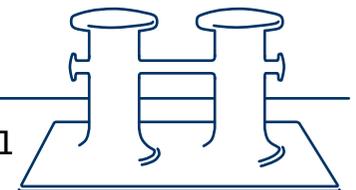
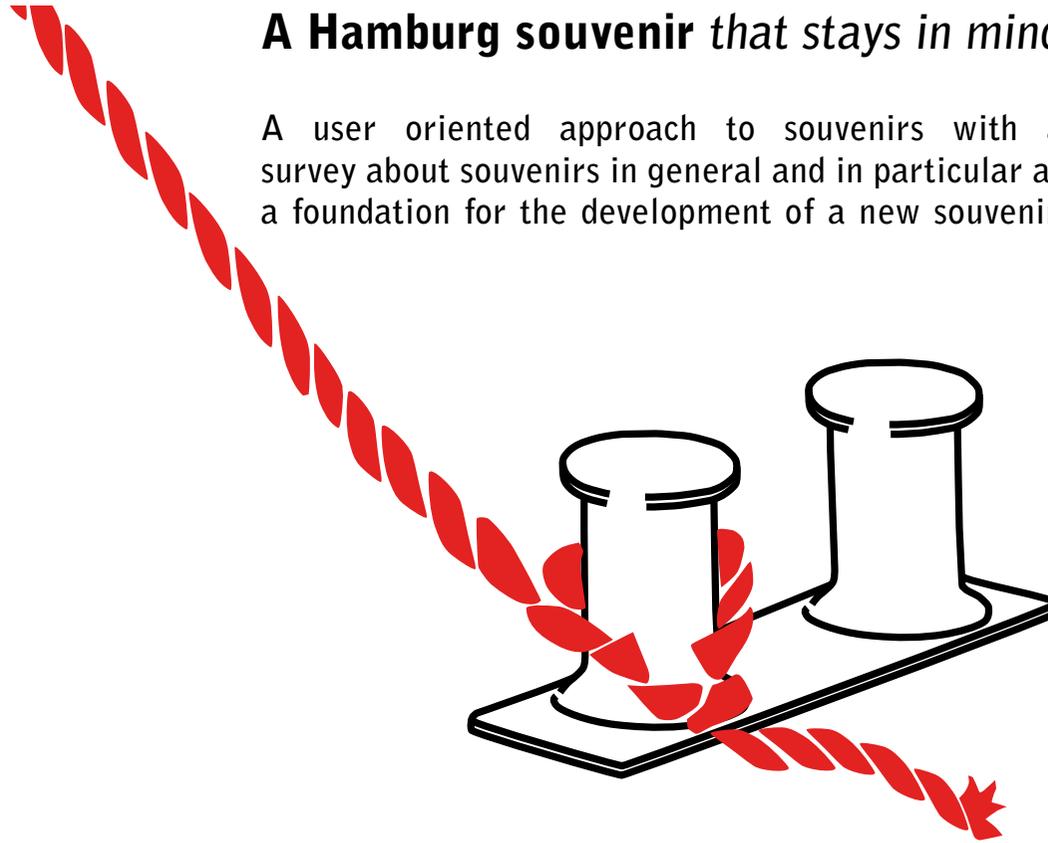
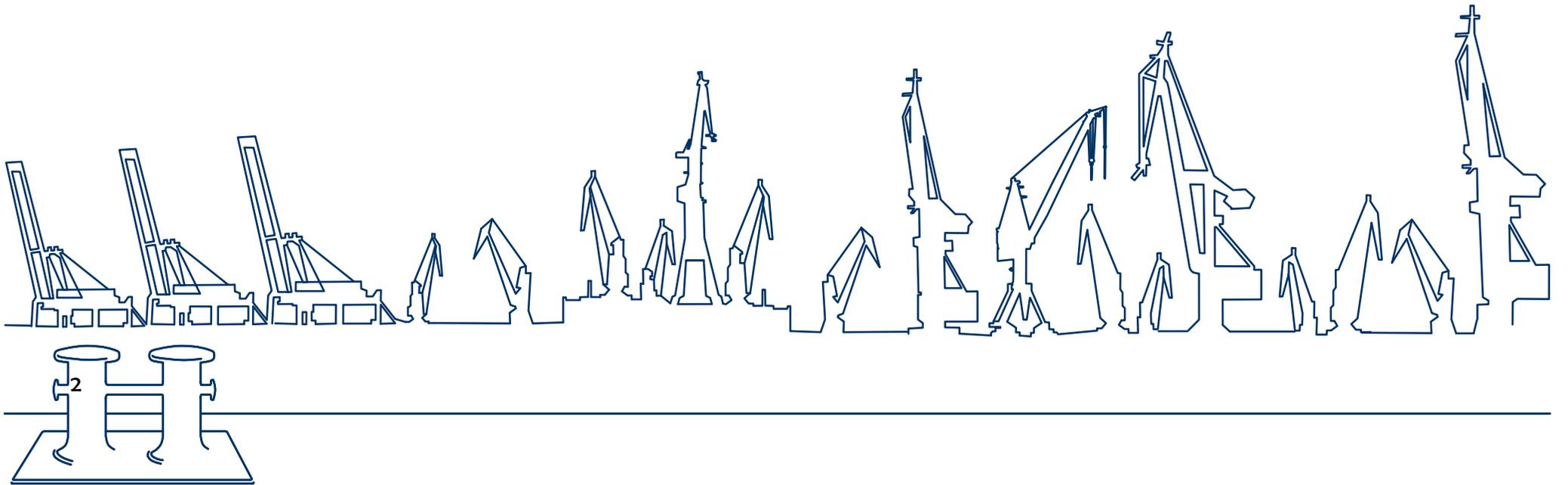


A Hamburg souvenir *that stays in mind*

A user oriented approach to souvenirs with a survey about souvenirs in general and in particular as a foundation for the development of a new souvenir.





A new Hamburg **Souvenir**

Summary

This report accounts for the development of a new souvenir according to preferences of tourists and literature about souvenir consumption.

The reasons why tourists decide to purchase souvenirs consist of emotional connotations which emerge during the acquirement of a souvenir.

The symbolic reference to the place where the souvenir is purchased determines the perception of an article to be a souvenir. Metaphors and depictions commonly constitute the symbolic reference to the city.

This knowledge is gained through the interpretation of user interviews according to relevant literature.

The analysis of the souvenir market of Hamburg aims for a thorough division according to the themes semantically connected to Hamburg to get to know, which of the symbolically enriched references to Hamburg are existent and which are promising to deploy.

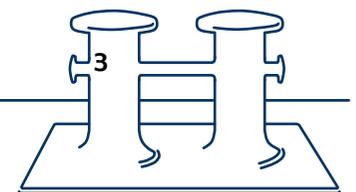
The development of a souvenir especially considers the existence of souvenirs in the aftermath of holidays and in the further everyday lives of tourists.

Correspondingly the souvenir is created according to user interviews which reveal practices of people when they come home from holidays to increase the significance of the product in the daily lives of tourists.

The symbolic reference is determined according to preferences of *Hamburg* tourists together with an observation of the character of *Hamburg*.

The gained information is weighed and interpreted in a conclusion before it is incorporated into a design brief.

Based on the design brief a souvenir for *Hamburg* is developed.



Preface

The screams of seagulls constantly reminded me of home throughout my time in Aalborg and the very same happened during my internship in Stockholm. And when it came to choose a thesis theme, the decision to let the theme lead me homeward was easy.

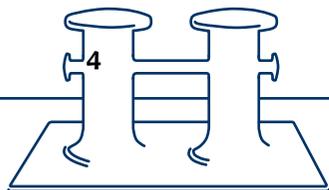
The only thing needed was a true challenge which was then found in the theme souvenirs.

Souvenirs in general suffer from a very bad image, because they are regarded as looking trivial, cheap or kitschy and most often also as being useless, people seem to dislike them and neglect that they would buy such things. Even the term souvenir in itself is often replaced by other terms to avoid it's general poor aura when people speak of their own holiday acquisitions, which are very dear to them though.

The bad image of souvenirs is indeed one of the challenging preconditions for developing this design project and to analyse and process what souvenirs are all about and finally make a souvenir out of it.



Cuddly animal seagulls sold on *Landungsbrücken* landing bridges in the harbour with hangtag reading *press me then I will screech*.



A new Hamburg **Souvenir**

Introduction

This work deals with the effect existing *Hamburg* souvenirs have on tourists according to user studies among Hamburg tourists and applicable literature with the presentation of a new souvenir development as a result.

At first a brainstorming about the emotional relevance of souvenirs reveals why souvenirs are acquired and which circumstances and emotional factors play a role for the decision to buy a souvenir.

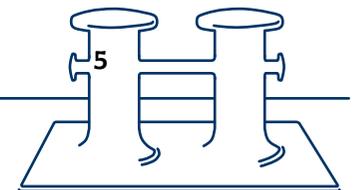
An introduction to the most important general characteristics of souvenirs like emotional connotations and references to the place is given in the paragraphs after that.

After that a market overview of relevant souvenir types of *Hamburg* is presented. The souvenirs are divided into categories which clarifies the different symbols and metaphors souvenirs contain.

Then the city's atmosphere and character is presented together with the most important facts about the touristical market of *Hamburg*.

A first survey with tourist interviews is dealing with preferences of tourists according to sites and souvenirs.

The last user research consists of tourist interviews revealing the most common practices tourists use to do in the aftermath of their holiday.



An Appendix on a CD contains the following works referred to in the report:

Elise van den Hoven, Graspable cues for everyday recollecting

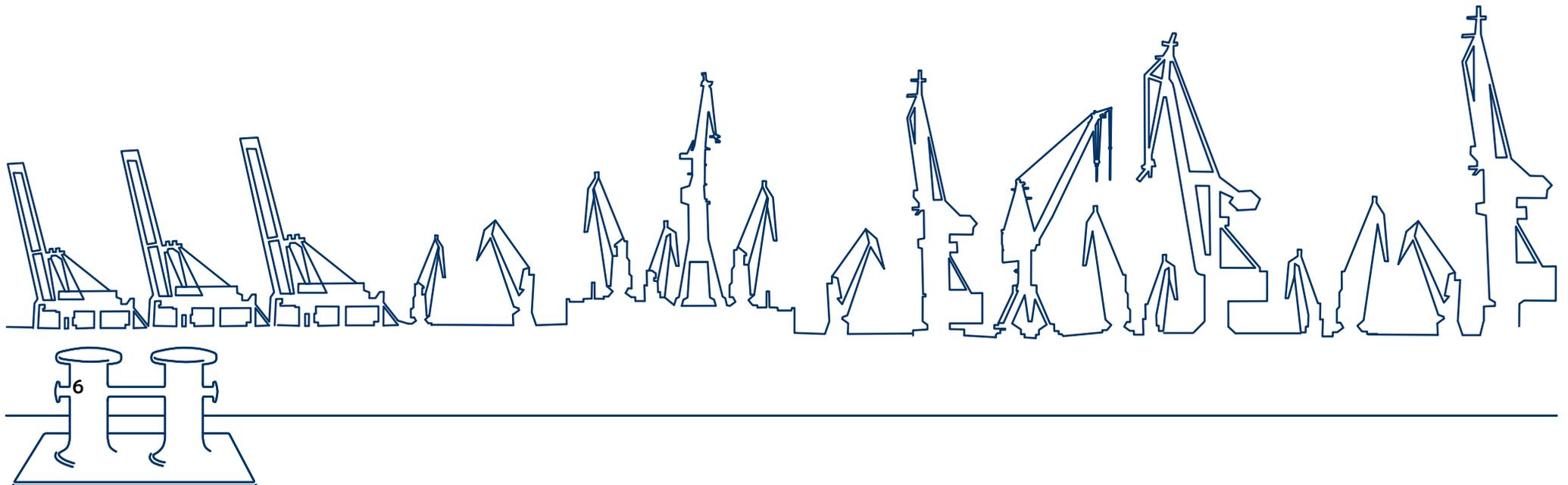
Alexandra Kral, Souvenir, Schmuckstück, Staubfänger

Susan Stewart, On Longing

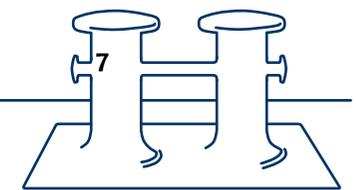
and publications from *Hamburg Tourismus* referred to in the report:

Marketingplan 2010 - 2015

Zahlen, Fakten, Trends 2007



| | |
|------|---|
| Page | Table of contents |
| 2 | Summary |
| 4 | Preface |
| 5 | Introduction |
| 8 | Introducing the characteristics of souvenirs |
| | Part 1: Facts and figures concerning souvenirs |
| 11 | A: Describing characteristics of souvenirs according to their emotional connotations |
| 17 | B: Describing souvenirs according to their reference to the place |
| 25 | C: The souvenir market of <i>Hamburg</i> |
| 55 | D: What characterizes <i>Hamburg</i> as a touristic attraction? |
| | Part 2: Analysing the situation |
| 67 | A: Pointing out favourites attractions and souvenir preferences by tourist interviews |
| 81 | B: Observing aftermath practices by tourist interviews |
| 88 | C: Conclusion over user research, market observation and literature |
| | Part 3: Application of knowledge to design |
| 97 | A: Designbrief |
| 103 | B: Implementing research findings into a design proposal |
| 124 | C: Conclusion |
| 126 | List of references |
| 130 | Bibliography |
| 131 | List of illustrations |



A new Hamburg Souvenir

The initial problem statement is formulated in the following

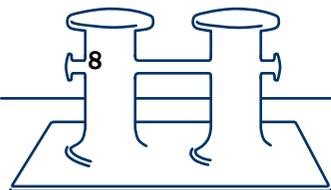
how to develop a souvenir for *Hamburg* which is immediately appealing and also useful in the homes of tourists later on, so that it does not pass into oblivion, but rather pleases the owners regularly and lets them think fondly of the place where the item was acquired.

