Franziska K. Nyffenegger, Dagmar Steffen
franziska.nyffenegger@hslu.ch, dagmar.steffen@hslu.ch

Souvenirs – local messages. An exploration from the design perspective

Abstract

Souvenir products are probably as old as travelling. They materialize both personal memories and social encounters. In destination marketing, they may play an important role by word-to-mouth promotion. As emotional and narrative objects, they challenge designers' ingenuity. However, design studies have neglected the topic and theoretical approaches from a design perspective are lacking. This paper proposes a framework for the design of souvenir objects based on product semantics. First, it briefly resumes the state of the art in souvenir studies as achieved in social science. In a second and main part, it analyses existing souvenir objects using product semantics models. Finally, conclusions aimed at the outline of a design brief are drawn and discussed.

1 Introduction

Souvenir objects are well known to all of us. We treasure them in our homes, our bags, and our pockets. They bear in remembrance remote places and times or past events. As "animated objects" [1, p. 52], they are able to trigger our souls. The word souvenir is closely tied to tourism and travelling and the borderline to merchandising articles is blurred. The intersection of personal memory, product design and destination marketing is the subject of this paper. It examines travel souvenirs as a means of destination marketing from a design perspective. Thus, it focuses on souvenirs for sale; the so-called non-declared souvenirs, i.e. shells, sand, stones or place-name signs ranking quite high in popularity within the whole range of travellers' tokens are excluded.

The paper is based on an ongoing research project carried out at the Lucerne School of Art and Design in cooperation with five commercial partners. The title "Souvenirs: Destination Marketing and Design" indicates the project focus. The results aimed for are twofold: On one hand, new souvenir products for specific destinations will be developed, on the other hand, a framework for souvenir design in tourism will be generated. The design part took place in summer 2010; the final report will be available in spring 2011. This paper presents preliminary results as achieved by end of August 2010.

Souvenir studies from a genuine design perspective are rare. Textile designer Beverly Gordon states in an often cited article that souvenirs are important economically, psychologically and culturally but have "never been looked at categorically and phenomenologically" [2, p. 144]. Design studies have not yet explored *product semantics* and the *contexts* of souvenirs in depth; theory-driven reflections are lacking. Nonetheless, souvenirs have been a concern in design practice and

design education. Most of the time, the conventional commercial range of products on offer is criticized "to be trashy kitsch", as Widmayer [3, p. 106] observes, and she pursues: "This is probably mainly because they are often inadequate or incongruous in their shape, colour, materials used, dimensions or in the sheer quantities they are produced in. (…) There is hardly any product group that is the subject of quite so much derision and ridicule and which still enjoys such high sales." Consequentially, the typical design approach to the subject has been the improvement of the artistic quality of souvenirs. This perspective emerges in the 1920s parallel to the Modern movement [4, p. 26ff]. Later, Museums of arts and crafts broached the issue with exhibitions concerning "good form" and souvenir quality. These shows were realized in cooperation with design organisations such as the German Werkbund [5] or with national tourism organisations [6]. The redesign of the Bremen Town Musicians in 1991 provides a more recent example [7]. In the frame of a design competition, well-known designers such as Alessandro Mendini, Michele de Lucchi, Ron Arad and many others delivered new interpretations of the traditional town symbol. Unfortunately, the winners' redesign never went into production since it turned out to be too expensive and retailers showed no interest in the design.

The inefficacy of such design initiatives proves clearly that theory-driven reflections are lacking. Artistic quality or so-called "good design" might be desirable or even essential, but it is not sufficient for a successful launch of new souvenir objects. We therefore suggest a more holistic view. Our hypothesis claims that the context – i.e. the destinations where the souvenirs will be sold, the propensity to consume and bias of the tourists, last not least production and costs – has to be taken into consideration as well.
This paper first shortly resumes the state of the art in souvenir studies as achieved in history, social science and tourism research. Secondly, it analyses how local reference may be materialized in souvenir objects. Selected examples are discussed using a semantic approach. The third and final part proposes a framework for souvenir design briefs.

