that identify a place and depict an experience. Souvenirs can be related to something meaningful, such as pleasant memories, and may not be repeated even if you want to repeat them, as well as nostalgia for the future. However, souvenirs can also be related to price, because someone looking to buy a souvenir will consider whom the souvenir is being bought for, whether for themselves as a keepsake, for those closest to them, or for people who are not too close. The price range will influence a tourist or someone looking to buy a souvenir, but there are things that tempt them to ultimately buy the souvenir. Although price is a sensitive source of influence, designs that contain unique, original ideas are more tempting to consumers who ultimately decide to buy the souvenir. Souvenirs are one of the links in the tourism chain, which become memory storage products that can be traded, so their existence will influence the local community's economy. Theoretically, this study confirms that the depiction of souvenirs as commodity objects should prioritize visual qualities over price. Setting a low price will not affect the buyer's perception of the souvenir design if it looks unappealing. Furthermore, it should be stressed that souvenir designs that cannot be produced at lower costs must be created carefully while retaining or ensuring the required visualization, so that niche markets seeking distinctive souvenirs can still obtain suitable souvenirs.

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## Conflict of Interest

There is no conflict of interest in this article.

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