To solve the problem the parameters, which determine that a souvenir is appealing have to be observed, chosen and defined.

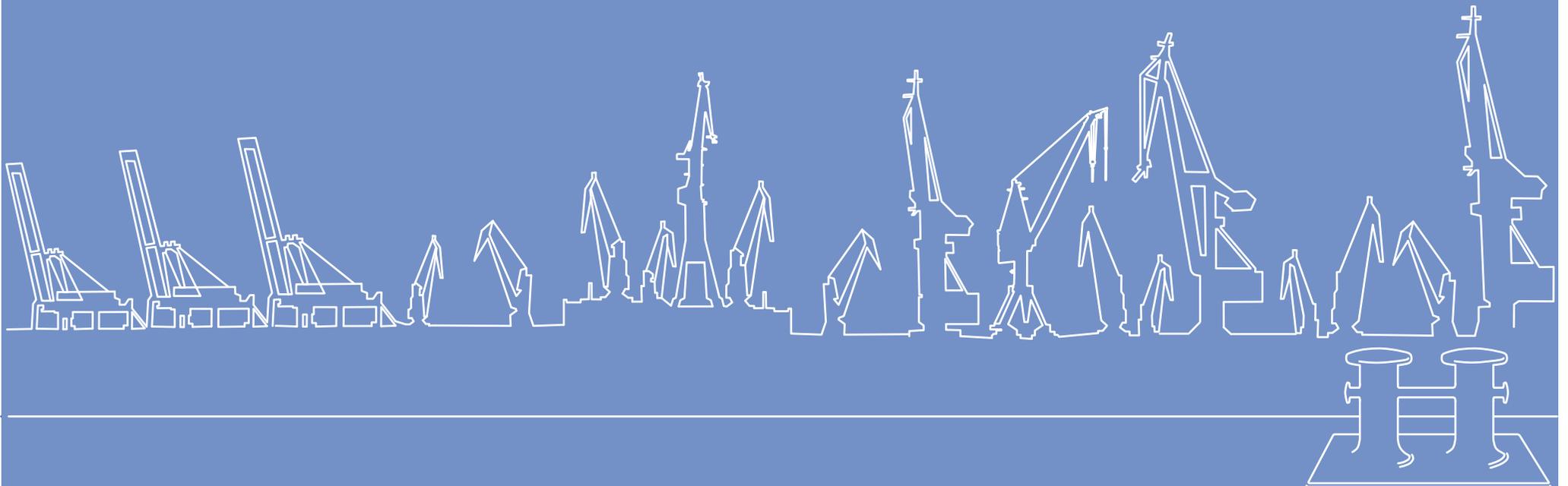
Therefore the general and particular motives in *Hamburg* for souvenir consumption have to be analysed.

Furthermore has to be determined what type of product will be of use directly after the holidays and onward with help of a user research about holiday aftermath practices.

Finally these prerequisites of a product have to be cast into a proposal.



Part 1: Facts and figures concerning souvenirs



Introducing **the characteristics of souvenirs**

This report accounts for a souvenir development for the city of *Hamburg* according to the factors which constitute the perception of souvenirs in general and in particular.

Souvenirs are subject to emotional connotations which occur while they are bought and which constitute their value as a memorable item for the owner.

The meaning of the term souvenir indicates that it is about a memory of something currently not available and this is in the case of tourism the destination visited.

The term souvenir literally means act of remembering, derived from Middle French referring to Latin *subvenire* to come up, come to mind from below.¹

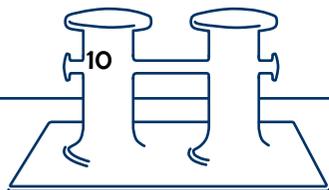
The emotional connotations are largely independent of the character of the item a the memories the item conjures up are of a biographical character concerning the experiences of the tourist.

Additionally souvenirs are endowed with a reference to the place which constitutes that the item is recognized as a souvenir and chosen by the tourist to buy or pick up the souvenir.

In the context of commercial souvenirs it is common that the products have a metaphorical indirect reference to a superordinate context or a metonymic direct reference to the physical appearance of the place.

In the context of Hamburg this would commonly be either the depiction of the skyline in the case of a metonymic reference or the depiction of an item borrowed from the maritime context in the case of a metaphorical reference.

¹ <http://www.merriam-webster.com/dictionary/souvenir> Retrieved 12. 12. 2010





Paving stone stolen on a construction site, *Barcelona, Spain*



Wooden buddha head bought in souvenir shop, *Guilin, China*

Part 1: Facts and figures concerning souvenirs

A: Describing the characteristics of souvenirs according to their emotional connotations

Brainstorming in a group of people mainly about the feelings which are connected to souvenirs

In order to get an initial insight into the incentives of the souvenir aquirement and the fascination behind souvenirs a meeting with nine people presenting their favourite souvenir was organized.

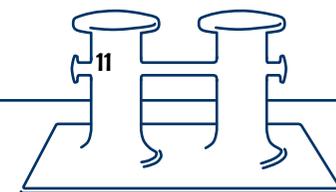
Everyone presented one or several favourite souvenirs followed by a conversation about the reasons and motivations behind the aquirement of the souvenirs.

This and the following discussion about souvenirs leads to insights about the various kinds of emotional connotations souvenirs can imply when they are acquired, taken from the environment or received as a gift.

The following list contains favourite items together with short descriptions why they are appreciated.

Favourite souvenirs

| Name and meaning of the souvenir | Reasons for being interesting and a favourite |
|--|---|
| Paving stone from <i>Barcelona, Spain</i> | Thrilling to steal and to get out of the country |
| Flamenco style apron from <i>Spain</i> | The friend who made it as a gift loves dots |
| Tin box from <i>Las Vegas, USA</i> | Fancy coloured box from a fancy coloured city |
| Buddha head from <i>Guilin, China</i> | Reminding very much of the place and holidays |
| Rum from <i>Belize</i> | Very typical product for the region |
| <i>Frida Kahlo</i> shrine from <i>Mexico</i> | The mexican death cult in contrast to <i>Frida Kahlo's</i> life |
| Wooden mask from <i>Sri Lanka</i> | Kept it out of courtesy first but then began to like it |
| Embroidered vest from <i>China</i> | Bargaining with the locals about the vest was exciting |
| Magnets with sights from <i>Paris</i> | A memory to a year of living in <i>Paris</i> |
| Bedouin wind light | The very first souvenir ever bought and therefore appreciated |



The findings from the discussion afterwards include the following main points.

Related to the appearance of the souvenir:

Souvenirs shall tell the owner stories about the place or region in which they were bought.

Souvenirs shall be authentic and typical for the location.

Self made items are appreciated only by a part of the present gift receivers.

Related to the circumstances of acquirement and gift-giving:

Souvenirs shall be bought on location

Souvenirs are bought because of the inspiring atmosphere.

Speaking in foreign languages is exciting while buying souvenirs.

If souvenirs are given as a present, it is important that the giver has an intention why it is this particular gift.

It is gained the knowledge that a items which bear depictions are regarded as authentic although it is clear that these items represent an artificial authenticity and are not really a local product, but the producer's proposition to create a connection to the place by depictions on the item is accepted and articles are still regarded as typical for the place they are sold.

Apart from that can be stated, independently of the origin of the souvenir, that the personal experiences made before and during the purchase of the souvenir are crucial for the later perception of these souvenirs. When a souvenir is appreciated on site and purchased then it will automatically be successful in conjuring up memories of this situation.



Keyring pendants with orthodox icon and waiving cat from Japan



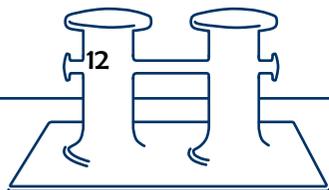
Dotted apron received as a gift from a friend who bought it in Spain



Badges depicting sights of Paris



Typical rum bought in Belize





A wooden mask from Sri Lanka



Tin box from Las Vegas, USA

The findings of the brainstorming which apply to commercially sold souvenirs lead to the following conclusions divided according to their context related significance.

Firstly the leading characteristic of emotional connotations is the general ability to evoke memories. Secondly the material value is generally outrun by the emotional value once the souvenir is acquired. and the possible emotional connotations consist of these main groups:²

A. Friendship and gift giving are determining how the souvenir is appreciated.

The personal relation between friends is reflected in the emotional status the souvenir is assigned to by the owner.

In the case of the dotted apron from Spain the product lets the owner reflect about the preferences of the gift-giver and therefore it gains a personal value which is friendship dependent.

In the case of the mask from Sri Lanka, the friendship leads to that the mask is kept of courtesy which naturally lets the owner regularly reflect about the items value, which in the end turns out to be so high that it is kept for a long time.

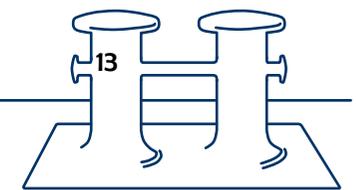
B. The subjective perception of the foreign place influences also the appreciation of the souvenir.

The Buddha mask and the embroidered vest from China and the tin box from Las Vegas are typical items which are appreciated because they conjure up the special environment in which they were bought. In the case of the vest is the experience of staying in the foreign place and bargaining with locals most important and in the case of Buddha mask and Las Vegas tin box the emphasis of appreciation lies on that they conjure up the whole atmosphere of the foreign place.

C. A specific individual unique experience is connected to the acquirement of the souvenir.

The stolen paving stone from Barcelona is a example for a unique experience which leads to strong bonds to the souvenir and it's value. It is able to conjure up the relatively short duration of the thrilling experience to wait for the right moment to steal the stone and also the tense on the way home if the export of the stone will succeed unnoticed by any authority.

2 Hoven, Elise A.W.H. van den, Graspable cues for everyday recollecting, doctoral thesis, Technische Universiteit Eindhoven, 2004, p 45



The discrepancy between forgetting souvenirs and keeping the emotional relation to them alive. Success and failure of the emotional dimension of souvenirs.

During the brainstorming it became clear that many different ways lead to emotional bonds between owner and souvenir and that all of them have to do with the personal experiences in the holidays.

In contrast to the brainstorming about souvenirs were mainly successful souvenirs were presented which had varying stories behind their successes a major weakness of especially merely decorative souvenirs is mentioned by several publications, it is that they can fall into oblivion once they are stored in their ultimate place in the homes of people.³

This is especially due to that those souvenirs do not fulfill any purpose in a person's life except reminding the person of the last holidays⁴ and also due to the fact that the time where people need help in processing the holiday experiences usually is limited and other activities and impressions are put into the focus after some time and the awareness towards the souvenirs placed in the home is lost.⁵

Many of the mentioned souvenirs during the brainstorming are merely decorative and still have a place in the memory of people and are appreciated, in some cases lasting for many years.

This proves the thesis right that souvenirs are primarily connected to the biography of the owner and that the circumstances of the holidays during which a souvenir was acquired play the most important role. From this derive souvenirs their subjective value.

This important emotional factor of a souvenir's success is only indirectly influenced by the design of the souvenir if it is influenced by it at all.

The reason why the presented souvenirs are so appreciated and special during the brainstorming is that the individual emotional connotations stay preserved fresh in the minds of people, the only fact that makes access to these connotations difficult is that also these items have to be

³ Kral, Alexandra, *Souvenir, Schmuckstück, Staubfänger*, University of Vienna 2008, pp 79, 80

⁴ <http://www.zeit.de/2010/36/Souvenirs-Andenken?page=1> Retrieved December 15th 2010

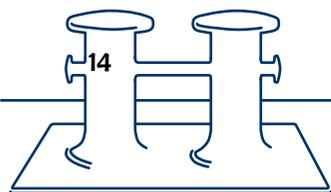
⁵ Kral, Alexandra, *Souvenir, Schmuckstück, Staubfänger*, University of Vienna 2008, p 39



Bedouin wind light made of engraved coconut, Tunisia



Frida Kahlo shrine bought in a souvenir shop in Mexico





The setting of the brainstorming about souvenirs

taken in the hand and people have to be concerned about them to start a remembering process, otherwise if they just stand around in the homes they are just not noticed anymore as they in the best case become a natural part of the furnishing.

Summary

Generally are the reasons for buying souvenirs and the ways of acquiring one many, this is the major outcome and tangible for a souvenir development seems to be alone the context of friendships and their influence on souvenirs.

A general characteristic of souvenirs is that they can tell stories about a person's own experience in a certain place.

The other major outcome is the fact that a big part of souvenir experience has to do with the relations between people and how they show their affection or affiliation to each other by how they give and accept souvenirs as presents.

Another finding is that the exciting and thrilling components of acquiring an item can play an important role in how dear a souvenir gets.