2 Souvenir studies
Various disciplines have dedicated research to the history and character of souvenir objects. They have been a topic both in the humanities and in social science. Social and cultural sciences, for example, have studied how travel souvenirs are produced and consumed and how they unfold their fascination. The essay collection "Souvenirs: The Material Culture of Tourism" offers a wide selection of sociological, anthropological and ethnographical case studies [8]. German readers find similar approaches in a recently published conference reader [9]. A comprehensive catalogue covers historical aspects [10]. Last not least, travel souvenirs have also been a topic in tourism research [see e.g. 11, 12].

2.1 Souvenir history
Souvenirs are probably as old as travelling. They are the material outcome of cross-cultural encounter due to trade, pilgrimage and sightseeing. Ever since humans started to visit places far from home, they brought back material token from those journeys. Miniatures of Artemis' temple in Ephesus, one of the Seven Wonders of the World, count among the earliest examples of industrially produced souvenirs; Greek writers mention the presence of souvenir retailers near famous and therefore frequently visited sights [3, p. 104].
Cultural tourism with all its consequences is not an invention of our times: "As early as the Hellenistic era (ca. 300 BC), antique sources confirm that travellers broke off little pieces of statues or buildings in order to take them home as souvenirs. The antique patriarchs of the art were forced to consider how the plundering could be stopped. So they invented surrogate figures of clay and loam. In order to protect the originals, they forged them, and sold them piece by piece."
[Bazon Brock, cited in 13, p. 72]
Each epoch produced its own travel cultures and related souvenir styles [10]. Still, some characteristics of travellers' token remain unchanged for centuries as we will see further on.

2.2 Making money with memories
Since antique times, travel and souvenir industry are inseparable and the commercial relevance of souvenir objects is quite high. American Tourists, for example, spend about 33% to 56% of their travel budget on shopping and a good part of it on souvenirs [11, p. 153, 12, p. 364]. The sales volumes on souvenirs affirm their economic importance. In the United States end of the 1990's tourists spent 20 billion dollars yearly for souvenir purchase [14, p. 149], in Germany beginning of

the 1990's around 1 to 1.5 billion Euros [3, p. 106], and in Switzerland in 2004 around 67 million Swiss Francs [15, p. 8]. Business economists are therefore very interested in learning more about tourists' consumer behaviour. One approach explores tourists' and retailers' perception of souvenirs [12]. It aims at matching product assortment better to the needs of visitors. Thereby, retailers should be able to improve their incomes. However, quantitative empirical data are difficult to obtain and do not deliver clear evidence [12, p. 374].

2.3 Strategic branding for destinations

An economic view on souvenirs also considers their role in destination marketing. With a daily revenue of 2 billion US $, travel and tourism form the second largest world industry [16, p. 611]. In this highly competitive market, distinction becomes more and more important. Strategic branding is mandatory to achieve success. Well-designed souvenir products may support a destination's image and its marketing strategy. On one hand, souvenirs are able to incorporate and materialize symbolic brand attributes; on the other hand, they trigger conversations about their provenience [16, p. 619ff]. In tourism, worldwide more than 1'480 billion US $ are spent for marketing [16, p. 623]. Nonetheless, word-of-mouth remains the most important mean of advertisement. Souvenirs as messengers of the local count therefore among the most valuable brand elements.

2.4 Individual identities and social glue

Souvenirs fulfil two different aims: They serve as personal mementos and they accomplish social needs. These two functions generate different research fields. The first perspective conceives souvenirs as constituents of an individual's identity, as "narratives of self-identity" [17, p. 31] and "traces of authentic experience" [18, p. 135]. Cultural studies oriented research takes up this perspective. Such investigations interpret souvenirs as biographical testimonies, as "museum of the personal" [19]. Psychology as well contributes to this field by studying individual's relationships with artefacts [20, 21].

The social dimension of souvenir objects is manifold. It has been studied by disciplines as different as ethnography, cultural anthropology, sociology, geography, tourism research and economy. Research questions concern production, distribution, and consumption [8, 22]. These studies explore how

production and consumption tie different social worlds and what happens on both ends of cross-cultural encounter mediated by souvenir retail. Furthermore they examine how the involved actors, i.e. the souvenir producer and the tourist, deal with meaning and identity and to what extent souvenirs are still part of cultural capital. Another field of research concerns the impact of tourism on local art and craft.

3 A design perspective on souvenirs

One of the basic assumptions of our research conceives souvenir objects as signs resp. symbols (depending on the definition of these terms). They commemorate remote places, events and personal adventures of the owner. In contrast to common everyday objects, this is the first and most important function of souvenir objects, even if they might offer also some utilitarian function. Thus, souvenir retailers tag the practical function of souvenirs as "second use". Since the meaning, the stimulation of memories and associations is distinctive for souvenirs, design semantics offer a suitable theoretical approach to the field.

In the following, we refer to the conception of symbols as described by the American philosopher Susanne Langer [23, p. 60-61, 64]. According to her, a symbol comprises four components: First, the subject, i.e. the person, to whom a symbol means something and who interprets the symbol; second, the object in reality which is also entitled referent or content; this is for example the Eiffel Tower in Paris; thirdly, the symbol, i.e. the vehicle for the conception of an object; in this case, it might be a miniature replication of the Eiffel Tower, a photography of the monument, a postcard with an image of it or even the term "Eiffel Tower" as such; and fourth, the conception of the object which covers both denotations (the explicit meaning or dictionary definition of a term, devoid of emotion) and connotations (the subjective meaning of a term resp. a symbol, closely connected with emotional associations and one's own experience). Symbols, according to this model, are not just given but can take various forms. They arise from a creative process. The meaning of objects is not fixed; it varies depending on users' cultural and social background and, especially in the case of souvenirs, on life and travel experience.

We will now discuss several aspects essential for a holistic perspective on souvenir design. *First*, we explore semantic factors in more detail, provide a souvenir

typology and examine selected examples (3.1). *Second*, we consider the perspective of destinations or event organizers and discuss how souvenirs may support strategic branding (3.2). *Third*, we briefly look at the tourist and souvenir purchaser (3.3). We thereby develop a triangular model comprising the souvenir object, the destination or event to be remembered and the user of the object.

3.1 Symbols of the extraordinary

Adopting the perspective of design semantics, souvenir design equals symbol creation and has therefore to consider questions concerning reference and connotation. First of all, souvenir objects must represent the place where they come from. Thus, the first crucial question is: *What reference is appropriate in order to communicate the destination?* However, there are various possibilities to indicate the geographical reference of tourists' token. In this respect an analysis by Gordon is instructive for design [2, p. 139-144]. She constructs five typological subcategories for souvenirs. Even if there might be overlap in some cases, the typology is suitable to offer a starting point for the design process:

A. *Pictorial images*. Postcards are the most common type of contemporary souvenirs. Picture books, drawings and photographs as well belong to this category. Holiday snapshots unfold great authority; they serve as witnesses and "frozen-in-time reminders" of ephemeral adventures [2, p. 140].

B. *"Piece-of-the-rock"* souvenirs. This type of souvenir objects, which are literally "part of the whole", includes all kinds of natural material such as shells from the beach, stones or pinecones but also pieces picked up from the built environment. According to Gordon, the "hunting or gathering need not have been carried out by the person bringing home the souvenir" [2, p. 141]. Piece-of-the-rock souvenirs may as well be customized and commercialized as canned air from Los Angeles, certified pieces from the Berlin Wall, or cut out and petrified parts of green turf from World Cup soccer fields prove.

C. *Marker.* The easiest way is to mark souvenir-suited objects – T-shirts, peaked caps, neckties, mugs, decorative wall plates, ashtrays, key rings etc. – with the name of a destination. Astonishingly, the simple application of a few words to such very common,

run-of-the-mill objects suffices to add emotional value: "Like a magical incantation, the words 'souvenir of ...' give power where none was before." [2, p. 142].