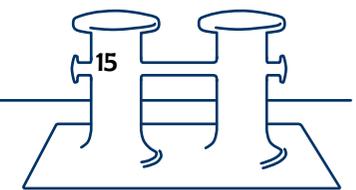
In the end it can be stated that it is bought what is available in that particular place because being generally critical towards souvenirs does not prevent from buying an item in order to satisfy the need for memory.

Most emotional connotations of the souvenir experience are highly individual and it is not further examined if it is possible to influence these with the design of a souvenir.

The only emotional connotation which is generalizable for generating a successful souvenir is the context of friendship and gift giving.

Apart from that is emphasis put on the references to the place that souvenirs contain instead.

An influenceable possibility to increase the general likeliness of being a souvenir which people are occupied with later in their lives could also be to add a functional value to the product.





Results in short

Souvenirs have three types of emotional connotations which determine their individual value.

Souvenirs conjure up the atmosphere of the place where it was bought.

Souvenir are involved in individual experiences during a period of the holidays which can be thrilling or adventurous.

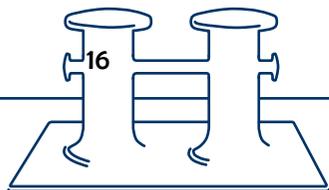
Souvenirs are involved in social relations between friends which includes mutual gift giving.

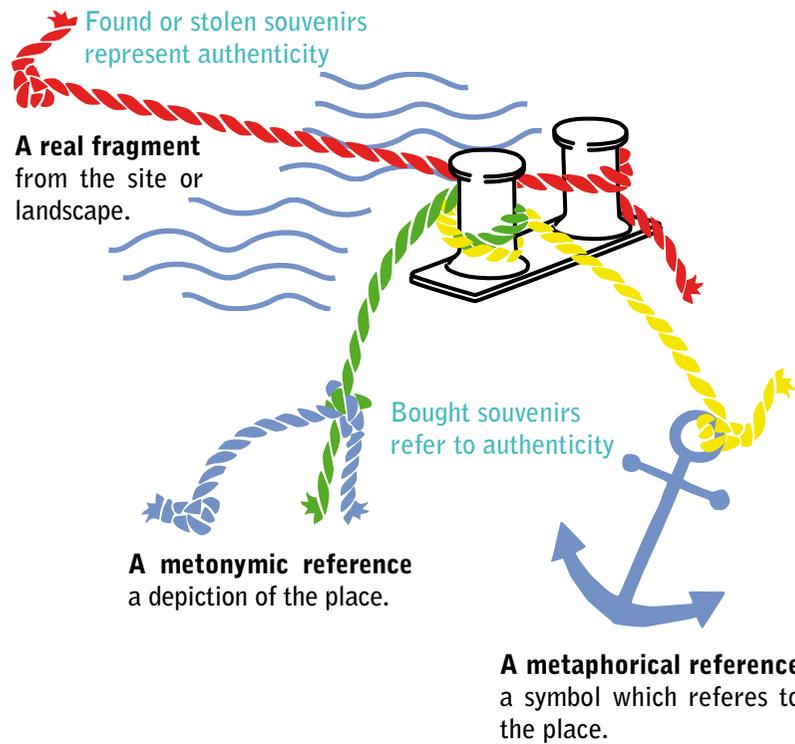
This leads to that the need for souvenirs of a holiday which is currently experienced is stronger than a generally critical opinion about souvenirs and this results in a purchase.

Bought souvenirs are equally valuable as excerpts from the landscape because the reference to a place which manufactured articles contain is regarded as sufficient and above all it is solely the personal emotional connotations which determine their subjective value.

Most emotional connotations have so much to do with the individual lives of people that it is not possible to generalize them and to directly refer to them while developing a souvenir.

Only the context of mutual gift giving is a connotation which can be referred to during a souvenir development.





The references of souvenirs

Part 1: Facts and figures concerning souvenirs

*B: Describing the characteristics of souvenirs according to **their reference to the place.** Authenticity of souvenirs experienced by visitors foreign to the place*

The literal meaning already indicates that a souvenir is about a memory which has to be conjured up and this is in the case of tourism the destination visited.

Therefore one of the principles which souvenir consumption is based on is that it takes place in countries foreign either to the person which buys a souvenir or the one who receives the souvenir. It is also the rule that a souvenir is representing the place in which it is bought.

In general any souvenir can be of worth for the buyer as an item to remember the vacations because it is connected to the place and time of purchase, regardless of what the souvenir itself represents.⁶ Souvenirs initiate memory and are the incentives for remembering, the reference to the experienced destination is subordinated.⁷

But it seems to ease the mental processing of holiday experiences in a more effective way when the item contains a reference to the place. And indeed, although any item would work as a souvenir, people tend to buy items which are semantically connected to the place they visit, which is of course also happening due to touristic habits and expectations.

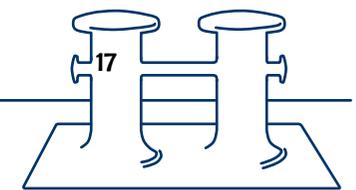
As the mental model of tourists concerning souvenirs, as it is shown in the first user interviews in Part 2 of this report, contains a reference to the place and this attitude determines what is bought as a souvenir, a development should take this into account and introduce a reference to the place.

And if the origin of the souvenir is traceable it may also to a greater extent work as a direct incentive to tempt people to return to the city which also applies to those who got it as a gift.

An example for this mental model is that visitors from the southern federal states of Germany and other landlocked countries who see Hamburg embedded in the northern Germany region

⁶ Tourism, performance and the everyday: consuming the Orient, Michael Haldrup, Jonas Larsen, Routledge, London 2010, pp. 156-157

⁷ Tourism, performance and the everyday: consuming the Orient, Michael Haldrup, Jonas Larsen, Routledge, London 2010, p. 161



like to buy e.g. a lighthouse miniature, based on old fashioned lighthouses at the nearby coast and the few remaining ones on the ground of Hamburg. Also postcard stands in the shape of a lighthouse exist although it is by far not the first thing that comes to mind when Hamburg residents think of their city.

This shows that tourists accept references of a whole region instead to a place as long as it increases the perceived differentness between the place and their home country.

Simply said people expect to find typical items in their holiday destination⁸ and the typical of the item from abroad is constituted by the difference to items from home.

Further general characteristics of souvenirs

Another aspect of souvenirs is that giving and receiving items is a part of protocolary duty in political service and souvenirs are kept and given to represent a country or to show each others recognition.

The importance of the relationship between giver and receiver is more evident than in connection with souvenirs bought on vacation and the character of memory is connected to the relation between people and their positions.

These souvenirs are often characterized by a representation of the historical or economical relevance of the gift-giver's country, in that way a surrogate of authenticity. And the souvenirs are given to achieve that somebody thinks fondly of the gift-giver, similar to the gift giving behaviour of tourists, who bring something home for their beloved.

The superordinate types of souvenirs with the corresponding aquirement

A souvenir bought in the place of vacation is often specially made to serve as an item of memory. However, also everyday items as foodstuffs, drinks and tobacco are bought to remember a certain journey. Also common non food articles not intended as souvenirs are bought with the intention to remember the holidays, often also offered at places frequently visited by tourists.

Moreover also parts of the environment like branches, flowers, stones and sand are taken out of their original environment to serve as a keeper of memory. These can be excerpts of natural appearances or fragments of urban and street furniture. This applies not only to places with ancient evidences of human culture, but also to a contemporary context.

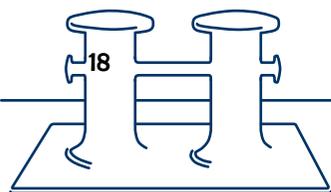


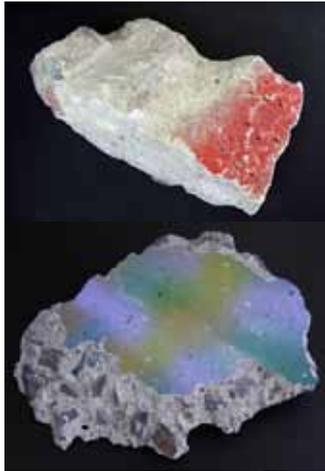
A lighthouse as a postcard stand



Former german foreign minister Joschka Fischer's desk

⁸ Kral, Alexandra, Souvenir, Schmuckstück, Staubfänger, University of Vienna 2008, p 42





Fragments of the Berlin wall



The popular swedish moose sign



Jerusalem or Bethlehem model of the holy grave 17th century



Stones from the holy land in a decorated box 6th-7th century

The Berlin wall for example has been a very special case in the delivery of souvenirs and shows a similarly strong connection to the place. The souvenirs gained from the wall are also referring to a certain point of time, the fall of the wall in 1989, which is endowing the fragments with historical significance. A lot of the concrete surface has been carved out and taken away since then to get a connection to the moment of the opening and fall of the wall.

This is a similar phenomenon to relics in the religious context. Like parts of the mortal remains of saints and hallowed people, which were collected and often became the foundation to the building of a church.⁹

Because material evidence of christian spirit was limited, christian pilgrims began satisfying their demand for spiritual items by collecting soil, stones or water at places holy to their belief around the Mediterranean sea and stored them in special containers, which they eventually got blessed by a priest.¹⁰

Another example is about the swedish national road administration, which decided to offer replica of moose signs¹¹ after they noticed that a great amount of signs had been stolen from the swedish roads, apparently by tourists, hoping that moose sign sales would diminish the amount of stolen signs.¹² They decided also not to install permanent warning signs warning of mooses anymore and to install only cheaper and less attractive signs made of cardboard.¹³ It is expectable that similar phenomena exist in every country, maybe not always as focused on a special item as in Sweden.

One thing both phenomena have in common is that they are falsified very often¹⁴ to meet the constant demand. Another signifact factor is that the bonds from souvenir to the original setting do not seem to decrease significantly over time as it is visible at the Berlin Wall fragments.

Apart from forged originals also miniatures and replica of the original items of interest are produced to satisfy the need for something to take home and also to protect the areas of interest from total plundering. As we find miniatures of architecture of contemporary urban spaces, also pilgrims since long were supplied with replica and miniatures of items and architecture connected

⁹ <http://de.wikipedia.org/wiki/Reliquie> Retrieved 02. November 2010.

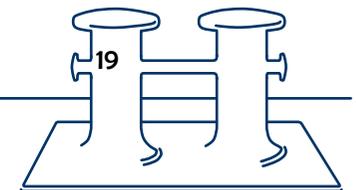
¹⁰ Timothy, Dallen J., Shopping tourism, retailing and leisure, Channel view publications, page 99

¹¹ Herx, Gerd, Pralinen oder Steine, Bundesministerium für Außenwirtschaft, Köln 2006, page 173

¹² <http://sverigesradio.se/sida/artikel.aspx?programid=106&artikel=3777048>, <http://www.dt.se/brottsplats/article342359.ece> Retrieved 01. November 2010.

¹³ <http://sverigesradio.se/sida/artikel.aspx?programid=128&artikel=701075>, Retrieved November 05th, 2010

¹⁴ Schneider, Ulrich (Ed.), Der Souvenir, Erinnerung in Dingen von der Reliquie zum Andenken. Wieland Verlag, Köln 2006, page 302.



to the saints and there life to prolong and strengthen their spiritual affection or to let others at home take notice of the spiritual experience.¹⁵

In all these cases the detail or excerpt stands representational for the whole proceedings or place once experienced or wished to gain a glimpse of.

To sum up the souvenirs mentioned before it is possible to divide souvenirs into the following superordinate categories as it is usual across the available literature as e.g. Dallen Timothy, a researcher about touristical consume indicates them:¹⁶

- A. pictorial images, like photographs and postcards, which are not subject of this discussion
- B. physical excerpts of original landscape, like Berlin wall fragments
- C. replicas and miniatures of attractions, like the model of the holy grave, which is synonymous to a metonymic reference to the place
- D. items containing lettering or logo which connect them to the place, like a decorated mug, which is synonymous to a metaphorical reference to the place.
- E. local handicraft of indigenous people.

In the next chapter the report deals especially with the categories C. and D. as these prevail in the market of commercially sold industrially manufactured souvenirs in Hamburg.

The purpose of souvenirs

As already mentioned are souvenirs initiating memories of the vacations. The importance of souvenirs can be explained by the short duration of holidays and the necessity of physical artifacts after the holidays to support and ease the ongoing process of handling the memories made in the vacations.¹⁷ In other words, holidays are generally too short to deliver an adequate amount of time to process the richness of experiences made and souvenirs work cushioning the abrupt transition to the everyday life and support the process of memory.

Because people have to cope with the richness of impressions, they buy physical proves of the vacations to help cushioning the abrupt transition to everyday life by constantly supporting the process of remembering.



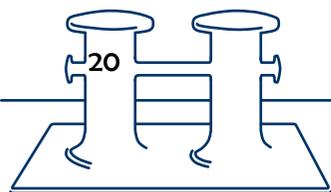
Souvenirs connected to the place are better in fulfilling this function than those not semantically tied to the place.