D. *Symbolic shorthand.* Typical monuments like the Statue of Liberty, the Eiffel Tower or the Brandenburg Gate represent their location without the need of any marker. Natural landmarks like the Matterhorn or the Niagara Falls achieve the same effect. In miniature, they serve as stenographs of their provenance.

E. *Local products.* This category includes various objects, ranging from indigenous food (Greek olive oil) and food paraphernalia (Mexican tortilla press) to identifiable local clothing (kilt from Scotland) and all kinds of local crafts.

For sure, this typology offers a useful starting point to set up a design briefing. The creation of *symbolic shorthand* is probably the most challenging task. If a designer is charged with a new souvenir design, she has to choose a suitable referent. Of course, the Statue of Liberty or the Eiffel Tower are unmistakable references of New York or Paris. But on the one hand, many tourist destinations or events have no such famous monument or attraction at their disposal; on the other hand, these one or two dozens of world-famous sights became clichés or petrified stereotypes since they were reproduced for millions and millions. Understandably, some tourists are bored or disgusted by iconic miniatures of such monuments. Thus, in order to satisfy more discerning customers, the designer has to create a fresh re-design of a famous referent or she has to create an appropriate new symbol (Fig. 1).

The East German city of Weimar, for example, mostly known for its cultural heritage including the Weimar Classicism of Goethe and Schiller, has no significant monument representing the place. Thus, a collection of souvenirs designed by students at the Bauhaus University embraces various items that show no authentic locally routed forerunners [24]. A pair of tights (with the so-called Gretchen question printed onto) named *Gretchen's Masche* ("Gretchen's trick") and a plaited pastry Gretchen's Zopf ("Gretchen's braid") serve as example for this type of newly created souvenir object. Both designs refer in a quite sophisticated way to the location. They hint at the literary character Gretchen in the magnum opus Faust by Goethe.

Clearly, these souvenirs incorporate narrative elements, they invite to tell the background story – an aspect mainly suitable for culturally interested tourists belonging to the educated middle class.

Fig. 1. Souvenirs from Weimar: Gretchens Masche, a pair of tights (design Natalie Ahrens) and Gretchens Zopf, a plaited pastry (design Christiane Rimek)

On first sight, the category "piece-of-the-rock" seems to be rather inapplicable for a design approach since it is linked to the tourists' creative or sometimes even subversive act of appropriation. Still, the souvenir industry offers convincing examples: Bags, backpacks and folders made out of discarded Swiss army blankets demonstrate how an original design idea can transform "piece-of-the-rock" materials into attractive, authentic and useful products communicating their origin (Fig. 2).

Fig. 2. The Army-Recycling-Collection: Various bags and backpacks made out of discarded Swiss army woolen blankets

The category *markers* also seems to be exhausted and tedious. Nevertheless, a close look at his type of souvenirs reveals differences and slight shifts concerning the range of objects as times goes by. Out-dated product categories such as hankies with embroidery vanish while new categories such as USB-sticks come along. Indeed, this category is an old one. Historical souvenir studies document for example how local industry supplied pilgrims with such objects in 19th century Jerusalem [25]. In the same epoch, visitors to the German castle Wartburg were sold cups and mugs marked with painted pictures of the famous monument

[4]. Some markers are very obtrusive while others mark a product in a more sophisticated or subtle manner. Young designers challenge this category not inventing new carrier media but new ways of marking. The objects marked basically remain unchanged – cups, plates, textiles, etc. – while markers' graphic design introduces fresh looks on familiar topics.

Fig. 3. Souvenir caps: Swiss cliché and innovated Berlin skyline on popular products (left: http://www.shoppingland.ch/, right: http://www.fraujaeger.de/)

Last not least, *local products* reach far back into the past and are often closely tied to local materials, craftmen techniques and distinctive ornamentation. Local knowledge and tradition offer rich potential for seducing design updates anchored in cultural heritage. Yii design, a project initiated by the Taiwan Craft Research Institute [26], for example, transforms traditional craft through design. Creative director Gijs Bakker enhances an approach developed earlier: the fusion of local and global, producer and designer, user and creator, traditional and contemporary [27].

From the design perspective, each of the five subcategories offers starting points for innovative drafts. Good knowledge of the place and its visitors will inform a successful decision.

After coming to a decision on the reference, the designer has to clarify a second crucial question: *How does the reference or the content become manifest in the material object?* Basically, this is a question of style as various interpretations of the Brandenburg gate demonstrate. Objects range from naturalistic miniatures, snow globes and sheets of construction paper for do-it-yourself to humorous and minimalistic re-interpretations (Fig. 4). Even though they indicate the same referent, the messages differ obviously. Due to its iconic qualities, the miniature replication shows how the monument looks like while the snow globe adds a humoristic flavour. Further, the brush presents

Fig. 4. Souvenir objects representing the Brandenburg Gate in Berlin: a small size replication, a snow globe, and a brush (brush designed by Vogt + Weizenegger)

a very abstract and somewhat accidental interpretation; without adding the name of the capital, it would hardly be possible to identify the referent at all. Most likely, these souvenirs appeal to distinct target groups.

Another peculiarity of souvenirs should be taken into account in respect to their character. According to Gordon, vacation and travelling is experienced as an extraordinary condition when tourists are "not working, not serious, not responsible, and not thrifty". Due to these circumstances they tend to "spend money on small, foolish items (…) or waste what they usually would be much more careful about" [2, p. 139]. Thus, the childish, corny, humorous or surprising character of so many souvenir objects responds to the attitude of certain tourists in extraordinary conditions; they become part of the inversion of everyday life and normality.

3.2 Local messages materialized

Strategically designed souvenir objects and giveaways have the potential to strongly support a destination's image and marketing for a long time – and to promote the destination or event in an indirect but efficient manner. In order to do so, the actors – destination marketers and designers – have to be aware of the destinations identity and the message they intend to communicate. Strategic branding is mandatory to achieve success. Nonetheless, a survey realized in the context of our research project indicates that tourist destinations make little use of this potential. Souvenirs as powerful messengers of the local are fairly underestimated; souvenir design does not receive special attention, and souvenir objects lack distinctive character.

In this respect, event marketing is a step ahead. Numerous examples demonstrate how event organisers utilize products as markers to both announce an event and make money at the same time. This can be observed in the context of sports as well as in the context of cultural events. Again, both questions have to be answered in order to design congruous objects: *What reference is appropriate to communicate the destination?* And: *How should the reference or the content become manifest in the material object?*

The central organisation of such events is without doubt an advantage for strategic branding. It helps to create, shape and cultivate a distinct brand identity and philosophy. Souvenir design then becomes an integral part of the overall branding strategy. The 1972 Summer Olympic Games in Munich provide an informative case on this behalf. Otl Aicher, one of the founders of the Ulm School, and his team were responsible for the corporate design of the games. The briefing demanded to avoid pathetic seriousness and to emphasise cheeriness, optimism and playfulness. It was a necessity to generate income by means of licences for Olympic souvenirs. Aicher, who was overcritical in regard of superfluous gadgets and trash, agreed to design a mascot – by the way the first official Olympic mascot. Deliberately, he avoided traditional symbols of power, heraldic figures such as a spread eagle, or a lion and even the colours of the German flag [28]. In compliance with his design philosophy, he created a product of some practical value, a toy, and at the same time a sympathetic figure that symbolized the spirit of the games: a funny, short legged, long-eared dachshund, named *Waldi*, with vertical stripes in three colours of the five Olympic Rings around the belly (Fig. 5). Traditionally, this dog breed is associated with Germany and with attributes such as resistance, tenacity and agility also typical for athletes [29]. Thus, the symbolism of the mascot backed up the corporate identity of the games; souvenir object and intended message corresponded convincingly.