¹⁵ Timothy, Dallen J., Shopping tourism, retailing and leisure, Channel view publications, Clevedon 2005, page 99

¹⁶ Timothy, Dallen J., Shopping tourism, retailing and leisure, Channel view publications, Clevedon 2005, page 100

¹⁷ Kral, Alexandra, Souvenir, Schmuckstück, Staubfänger, University of Vienna 2008, pp 38



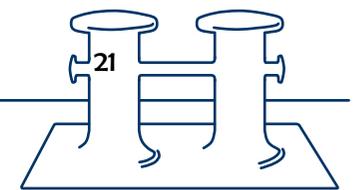
Therefore are souvenirs which are connected to the place emotionally stronger than those which are only bought in the place, but lack any other connection to it.

The type of souvenirs changes with the frequency of visits, the more often a place is visited the less banal and generic are the souvenirs bought.¹⁸ An Eiffel tower miniature is often purchased the first time a person visits Paris, and the more often a person visits Paris, the more specialized gets the shopping behaviour until it is similar to those native to the city.

Apart from commercial souvenirs also non commercial souvenirs are important for remembering the place, also here the way an item is acquired plays a significant role for recognizing the connection between souvenir and holiday.

It could be beneficial for a new souvenir development to utilize some of the mentioned souvenir characteristics to create an exciting souvenir experience or to lend characteristics from exciting contexts, as there are no corresponding phenomena as the Berlin Wall, moose warning signs or collectable relics. One possibility could be to invent or mimic such phenomena in order to create a new and different souvenir experience.

¹⁸ Timothy, Dallen J., Shopping tourism, retailing and leisure, Channel view publications, Clevedon 2005, page 105



Souvenirs often contain metaphorical symbols and metonymic references.

In the context of souvenirs it is often referred to symbols and metaphors which are constituting the reference to a place. To be more precise must the terminology be extended to the term metonymy.

Metaphor and metonymy are the two counterparts of a symbolical reference to a context. The metaphor is referring to a context by applying a characteristic which is not directly derived from the original context, but is or appears related and thereby refers to the context.¹⁹

The metonymy in contrast to the metaphor can refer to a context with characteristics of its own or also something closely associated.²⁰

In the following the terminology will be used in a way that everything which is directly derived from the physical city is regarded as a metonymic reference to Hamburg. And everything which tells of a superordinate context which is associated to the city and which might even be applicable to other cities too is regarded as a metaphorical reference.

Shorter formulated is everything that tells a story of a general context which is associated to Hamburg regarded as metaphorical and everything that is directly derived from the physical city or its symbols and which does not necessarily have further content of its own is regarded as metonymic.

The reference to the place which souvenirs generally contain is partly of a metaphorical character, meaning the construction of reference where one thing stands representative for the other like it applies for the coat-of-arms or it contains a metonymic reference²¹ meaning that the reference is citing a part or a characteristic of the whole like the skyline refers to the city.²²

Generally speaking have most souvenirs a metonymic relation to the city, as they are using attributes and excerpts of physical contexts to refer to the city as a whole like it is done by depicting a city skyline.

It is not possible to generalize whether metaphors or metonyms are the strongest reference to a place.



Souvenirs refer both to the place and to the owners life.

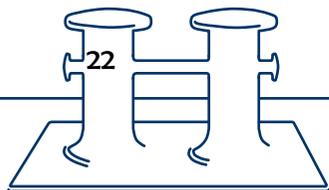


¹⁹ <http://en.wikipedia.org/wiki/Metaphor> Retrieved January 4th 2011

²⁰ <http://en.wikipedia.org/wiki/Metonymy> Retrieved January 4th 2011

²¹ Stewart, Susan, on longing, narratives of the miniature, the gigantic, the souvenir, the collection, Duke university press, London 1993, p 136

²² Geeraerts, Dirk, The interaction of metaphor and metonymy in composite expressions in *Metaphor and metonymy in comparison and contrast*, Mouton de Gruyter, Berlin 2002, pp 450



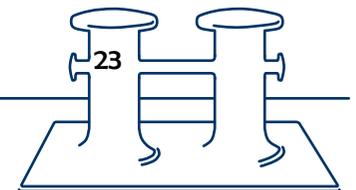
A miniature of the *Michel* church in *Hamburg* is *metonymic* to the *Michel* church in reality and the real church is also metonymic to *Hamburg*. The miniature with its high grade of similarity to the original becomes metonymic to *Hamburg* itself and is in miniature directly representing the city.

Any kind of maritime souvenir is metonymic to shipping and the maritime context and because the maritime context is in a metaphorical relation to *Hamburg* the maritime souvenir also becomes a metaphor for *Hamburg*.

The coat-of-arms of *Hamburg* showing the fortified gate with towers is a metaphor for the city because the symbol is representative for the city without being an excerpt from it.

It is difficult to conclude now which of the references to the city is superior as the perception of the reference to *Hamburg* is depending on the preferences of the individual tourist.

The souvenir is as described before emotionally connected to the holiday experiences of its owner, thus the souvenir's reference to the place is supplemented by the emotional reference to the life of the tourist from the particular moment the souvenir is acquired. From that moment onwards the reference to the person's life is more important than the reference to the place.





Results in short

The symbolic reference of souvenirs

Souvenirs can be excerpts or fragments of the setting they were removed from which determines their authenticity

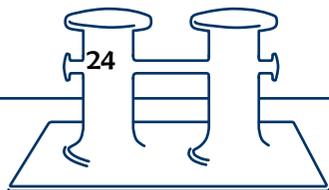
Souvenirs which refer to their origin are stronger than those without any reference to the place

A strong reference to evidences of a typical economical sector can replace the reference to physical artifacts of the place

Also references to a wider context are accepted by tourists as long as the place is part of the same context, like it is with *Hamburg* as a part of the context northern *Germany*.

People and their relation to souvenirs

Souvenirs help people to process the holiday impressions after they have returned home by being a physical evidence of the place of holidays

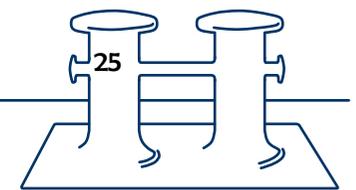


Part 1: Facts and figures concerning souvenirs

C: The souvenir market of Hamburg

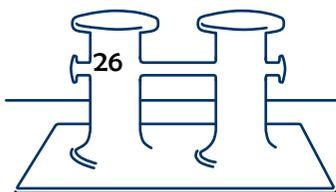
I: Categorization and list over commercial souvenirs of Hamburg

A summary and categorization of Hamburg's souvenirs is shown in the next paragraphs.
It is followed by a list of representatives of commercially relevant souvenirs sold in Hamburg which are divided according to their types of reference to the city.



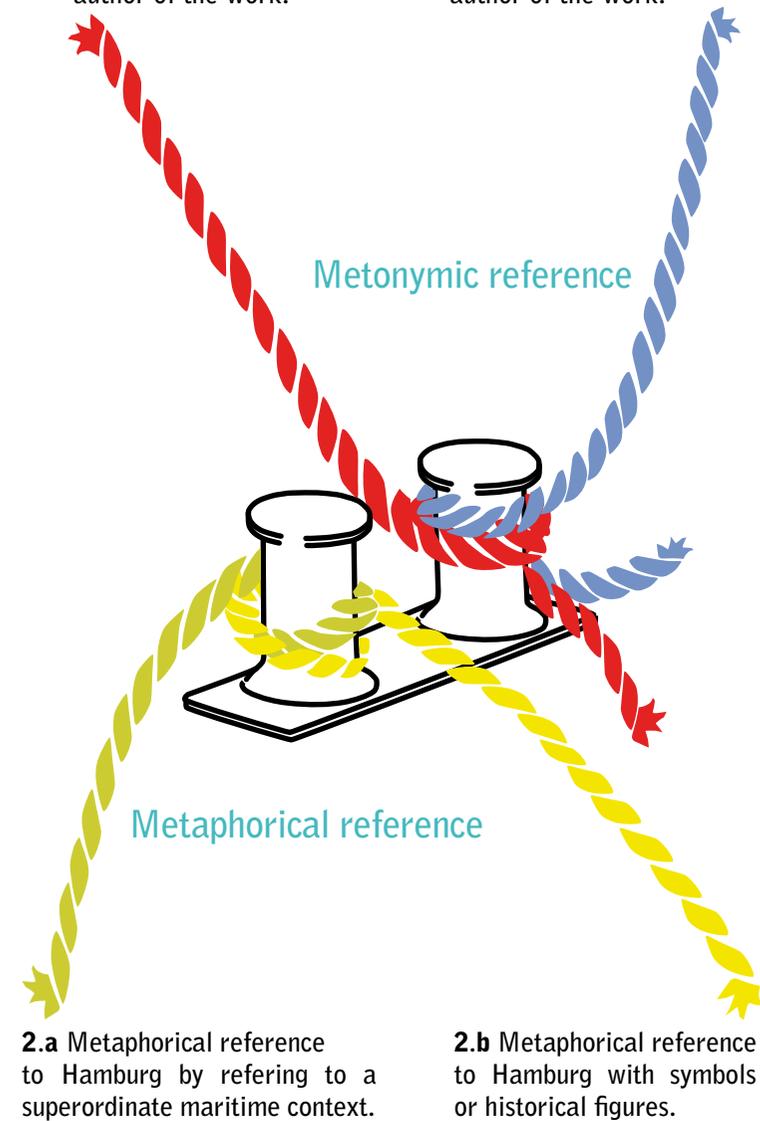
Categorization of commercially sold souvenirs & market overview

To understand the souvenir market in Hamburg the different types of souvenirs available in Hamburg are summed up in categories. The summary and categorisation is used to examine which kinds of reference are used during the development and marketing of souvenirs. This helps to make conscious decisions while developing a souvenir later on.



1.a Metonymic reference by depicting the physical appearance of the city without reference to the author of the work.

1.b Metonymic reference by depicting the physical appearance of the city with reference to the author of the work.



Category 1.a



Hamburg - the gate to the world
mug with buildings and ships



Mug with skyline
and lettering *Hamburg*

Category 1.b



Stadtlicht by dekoop



Key hooks by dekoop

Category 1. Metonymic reference to the city.

This applies for all representations of the physical city covering depictions and reproductions of the physical appearance of the cityscape, buildings and sights and excerpts of these.

Examples: Key hooks showing different city scenes by *dekoop*.
Dinnerware with stylized views of *Hamburg* by *Mila*.

Examples: Mug depicting well known buildings and a common slogan of *Hamburg*.
Mug depicting the skyline and *Hamburg* lettering.

Subcategories:

1.a Anonymous designs and decorations on articles which represent the majority of articles.

1.b Artistically interpreted depictions of *Hamburg* with reference to the artist.

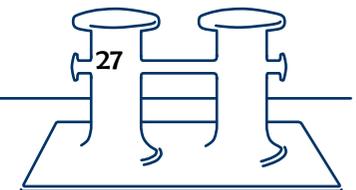
Items which bear a consciously artistically altered depictions of the city which is intended to be recognized by the viewer. The item is endowed with value and meaning by referring to the authors of the design, thus the reference to *Hamburg* is legitimized by a designer or artist and therefore of bigger worth.

Category 2. Metaphorical reference to the city.

Indirect metaphorical representation of *Hamburg* by symbols or over depictions borrowed from the maritime context.

Subcategories:

2.a Superordinate general maritime context including depictions and reproductions which are only indirectly referring to *Hamburg*. Usually the reference is limited to the superordinate maritime context, though references to the maritime history of Hamburg are sometimes included, like a reference to famous privateer *Klaus Störtebeker*.



In a few cases the metaphorical context is applied to the product in an ironic way. This means that phenomena are transferred from their original maritime setting into the product's context of usage. A decoration of a drinking vessel for example is applying the context of sea or rain level to the filling level of a beverage in the vessel, like in the case of *Hamburger Kaffeepott*.

Examples: Mugs with maritime decoration of signal flags, knots and lighthouses.
Models of ships built in *Hamburg* or regularly visiting the city.
Hamburger Kaffeepott coffeejar with markings for ebb and flow on the inner wall.
Flaschenpost prepared message paper in plastic bottle.

2.b Representation by the symbols *Hamburg* coat of arms and other logos & letterings that refer metaphorically to the city, like also the skull logo of footballclub *FC. St. Pauli* which is originally derived from a metaphorical maritime reference to the maritime heritage of *Hamburg*.

Hamburg is also metaphorically associated with historical figures which were important for the city at a certain time and belong to the collective consciousness of *Hamburg* since then. These figures are for example privateer *Klaus Störtebeker*, water bearer *Johann Heinrich Wilhelm Bentz*, Actor *Hans Albers* and footballplayer *Uwe Seeler*.
Of greatest relevance in this subcategory is water bearer *Bentz*, called *Hummel Hummel*.

In many products of a metaphorical reference it is aspired to increase the connection to *Hamburg* by applying the city's name to the product, nonetheless is the product's character still mainly metaphorically connected to *Hamburg*.

Items of Category 2, which have a metaphorical connection can nonetheless be a metonymic depiction of e.g. a ship, as long as the ship is not part of the appearance of the city.

The ship *Rickmer Rickmers* is a case where both categories can apply as it has a general metaphorical maritime reference to *Hamburg* and also a direct metonymic reference because it permanently lies in the harbour.

Category 2.a



Small models of various ship types



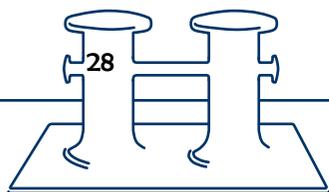
Broad base non-tilting mug



Flaschenpost bottles

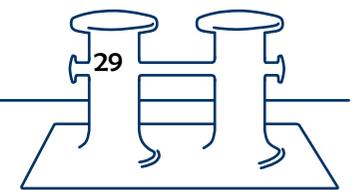


Hamburger Kaffeepott mug



It is a seldom case that both references are found in surface decorations and none of them prevails so that those articles belong to both categories.
Articles where an overall metonymic reference is added by e.g. a coat of arms, the article is still counted as having a metonymic reference.

Category 2.a appears to be the most promising category in which to place a new souvenir development. Especially that the metaphorical reference to the maritime is supported by the maritime appearance of the inner city harbour in reality is strengthening the perception of articles as being authentic. Inventing new products by referring to existing phenomena and clichés of this context seems to make it possible to create a product, which both fits into the market and convinces tourists too.



A list over selected **souvenirs of Hamburg**

The purpose of this listing is to get an overview of successfully marketed souvenirs of Hamburg in order to gain knowledge about the types of reference to and representation of the city that souvenirs contain.

This gives certainty about the areas of reference an article can contain to be successfully marketed. The articles are put in categories according to their main character.

If a mainly metaphorically referring article bears decoration like a photo which is referring metonymically to Hamburg it is put under metaphorical reference.

By summing up what is available it is furthermore achieved to get an overview of the collective understanding of Hamburg souvenirs. This means that it is useful during the design of new souvenirs to know what people have in mind when they think of Hamburg souvenirs. Thereby the mental model of Hamburg and it's souvenirs is explored.

If an article is planned to be placed in a newly found niche of this mental model it happens consciously and deliberately.

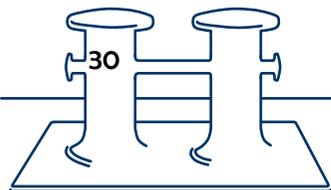
The price range of the observed items commonly is between the 3 -30 Euros which covers the majority of all *Hamburg* souvenirs available.

The following listing contains examples which are typical for all available products. Thus it is not a complete list over every item existing on the market, but it is a representative overview of successfully sold souvenirs that refer to Hamburg. For example are the shown products, which bear a coat of arms representative for all products with such decoration available. This approach is chosen because it apparently does not make a difference if the coat of arms is printed on a biro, a mug, an umbrella or any other item of use it is commonly printed on.

Where a slight difference in expression or intent is notifiable, the items are equally presented and explained separately. Accordingly products of a different kind with the same or similar decoration are regarded as duplicates and are partly left away.



Exhibit in the *Buddelschiffmuseum* museum of ships in bottles in town *Wedel* in the outskirts of *Hamburg*.



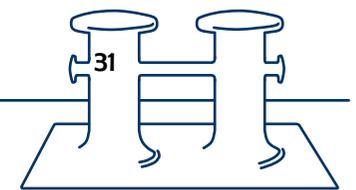
The categories of commercially sold souvenirs available in Hamburg

To generate a commercially sold souvenir which matches common opinions about Hamburg souvenirs and which meets market conventions getting to know typically used references to Hamburg and in which way they are applied is necessary.

For an overview of the fairly homogenous market of souvenirs all industrially manufactured souvenirs except postcards which are currently relevant are listed up according to categories.

The souvenirs are distributed over the two set up categories, which are **category 1** which contains every form of metonymic reference to the city in excerpts or the whole like on items decorated with photos, drawings and miniatures is possible, as many souvenirs are built up in this fashion as it is usual in other touristic destinations.

And **category 2** which contains souvenirs with metaphorical connections to Hamburg is set up, it has one strong subcategory, the reference to the maritime context.



Category 1 / Metonymically decorated souvenir types

Snow globe with *Landungsbrücken* landing bridges

Other snowglobes show sailor figures, ships or the *Rathaus* town hall.

The outer walls are always decorated with reliefs of *Landungsbrücken*, *Michel* and *Rathaus* and also *Hamburg* coat of arms and *Hans Hummel* though the metonymic generally prevails.

Category 1.A

Model of architecture e.g. *Hamburger Rathaus*

As in other places of the world the most famous sites of Hamburg are produced in miniatures, the *Michel*, *Hamburger Rathaus* and the *Landungsbrücken* are available in various sizes.

Category 1.A

Napkins with Hamburg city map

These napkins are produced for the four biggest german cities.

Breadboards in the same style are produced for most major german cities and a few other cities.

Category 1.A / remember.de

44spaces melamine breadboard with skyline decoration

The city silhouettes of 44spaces are always mirrored so as if they were seen from the water.

Category 1.A / 44spaces.de

Biscuit cutter of outlines of architecture and administrative areas

Baking forms made of plastic or sheet metal

Category 1.A / backdirdeinewelt.de, phil-goods.com



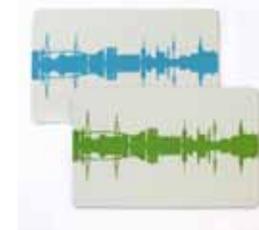
Snow globe Landungsbrücken



Rathaus town hall model



Napkins with city map print



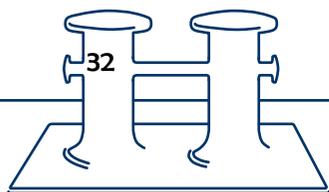
44spaces breadboard



Biscuit cutter of city quarter of Hamburg



Biscuit cutter of Michel church





Key hooks dekoop

dekoop key hooks with background photo.

The photos on the key hooks are mounted of typical Hamburg views and details. One partly metaphorical reference exists, the picture of the stern of containership *Shanghai Bridge*, this item is more adequate for the introduced *Hamburg* tourist or resident. Category 1.B / dekoop.de

Strandgutfischer magnetic picture or keyhook with matching badge.

The pictures contain Hamburg themes and details in photos and illustrations accompanied by one or more magnetic badges showing details of the photo. They show e.g. illuminated advertising in the reeperbahn area and a tug in the harbour. Category 1.B / strandgutfischer.de



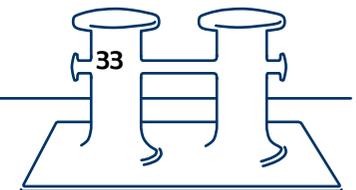
Magnetic photographs and matching badges with or without keyhooks by *Strandgutfischer*

dekoop *Stadtlicht* tea candle holder

This tea candle holder is one of the most delicate in the market of skyline candle holders because it is very detailed in thin sheet steel. A paper shade is put over it so that the light casts the silhouette's shadow onto it. Silhouettes of several other city are also available. Category 1.B / dekoop.de



Stadtlicht with and without paper covering



Category 2.a / Metaphorical maritime reference

Articles metaphorically referring to the maritime are listed here.

Candle holder with ship's propeller.
Many different variants exist of this product.
Category 2.A

Ship's bell replica in brass with *Hamburg* lettering in different sizes.
These brass ship's bells imitate signal bells as they are found on vessels until today, these apparently shall have their home harbour in Hamburg, although real letterings bear the ship's name instead of the home port.
Category 2.A

Harbour ferry model with bottle opener.
The hollow brass ferry model is also photographed upside down to show the bottle opener.
Category 2.A

Anchor miniature available in different sizes, brass.
One of the major maritime symbols is the admiralty pattern anchor available everywhere in Hamburg e.g. as keyring, jewellery and in various decorative contexts made of brass.
Category 2.A

Pen holder with miniature engine telegraph.
Produced in some variants, a typical souvenir of a general maritime context.
Category 2.A

Sailor and seagull figurine.
Many different figurines and dolls of maritime context are sold. The styles vary from relatively realistic to a cartoon like design which apparently shall appear cute. Figures with legs made of cord are widespread among the shops.
Category 2.A



Ship's propeller candle holder



Ship's bell replicas



Harbour ferry bottle opener



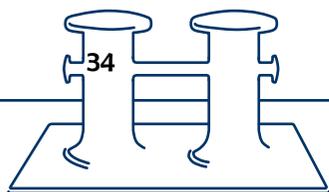
Miniature anchor



Engine telegraph pen holder



Sailor and seagull figurines





Life buoy replica



Wittenbergen lighthouse model



Miniature ship Queen Mary II



Ship in a bottle Rickmer Rickmers



Ahoi Marie dinnerware



Blankbook with lettering odds and ends, HH means hanseatic city of Hamburg

Life buoy replica in styrofoam with lettering *Hamburg Ahoi*

Metaphorically maritime souvenir which can be hanged on the wall, also produced as a key tag.
Category 2.A

Lighthouse of northern Germany in miniature.

Although only two classical lighthouses exist in the urban area of Hamburg²³, all old fashioned lighthouses of northern Germany are a common souvenir.
Category 2.A / Elbufer.de

Model ship e.g. Queen Mary II.

This cruise ship became very famous in Hamburg as it calls at the port of Hamburg very often, alone four times in 2010.
Category 2.A

Ship model in bottle *Buddelschiff* e.g. *Rickmer Rickmers*.

This ship in a bottle is metaphorically connected to Hamburg as it refers to the *Rickmer Rickmers* on open sea and not as a part of the cityscape, other ships in bottles work also mainly metaphorical. *Ships in bottles have been built by seafarers on journeys for an extra income.*
Category 2.A

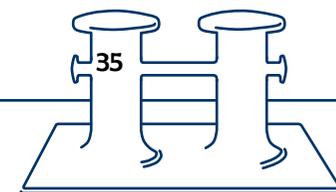
Ahoi Marie porcelaine **tableware**

White tableware from the Thuringia based brand Kahla with monochrome decoration. The range consists of a bowl and two different mugs and is referred to as skipper's porcelaine. The decoration shows various depictions from the maritime context. Also a range of sketchpads printed with nautical maps is available.
Category 2.A / ahoi-marie.de

Junius Verlag **blankbook.**

The bookcovers refer to Hamburg with typical lokal words or citing from the maritime history in various graphical styles.
Category 2.A/B / junius-verlag.de

²³ http://de.wikipedia.org/wiki/Leuchtturm_Wittenbergen Retrieved October 12th, 2010.



The food souvenirs refer metaphorically to the maritime history of Hamburg or to the coast, therefore they are regarded as most related to category **2.a**.

Hamburg as this short list clearly states, is not a city of culinary specialties, therefore a new development connected to that area will hardly hit competition.

Rotspon red wine in bottle

This wine derives its worth from the long history of predecessors. Originally exported Bordeaux wines which improved in taste after they were blended and stored in the wine cellars of wealthy hanseatic merchants, which in contrary to the vine yards had the means to invest in expensive barrels of oak wood.²⁴ This was a common practice of trade since the 13th century. Today the wine is marketed in many former member cities of the hanseatic league, it exists e.g. also Rotspon branded with Lübeck and Dortmund and also from other former hanseatic cities.

Category 2.A / Reference: kemnitz-weinimport.de

Elbkiesel candies

This kind of candies are available from different local manufacturers and refer to pebbles found in the Elbe river bed, which as itself are a popular souvenir as Mitbringsel or on a photo

Category 2.A / Reference: arko.de

Hamburger Hafenbonsche candies

These candies depict an anchor in the middle and are handcrafted in a traditional way.

The anchor and the name of the product are the only references to Hamburg and its harbour.

Category 2.A / Reference: bonscheladen.de

Labskaus lobscouse stew

A stew of potatoes with meat or fish or both, known in most seafaring nations of northern Europe, originally cooked on sailing vessels and today associated to *Hamburg*.

Category 2.A / Reference: city-souvenir-shop.de



Rotspon red wine Elbkiesel candies

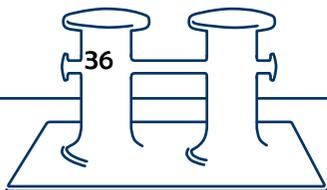


Hafenbonsche candies



Labskaus lobscouse

²⁴ <http://de.wikipedia.org/wiki/Rotspon>





Hamburger Kaffeepott



Aalsuppenteller



Flaschenpost



Fischerhemd



Maschinist T-shirt



Woodprint anchor t-shirt

Hamburger Kaffeepott coffee mug with tidal markings

Coffee and teamugs, which bear markings on the inner wall, ebb at the bottom and flow at the top.
Category 2.A / Hanse Souvenirs, D&Z

Aalsuppenteller Dinner plate with eel decoration

This plate refers to the traditional hamburgian dish *Aalsuppe*, meaning eel soup. It is said that it is more characteristic for the soup to contain left-overs than the eel from which it has its name. The writing on the dish reads *nu is aal bin...* in low german. This can mean both that the soup contains eel as well as it contains just everything available in the kitchen. Low german was the everyday language in northern germany until the late 1960s
Category 2.A / bfgf.de

Flaschenpost message in bottle flat plastic bottle with letter paper inside

This flat bottle is dimensioned in such a way that it is possible to send it as a letter with standard dimensions via post. It takes up the principle of the message in a bottle, but instead of fetching it out of the water where the bottle has been drifting the recipient will take it out of the mailbox.
Category 2.A / dieflaschenpost.de

Sailor's shirt Finkenwerder Fischerhemd

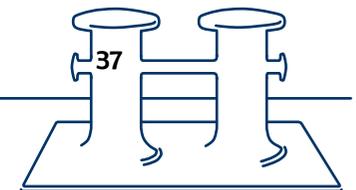
The traditional shirt of fishermen, typical for the whole northern german region, in blue with white stripes, reversly striped to those in britanny. Produced by various manufacturers originally for fishermen and regularly available e.g. on the *Hamburger Fischmarkt*.
Category 2.A / finkenwerder-fischerhemd.de

Maschinist clothing range

This clothing range is both handdecorated and machine printed with black colour looking like oilstains, an ironic reference to machine operators on ships, who have in the past been getting oily during work on the vessels. It is sold in a shop near Landungsbrücken and in the internet. Designed and made in Hamburg.
Category 2.A / the-art-of-hamburg.de

Anchor woodprint clothing range

The clothing range shows an anchor handprinted with woodprint.
Category 2.A / the-art-of-hamburg.de



Category 2.b / Metaphorical reference to symbols and history

Teddy with *Hamburg* coat of arms and *FC. St. Pauli* skull

Several variations of this article exist, some of them in raincoat and hat, others just with a sweater or in a pirate dress.