Fig. 5. Waldi, the mascot of the 1972 Summer Olympic Games, designed by Otl Aicher

Another and more recent example for conscious coining of product attributes to nation branding is the so-called *DeutschlandKollektion* (GermanyCollection). Since 2009, this range of products serves German diplomats around the world as souvenir giveaways in various occasions [30]. Also in this case, the design

brief was straightforward: The former chancellery minister declared that the Federal Government attaches importance to how the country is represented by products and brands. Giveaways should symbolize "a modern and outward-looking country" as well as "innovation, performance, creativity, charm and ingenuity" [31]. Additionally, the briefing set a prize limit of 20 Euro since more expensive presents pass for bribery. Students from four academies (Hochschule für Gestaltung Karlsruhe, Folkwang-Hochschule Essen, Hochschule Burg Giebichenstein Halle and UdK Berlin) designed a range of both functional and playful products. To give an example: "Twelve commandments" are a dozen mat boards inspired by the blue-and-white mandatory-signs with icons of typical German objects such as the cuckoo clock, pretzel, dachshund, VW beetle, etc. The message shifts between an ironically overstated image of law and order and products and preferences traditionally associated with the country.

Another example is the re-design of the Brandenburg Gate in form of a magnetic fastener for paper-clips (Fig. 6); the new object named "Brandenbüro Gate" refers to the well-known monument and the colours of the flag but also to a country where a high amount of the national product is generated in offices (office = büro). The common denominator of all giveaways is, according to Volker Albus, "representation with a twinkle in the eye" based on wordplay, ironic interpretation and twist of the familiar [31]. In retrospect, the responsible professors stressed that discussion with diplomats and politicians during the design process was crucial for the success of the project. No doubt, knowledge about cultural heritage, current state of mind and self-image of the client is important to create appropriate representations.

On occasion of the World Expo 2010 in Shanghai, students of the Lucerne School of Art and Design developed a souvenir collection by order of Presence Switzerland, the governmental office in charge of country communication and nation branding [32]. In close cooperation with six producers, students challenged common Swiss clichés. Cows, chocolate, cheese and the inevitable Alps were scrutinised. Should contemporary souvenir design take up these well-known references or should it question them? Are these stereotypes suited as symbols for a highly developed country? Such questions troubled the young designers after the briefing. First conceptual drafts showed fresh approaches, for example omitting the flag colours red and white or combining traditional rural images with modern urban signs. However, the principles turned out to have less willingness to take risks than their German pendants. The finally produced collection now on sale affirms established conventions: white crosses on red back, mountain views, edelweiss, ibex and cows applied to T-Shirts, scarves, umbrellas, mugs and sketchbooks [33].

Three years before, Swiss and Chinese design students sketched new souvenirs in the frame of a cross-cultural summer school held at the Zurich University of the Arts [34]. In this case, however, there was no official assignment and no commercial proposition. Students worked on a notional briefing without restrictions related to price and production. The aim was to fathom out lee ways for innovation within the limits of cliché and stereotype. "Milkhorn" shows the possibilities of such an endeavour (Fig. 7). Its message is double-coded since mountains as well as milk are typically associated with Switzerland. The design fascinates by an unusual and playful combination of these well-known elements.

Fig. 6. "Twelve commandments", designed by Markus Gläser (HfG Karlsruhe); BrandenbüroTor, designed by Daniel Schulz and Robert Zeise (UdK Berlin)
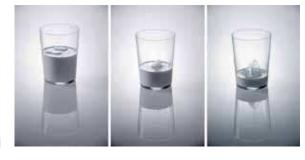

Fig. 7. "Milkhorn", prototype for a milk glass, designed by Urban Würsch (Zurich University of the Arts) and Xu Jiang (Jiangnan University Wuxi)

The examined design projects point both to the importance of a precise briefing and the importance of dialogue with the souvenir purchaser. At the end of the day, production costs and sales figures – or in case of giveaways, staff members of the involved organisation – will adjudicate upon the success of a souvenir product. Many an awarded design souvenir either was never produced or sold only in limited edition.