Category 2.B / city-souvenir-shop.de

Shoulder bags with *Hamburg* letterings in various styles

Various typefaces and also alterations of coat of arms are applied

Category 2.B / city-souvenir-shop.de

Hammaburg coat of arms of *Hamburg woodprint clothing range*

The clothing range shows a modified coat of arms in woodprint.

Category 2.B / the-art-of-hamburg.de

Pegelglas drinking glass with average rainfall markings of several german cities

This drinking glass has markings which show the amount of rainfall in millimeters per annum in the major german cities and Hamburg. It is ironically pointing at Hamburg's image as a rainy city and is at the same time revealing that Cologne and Munich are being exposed to even more rainfall per year.

Category 2.B because of the coat of arms and a general metaphor / bfgf.de

Porcelaine **tableware** with coat of arms

Several producers make this kind of dinnerware in slight variations, one of them is the hamburgian savings bank *Hamburger Sparkasse*.

Category 2.B / haspa.de



Hamburg teddy-bears



Hamburg shoulder bags



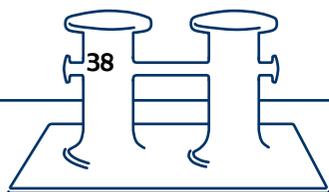
Hammaburg T-shirt



Pegelglas



Coat of arms tableware





Coat of arms tile



FC St. Pauli rubber duck



Hamburg tin box with mint drops



Tea bags donkey design

Hamburg coat of arms **glazed tile**

The tile is molded and glazed in a small range by a local artist.

The manufacturing process, the uneven surface and that each tile is slightly different adds charisma to the in itself uninspired interpretation of the coat of arms of *Hamburg*.

Category 2.B / tthoch3.de

FC St. Pauli logo articles e.g. **rubber duck**

Rubber ducks exist for all renowned clubs in the German leagues.

The club FC. St. Pauli has a broad merchandising range whose variety contradicts the club's left wing image. Rubber ducks are available for many national and international football clubs.

Category 2.B / duckshop.de

Hamburg **tin box with mint drops**

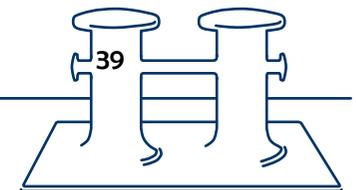
This is one of several packages available with mint flavour drops that have packages which refer to Hamburg. This box design picks up the look of the yellow German town entry signs.

Category 2.B / Reference: nostalgic-art.net

donkey design **tea bags illustrated with prominent people.**

Tea bags with paper holders illustrated with historical and contemporary Hamburg figures like the famous privateer *Klaus Störtebeker*. The set of five also contains football hero from the 60s and 70s *Uwe Seeler*, former federal chancellor *Helmut Schmidt* who was born in *Hamburg*, the water bearer *Hans Hummel* and *Hans Albers*, actor in movies of the 30s and 40s, often playing in Hamburg and with a maritime setting.

Category 2.B / shop.donkey-products.com



A few products exist which show both kind of references equally weighted. That these products are well selling items can be explained by the fact that they bear both metonymic and metaphorical references integrally at the same time, but they are on the other hand also selling well because the available range of articles with different decorations is very broad. This enhances the possible choices the customer can make and that leads to big quantities of sale in the sum.

Lololand melamine bread boards

Prints on various products like t-shirts, bags and dinnerware are available with figures which always are seen in relation or contrast to the city. Often the pictures also refer and speak to the owner or user of the product. The photo shows a board with slogan *Hamburg liebt Dich* meaning Hamburg loves you and one showing three figures titled Hamburg heroes together with an empty dotted line silhouette referring to the user as a hero too. The label is Berlin based. Category 1.B & 2.A / lololand.com

Mila tableware.

This porcelain collection contains cups with saucers, plates, containers, eggcups with decoration in the style of naive watercolours of Hamburg. Category 1.B & 2.A / mila-design.com

Lotte Lehmann serigraphy pictures

Hamburg-related fragments and excerpts are mounted and processed to be printed as serigraphies. Historical figures like actor *Hans Albers* are mixed with fragments of the cityscape and converted into pictures with high colour contrast. Other pictures show merely views of the cityscape. Category 1.B & 2.A / lotte-lehmann.de



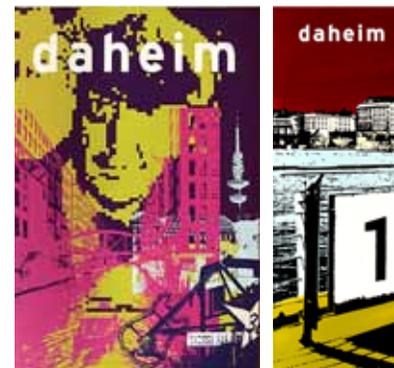
Lololand bread boards



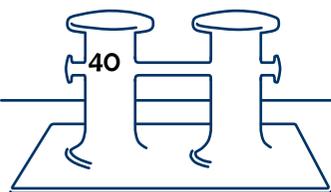
Mila Hamburg dinnerware



Mila egg cup in two pieces



Lotte Lehmann serigraphies





This souvenir does not refer to the city as an outcome of its overall type and needs additional surface decoration for that and is less relevant for the idea generation.



This souvenir type is directly connected to the storytelling about Hamburg as a place of maritime trade, which makes it relevant for idea generation.

The interests pursued and the outcome of establishing a categorization.

The categorization is done to gain certainty about the narrative contents and references to the city the souvenirs contain in order to choose an approach for a souvenir development which is taking commonly accepted narratives and references into account.

Most striking is to be able to differentiate between those souvenirs with shapes that are just a carrier and not an essential part of the storytelling of the product and others where the overall shape is an integral part of the story that the product tells.

This makes souvenirs which derive their story directly from Hamburg as a place of maritime trade relevant for inspiration during the development of a new souvenir for Hamburg.

At the same time it excludes all souvenirs which are available in other places from the area of interest, because the perception of authenticity of those souvenirs is lower.

It is not regarded as necessary to account for a division of Hamburg souvenirs into typical and generic souvenirs in a second categorization as it will be argued for the choice of reference in a context related to Hamburg and types of souvenirs will not play a decisive role in the development of a souvenir.

This means also that it is regarded as possible to introduce a product to the market of souvenirs which is not found there yet as long as it does not violate the common perception of souvenirs.

It cannot yet be said with distinction if a metonymic or a metaphorical reference to the city would be the best choice if one of the two was applied separated from the other. Their strengths depend very much on the character of the particular product, whereas the metaphorical seems to be a slightly stronger kind of reference with a directly perceivable potential of storytelling.

Moreover there are examples which successfully introduce metonymic components into a narrative of the maritime metaphorical context of Hamburg like Lololand articles. This is also a deployable strategy for another new souvenir development.

Part 1: Facts and figures concerning souvenirs

C: The souvenir market of Hamburg

II: Hamburg heraldry & symbols

Common metaphorical representations of Hamburg

Metaphors are a common ingredient of souvenirs, thus also the well known symbols connected to Hamburg are present on the souvenir market.

To understand the souvenirs which have metaphorical references it is indispensable to know the most commonly used Hamburg symbols.

Symbols represent certain aspects of the city's culture and subculture.

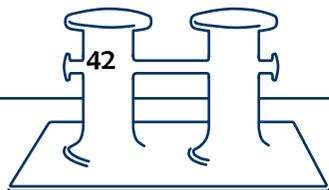
In all cases are symbols of a metaphorical character, meaning that the symbol represents a context which it does not refer to the physical city as a whole or in parts in depictions or similar.

The most widespread symbols are the official coat of arms and flag of the city of Hamburg and it's derivatives.

Products with these symbols are not only bought by tourists, but also very often by hamburgian inhabitants due to the strong potential of identification the city provides. This is a phenomenon which applies to other cities in Germany too.



Bus shelter with coat of arms in quarter Sternschanze





Coat of arms and flag of Hamburg



Official Hamburg logo by Peter Schmidt



First and secondary symbol of footballclub FC St. Pauli

State flag and coat of arms

Hamburg has a state flag, one small and one big state coat of arms and one further official logo with a wave illustration used by authorities in corporate design e.g. letterheads. The logo with wave was designed by Hamburg resident designer Peter Schmidt and symbolizes that the city is located at the waterfront and refers to the harbour and maritime tradition of Hamburg. It may neither be used or published for private or commercial purposes.²⁵

The biggest relevance in the souvenir context has the small coat of arms. It is in fact only allowed to be commercially used it in a simplified version, nonetheless it is often used unaltered in commercial contexts. The small one is used in a wide context as for example on bus shelters of the hamburgian transport association. The big one and the official logo with wave may only be used in official relations and documents and are of no relevance in the souvenir market.

The coat of arms shows a castle whose middle tower is interpreted as the tower of the medieval cathedral which once existed. The two stars above the outer towers represent Mary, the patron saint of Hamburg. The castle is sometimes referred to as the *Hammaburg* castle, the historical origin of the city and it's name. The colour scheme *white-on-red* follows the code of the hanseatic league.²⁶

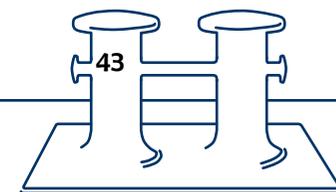
Although the official symbols may only be used by official institutions and only a simplified one is legal to use commercially the symbols used on the market are often very close to the official coat of arms, in general the symbols commercially used vary to a large extent.

St. Pauli skull

The second famous symbol is the skull, secondary emblem of footballclub FC St. Pauli which is strongly identified with the city quarter Sankt Pauli and the liberal left wing subculture in Hamburg. The connotations which the symbol FC St. Pauli skull represents are fairly distinct and unambiguous. It is mostly connected to the subculture of protest which has developed in

²⁵ <http://www.hamburg.de/wappen/> Retrieved 12. October 2010

²⁶ <http://www.hamburg.de/chronik/7918/hamburg-wappen.html> Retrieved 12. October 2010



Hamburg like in other cities since the 70s and 80s and is also used as a political symbol during demonstrations and protests of the left wing milieu even outside Hamburg. This explains its popularity as a souvenir, it is an authentic piece of subculture.

On the photo showing *St. Pauli* t-shirts the club's first emblem is accompanied by the slogan *Weltpokalsiegerbesieger* which simply means *winner over the worldcup winner*. The ironic reference to a friendly match between German football club *1. FC Bayern München* and *FC St. Pauli* 2002 just after *FC Bayern* won the world cup of the league teams shows their general way of marketing very well. Irony and disrespect are common ingredients that make the products popular.

Hamburg coat of arms and *FC St. Pauli* skull play a considerable role in the souvenir market of Hamburg, the first is a general affirmative symbol for the whole city, the second especially a symbol for younger tourists who search for something authentic from *Sankt Pauli* in order to distinguish themselves from the mainstream. Uniting characteristic of both is that they are easily understandable and therefore a secure strategy for branding a souvenir. For that reason they are found on many products.

Hummel, Hummel! Mors, Mors!

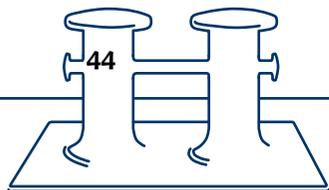
The famous water bearer Hans Hummel is a popular symbol of Hamburg. He was born in Hamburg in 1787. During his work hours he went through the streets of Hamburg bearing two buckets of water on a yoke. According to legend he was teased by children in the streets by calling him *Hummel, Hummel!* He answered with *Mors, Mors!* saying *arse, arse!* in the meaning of *bite me!*²⁷

Successively this tale became so famous so that the waterbearer became a well known local figure of Hamburg.



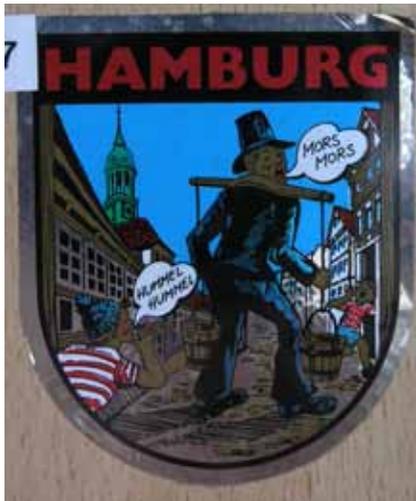
FC St. Pauli skull, popular symbol of subculture

²⁷ http://de.wikipedia.org/wiki/Hans_Hummel Retrieved October 12th 2010





Hans Hummel figure near Elbe and Landungsbrücken



Hans Hummel sticker showing the legendary teasing scene

The profession of a water bearer became soon dispensable as a water supply tube network was installed from 1845.²⁸

Hence the water bearer was soon elevated into the rank of a historical figure and since then the legend around *Hans Hummel* could develop.