3.3 Tourists' motivation

While most companies hold a clear image of their customer groups, in the case of souvenir objects the target group is much more blurred. Actually, it is the most vague dimension in our triangular model of product-tourist-destination. The applicability of conventional target group models such as age groups, lifestyle groups or Sinus milieus is limited. More useful are approaches that investigate the influence of travel motivation and tourism style including personal values and attitudes towards other cultures on souvenir purchase. Since these criteria correlate with each other in some way, insight into travel motivation may help to predict souvenir purchase intentions [11, 35]. Tourism styles are usually defined in relation to travel motivations. According to Kim and Littell, the aim of a journey may be leisure, sightseeing, search of authenticity, or adventure, among others. Accordingly, tourists will get more or less involved with the host culture and will buy different types of souvenirs. Tourists interested in nature and outdoor activities most probably will go for T-shirts, drinking bottles and other equipment marked with the name of the destination while tourists interested in ethnic culture and art, for example, prefer to buy local products including handicraft [11, p. 156].

4 Creating souvenirs in collaboration

The practice-based research project "Souvenirs: Destination Marketing and Design" brings together designers, producers, touristic destinations, and touristic service providers [36]. In a radically collaborative research process, it aims at both specific and generic knowledge that is concrete proposals for souvenir objects as well as an abstract code of practice. Concepts for new souvenirs were developed and evaluated in a summer workshop; parallel to the design part, the research team sketched out a first draft for a process manual. It considers the already mentioned

triangle product-tourist-destination. It also keeps in mind the above-discussed crucial questions concerning choice and manifestation of souvenir references. The manual takes into account the following questions and aspects:

A Destination marketing and branding
What does the souvenir represent? What is the message it has to communicate? What kind of story does it tell? What does it remind of?
- country, monument, landmark, historical character
- myth, legend, saga, fairy tale
- touristic destination / region, holiday resort
- museum, cultural offer, theme park
- other: …
Which values does it comprise?
- tradition bondage
- modernity, innovation
- reinterpretation of tradition
- luxury, exclusiveness
- service, customer orientation
- humour, irony, wit
- other: …
How should the content become manifest?
- company style, style of destination
- design attitude
Who will sell the souvenir?
- retail trade
- tourist information
- service provider
- other: …

B Identity and motivation of target tourist
age and biographical situation
- single, couple, family, senior citizen, …
socio-cultural background
- group tourist, day-tripper, mature traveller, postmodern sceptic, pragmatist, …
geographical origin
- regional, national, international; European, Asian, American, …
travel motivation and interests
- leisure, travel, adventure, …; culture, nature, sports, urban life …
product expectation and value orientation
- main focus on souvenir function and self-expression
- main focus on practicality
- instant use, consumable and edible articles
- gift, souvenir present

C Characteristics of souvenir product
practical function (utility value)

symbolic function

- remembrance
- self-expression
- self-assurance
- other: …

local or regional geographical reference by

- pictorial image
- "piece-of-the-rock"
- marker
- symbolic shorthand
- local product
- other: …

style attribute scales

- naturalistic vs. abstract
- comical vs. serious
- stereotyped vs. authentic
- self-explaining vs. mysterious
- …

material and manufacturing technique

price category

size and weight

5 Discussion
Design is without doubt able to challenge souvenir clichés and stereotypes. Nevertheless, destinations, retailers and tourists will not always and not necessarily reward such innovation. In order to innovate commercial souvenirs successfully, designers need to collaborate with all responsible actors involved. They need good background knowledge and comprehension of the local lure. The triangular model outlined in this paper provides a useful basis. However, the users' angle in this model needs further investigation. Tourists and their purchase motivations are somewhat of an enigma in the discussed setting. Astonishingly, neither tourism researchers nor tourism entrepreneurs dispose of reliable data. Ethnographic enquiry may help to learn more about souvenir preferences of different target groups since quantitative research seems to be inappropriate. Hence, in a next step the research project "Souvenirs: Destination Marketing and Design" will interrogate souvenir purchasers to evaluate acceptance and potential of the developed new souvenir objects. The final version of the process manual will incorporate these findings.

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Franziska K. Nyffenegger, Dagmar Steffen
Lucerne School of Art and Design, Institute of Design, Lucerne, Switzerland