This man is present in references to the city ever since and popularity reached its latest peak when the *City Management Hamburg*, a retailers association of shops mostly located in the city centre initiated the placement of about hundred sculptures²⁹ of the water bearer *Johann Wilhelm Bentz*, nicknamed *Hans Hummel* decorated by different artists following the example of the cow parades of which the first one took place in Zürich under the name *Kuh-Kultur* in 1998.

The figures were placed all over the city centre and some of them auctioned in 2004, but many sculptures still stand on public ground, as the one on the picture near *Landungsbrücken* at the southern end of the *Ditmar-Koel-Straße*.

Klaus Störtebeker is one of the most famous figures of *Hamburg's* history, a privateer who was accused for piracy and executed in Hamburg in 1401.³⁰

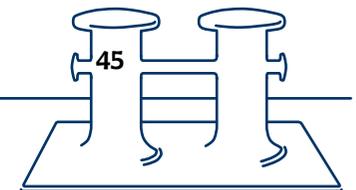
More rarely are references found on souvenirs to *Hans Albers*, an actor from *Hamburg* who often played seamen in movies with maritime setting since the 1930s until the end of the 1950s.

Uwe Seeler was a footballplayer and national team member during the 1960s who played only for the *Hamburger Sportverein HSV* throughout his professional career.

²⁸ http://www.hanshummel.de/archiv/3_hummel-historie.html Retrieved October 12th 2010

²⁹ <http://www.hanshummel.de/archiv> Retrieved September 15th 2010

³⁰ http://en.wikipedia.org/wiki/Klaus_St%C3%B6rtebeker Retrieved October 12th, 2010





Results in short

Typical souvenirs of *Hamburg*

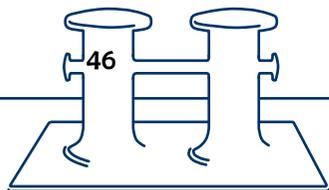
The two main groups of *Hamburg* souvenirs are those which indirectly refer to the city with e.g. symbols or a context which is commonly perceived as related to *Hamburg* and others which refer to *Hamburg* by depicting a detail of its physical appearance.

These groups are referred to as metaphorical and metonymic reference.

Popular symbols and the coat of arms of *Hamburg* are a common decoration of mainly everyday items of use.

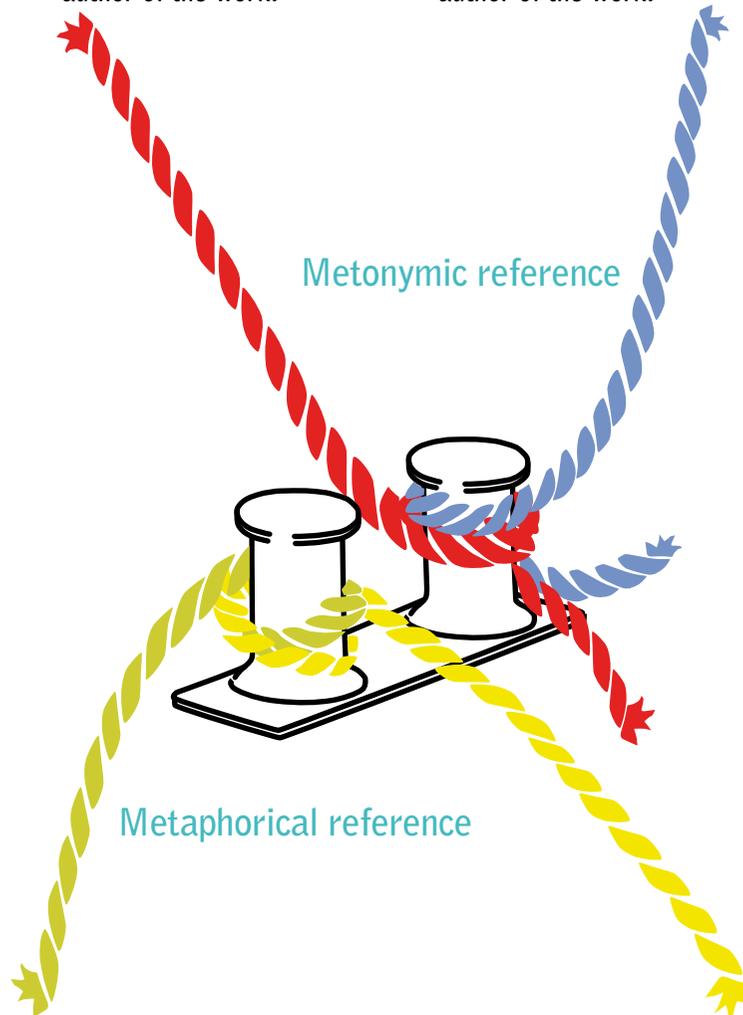
Also a few items with a character of artistic interpretation of the city and others with an either cute or witty message are available, among these some items have developed to bestsellers.

Souvenirs representing a thorough storytelling with their entire appearance and where appearance and symbolic reference are supporting each other in a symbiotic way are very likely to be regarded as authentic.



1.a Metonymic reference by depicting the physical appearance of the city without reference to the author of the work.

1.b Metonymic reference by depicting the physical appearance of the city with reference to the author of the work.



2.a Metaphorical reference to Hamburg by referring to a superordinate maritime context.

2.b Metaphorical reference to Hamburg with symbols or historical figures.

Summarizing souvenirs in relation to their authenticity

The preceding paragraphs make a short survey about the grade of authenticity of souvenirs necessary. Therefore the established categories are listed again and explained with emphasis on their authenticity.

About the authenticity of the summarized souvenirs.

Category 1.a

Generally can the statement be made that many souvenir types in **Category 1.a** are not exclusive to Hamburg, authenticity is aspired to gain by depicting the physical appearance of the city. On the contrary are most of the artistic interpretations in **Category 1.b** if not designed or produced in Hamburg at least designed by somebody who seems to have access to an understanding of the culture.

But if this is a necessity for designing a successful souvenir is arguable as the perception of souvenirs by tourists is seldomly determined by an accurate knowledge about the city.

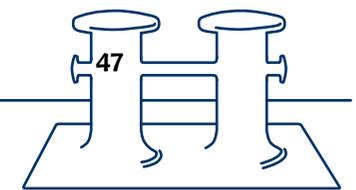
Accordingly does the metaphorical reference to *Hamburg* of items in **Category 2.a** work very well and is regarded as an appropriate type of souvenir, partly because many resellers rely on the commonly accepted cliché that Hamburg is a maritime city where maritime souvenirs are available.

Category 1.b

Artistic interpretation of the reference to the city increases the value of the article because it has undergone an individualization by the artist. The authenticity is created through reference to the local artist and is proved by the individual style of the artist. Examples are *Mila* and *Lololand*. The buyer of the item is listening to the story the item tells about the city. This is raising the value to the souvenir.

The proposition Elizabeth Sanders states in the following excerpt is applicable in this context: Every artifact tells a story and so we typically ask the creator of the artifact to tell us that story.³¹

31 Sanders, Elizabeth, From user-centered to participatory design approaches, Design and the social sciences, Taylor & Francis, London 2002, p 5



On the depictions found e.g. on *Lololand* articles stories are told with the pictures on the products which sometimes even refer to the person which is looking at the item. These items are currently selling extraordinarily good according to several shop owners.³²

Souvenirs utilize clichés and tokens of local culture, but are normally invented, distributed and sold by people who are not embedded in that culture respectively by people who are foreign to that particular culture.³³

But the origin of a souvenir in an artist's atelier can strengthen the authenticity of an item, when the tourist perceives the creator of the souvenir as a person who originates at that particular place.³⁴

Furthermore can the souvenir's reference to the city serve as an identification of the designer with his or her spiritual home and can work as a self-reassurance, thereby the souvenir gains authenticity although the creator is not regarded as original to the place. This applies to e.g. *Ahoi Marie* tableware, whose creators are not local people from the harbour, but who refer to that context with distinction in their marketing efforts.

Category 2.a

The ship's bell is typical for its category, as it is both nostalgic, maritime and linearly derived from its original setting and function. The reference to *Hamburg* with a lettering is made clearly and very direct but the metaphorical reference is more important for its significance as a souvenir.

The category is strongly connected to *Hamburg* because this kind of souvenir has been sold in Hamburg for a long time and everybody expects to find these souvenirs in Hamburg, which strengthens the metaphorical reference to Hamburg.

Some articles of the category contain an attribution of a phenomenon from the maritime to a foreign context which contains similarities to the original context on which that transformation of attributes can be built on.

The *Pegelglas* drinking glass and *Hamburger Kaffeepott* coffee jar work on a similar level by citing water levels of river Elbe respectively amount of rainfall in *Hamburg* and applying them to the foreign context of the height of a beverage in a drinking vessel. The products refer

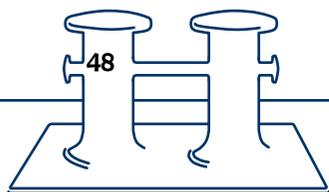


Presentation of snow globes on *Landungsbrücken*

³² Interviews with shop representatives

³³ Timothy, Dallen J., *Shopping tourism, retailing and leisure*, Channel View Publications, Clevedon 2005, pp 115

³⁴ Similar to the heirloom described in Stewart, Susan, *on longing, narratives of the miniature, the gigantic, the souvenir, the collection*, Duke university press, London 1993, p 137





Sales situation on *Landungsbrücken*

to two very typical themes in Hamburg, the tidal changes of the water level and the common prejudice, that it is raining very often in Hamburg, thus is a plausible level of metaphorical reference to Hamburg given.

Category 2.b

Very good sales were achieved with articles solely bearing the coat of arms for a couple of years because it suggested a kind of official authenticity, so as if for example the mugs with the Hamburg coat of arms were just stolen from the authorities.

Today as they are available for some years they have lost the image of novelty. Only average sales are generated with these items today and the artistic interpretation has taken over the bestselling places from them. The situation is similar with other articles in the category, it might be because the mere depiction of what is existing in the city in a metonymic way without narrative and metaphorical enrichment misses the warmth of a personal interpretation.³⁵

Reference and exclusivity to the place.

People would generally buy anything as a souvenir as long as it is available in their holiday domicile, independently if it has a reference to the place.³⁶

To strengthen the image and self-conception of the city and to show tourists that it is just here where such cool and witty things are invented, it makes sense not only to make good products, but also to refer to the city.

But it is sufficient for the function as a souvenir when the reference to a place has a certain level of abstraction, as the souvenir is just an incentive which is conjuring up the whole experience stored in the tourist's mind.

Linear references may lead to a faster erosion of the perception of the article as special and interesting. This is supported by the fact that tourists who visit a place more than once, tend to buy products which are not referring to a place directly, but which are referring to it in a more subtle way, which is sometimes only recognizable for insiders of that city.³⁷

On the other hand shall the common expectations and habits concerning souvenirs not be underrated, it is apparently because of the mental model tourists have about souvenirs, that they should contain a similar grade of reference to the place as excerpts from the landscape naturally contain.

³⁵ interviews with shop representatives

³⁶ Haldrup, Michael, Larsen, Jonas, *Tourism, performance and the everyday: consuming the Orient*, Routledge, London 2010, pp 156

³⁷ Timothy, Dallen J., *Shopping, tourism, retailing and leisure*, Aspects of tourism, Channel View Publications, Clevedon 2005, p 105

Recent trends among Hamburg souvenirs

A very recent entry on the market are biscuit cutters with the outlines of city quarters and famous buildings.

Other recent trends include the breadboards and rubber ducks, which are available throughout Europe with various decorations. The rubber ducks are also internationally available with logos of many football clubs and US-based baseball and basketball clubs.

After having examined the souvenir market of Hamburg by visiting several shops with taking pictures of the available souvenirs and interview shop representatives about the souvenir market it is possible to shortly list the bestsellers among the souvenirs of *Hamburg*.

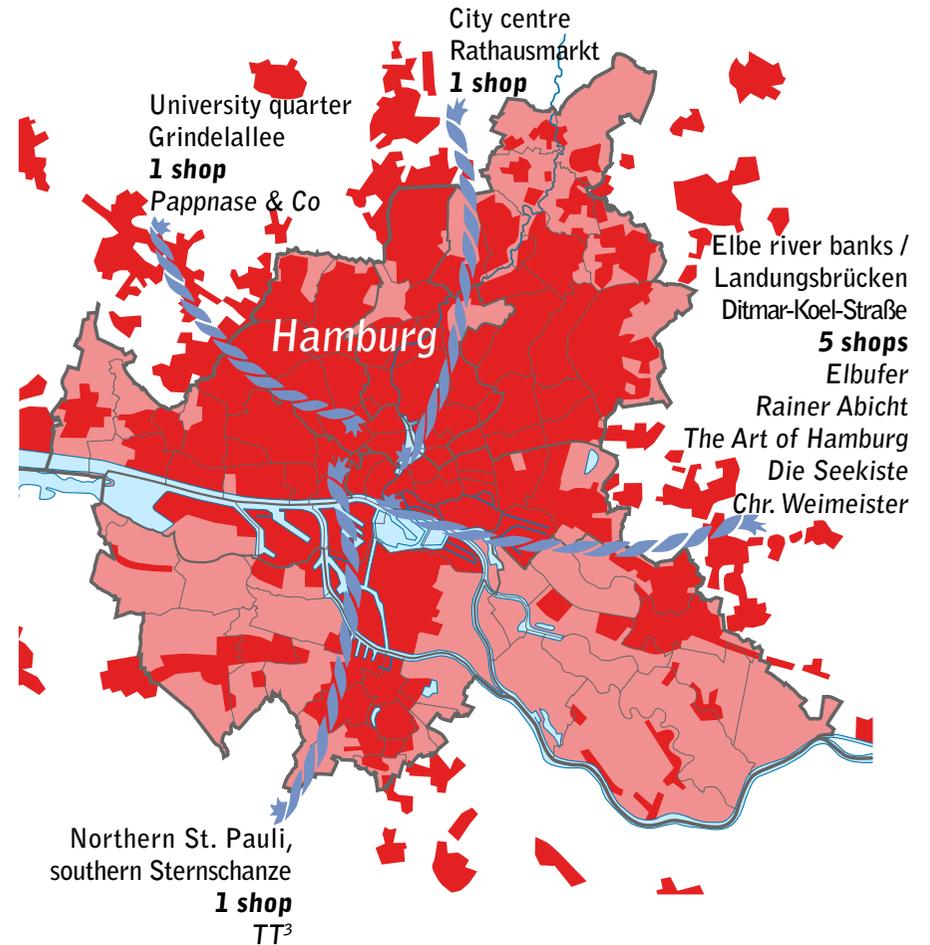
Hamburgian souvenir bestsellers

Shop representatives unanimously confirmed that *Lololand* breadboards, postcards and badges, *Mila* tableware and *Stadtlicht* tea light holder are the recently bestselling articles.³⁸ Very good sales are currently also achieved with *FC St. Pauli* articles and *dekoop* key holders. Also *Hamburg* coat of arms tiles and *Lotte Lehmann* serigraphic prints are currently selling on a high level.

The bestsellers have in common that they refer to places in Hamburg by depicting them in silhouette or picture, either interpreted in an illustrative or in a photographic way by defining view angle and cropping.

The backside of the direct reference is that no actor in the souvenir market tries to refer to a city in a less metonymic and more metaphorical way. That this is possible to do so is verified by literature.³⁹ The market apparently does not suggest to refer to the city on a more indirect level although it is possible.

This makes it appear necessary to refer to the city on a relatively direct metonymic level with a new souvenir development too.

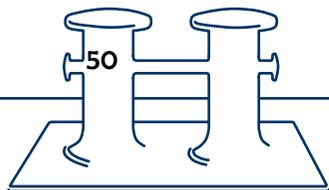


Map showing positions of interviewed souvenir shop representatives

³⁸ Interviews with shop representatives

³⁹ Kral, Alexandra, *Souvenir, Schmuckstück, Staubfänger*, University of Vienna 2008, p 10

Haldrup, Michael, Larsen, Jonas, *Tourism, performance and the everyday: consuming the Orient*, Routledge, London 2010, p 161





dekoop Stadtlicht



Mila Hamburg tableware



Lololand breadboards Souvenir bestsellers of 2010

Conclusion and further steps:

The souvenirs available in Hamburg reflect the maritime image to a large extent, it is in most cases limited to an application of maritime symbols and less often a derivation of themes from history and characteristics of the city, nevertheless the metaphorical maritime context plays a major role among the references souvenirs contain.

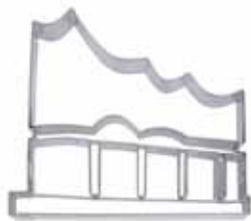
Among the bestsellers artistic statements are selling very well in all observed shops.

The references to maritime trade and harbour are always pictorial and very directly metonymic, whereas they have a metaphorical relation to the city and metaphorical references on a more abstract level are not existing throughout the market.

For a new development it is chosen to deploy the maritime context to a certain degree, because the market situation and resellers in shops suggest that a development inside the symbolic context of the maritime will be a safe decision with a reliably moderate to high sales volume. And some kind of artistic interpretation of a metonymic reference shall be part of the souvenir also to increase the likeliness of a success.

Next steps:

The city of Hamburg is presented in the next chapter to show the sites and landmarks of the city and which facts and attributes characterize Hamburg as a touristic attraction and also to explain why so many souvenirs metaphorically refer to the maritime context.

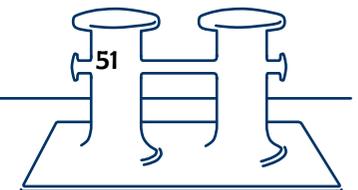


Elbphilharmonie
biscuit cutter



Hamburg outlines
biscuit cutter

Recent trend biscuit cutters





Results in short

The souvenirs available in *Hamburg*

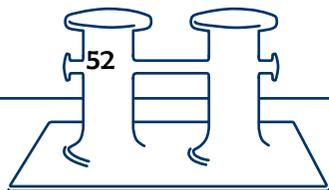
Many souvenirs only refer to *Hamburg* by decorations.

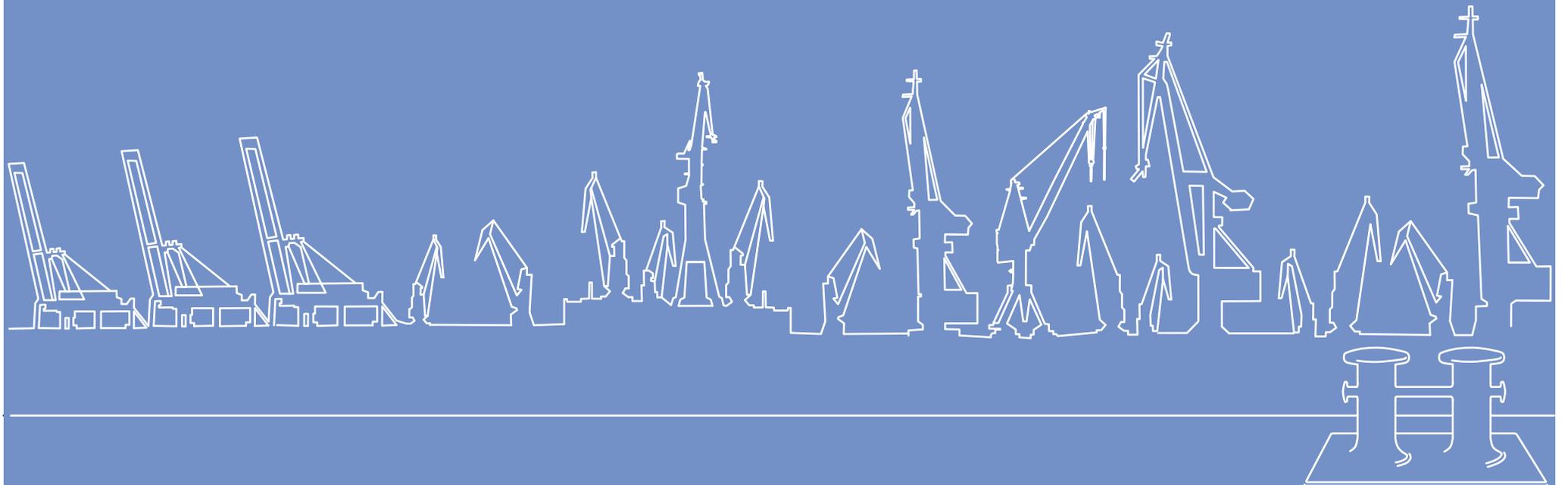
The bestsellers tend to be of *Category 1.b* of souvenirs which are artistically interpreting *Hamburg*.

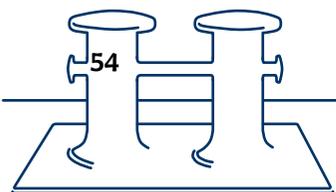
Artistical interpretation strengthens the symbolical reference of a souvenir.

Reliably moderate to high sales are achieved with souvenirs with a maritime context of *Category 2.a*.

Only a few souvenirs have equally both a metonymic and metaphorical approach to refer to *Hamburg*.







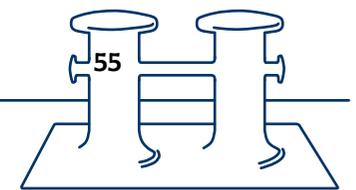
Part 1: Facts and figures

D: What characterizes Hamburg as a touristic attraction?

Introducing **Hamburg**

The city of Hamburg is presented to account for the topics and themes which are possible to utilize for the reference to the place of Hamburg souvenirs. Here the characteristics of the city in text and pictures with history, attractions and activities together with marketing efforts made to attract tourists are shown.

To outline the touristical situation in Hamburg relevant sources according to e.g. tourists and their origin, the duration of their stays together with other relevant information about the touristical attractiveness of Hamburg are cited.



Introducing **Hamburg**

To give the reader a better understanding of the tourist interviews and of the factors which influence the self-conception of the city today a summary of the city's typical features, touristical attractions and marketing efforts is presented.

Hamburg is said to be the most beautiful city in the world, this is indeed hopelessly exaggerated, nevertheless hundreds of millions of people every year are fascinated by the the city's unique maritime charme.

Thus the other nickname *gate to world* is more realistic as Hamburg has a long tradition of being a major place of maritime trade and passenger transport.

A document from 1265 claimed that the first harbour rights were granted by *Frederick I Barbarossa* in the year 1189.



Emperor William port in 1903



Postcard with Speicherstadt 1908



Postcard showing steamers 1911



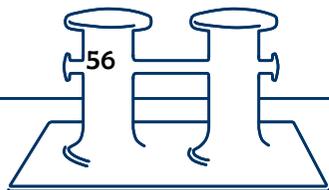
Loading a steamer in 1930



Postcard showing steamer *Sicilia* of Hamburg America Line 1905



Typical harbour scenery today with tug boat directing a containership in front of a dock containing Hapag Lloyd line cruiseship *Europa*





Speicherstadt and free port in 1873 and about 1899



View of Speicherstadt today

Since then and under the trade alliance with Lübeck, which formed the beginnings of the Hanseatic League, Hamburg remained an important harbour throughout the centuries.⁴⁰

The free port, established in 1888 which enabled shipping and storage without custom formalities gave Hamburg's harbour an important advantage towards its competitors.

The fact that it was necessary to build the worlds biggest connected timber-pile founded warehouse district, the *Speicherstadt* in the 1880s proves the image and self-conception of Hamburg as a city of maritime trade very well.⁴¹

Hamburg is hometown to many shipping companies like *Hapag-Lloyd*, formerly known as *Hamburg America Line* and *Hamburg Süd* once owning steamer *Cap Polonio* and now in the container shipping business. These and other companies were present in the harbour throughout the times and were competing with english and american companies for the blue ribband for the fastest passenger ship ocean crossing in the beginning of the 20th century and were also taking part in the great emigration waves from central and eastern europe by shipping emigrants from Europe to the new world until strict immigration boundaries were set up by *United States* government.⁴²



German emigrants boarding a steamer in 1871

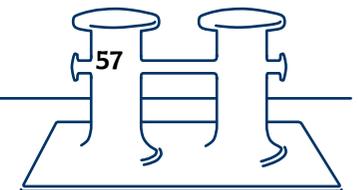


Landungsbrücken with steamer *Cap Polonio* in 1931

40 <http://de.wikipedia.org/wiki/Hamburg> Retrieved 27.September 2010

41 <http://de.wikipedia.org/wiki/Speicherstadt> Retrieved October 15th 2010

42 http://de.wikipedia.org/wiki/Blaues_Band



Today Hamburg has the third largest sea harbour in Europe after Antwerp and Rotterdam and is a major hub for goods in northern and eastern Europe and hometown for many industrial manufacturers.

Hamburg is also a place for many congresses and fairs. About 45 fairs take place in Hamburg each year, which makes a great number of business travellers come to Hamburg. But not only the commercial interests attract travellers, even more people decide to spend their leisure time in Hamburg.

The fact that Hamburg has an inner-city harbour together with its many canals and the inner city lake and river Alster makes it so picturesque. It is indeed characteristic that water is present everywhere in the city.

The harbour region and St. Pauli have the most constant flow of tourists. The whole quarter St. Pauli is a tourist attraction in its own right. Traditionally the place where seamen went ashore, prostitution prospered throughout the 19th century and a busy nightlife developed. Today the quarter has not changed character in many places, but is nowadays supplemented by bars and music clubs, still vivid and visited by many tourists.



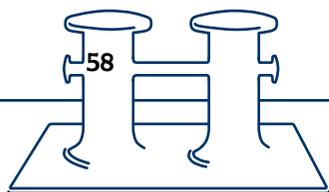
View over *Binnentalster* to town hall in the inner city and *Speicherstadt* in front of river *Elbe*



Postcards from the 60s conveying the atmosphere of the Reeperbahn red light district



Hafengeburtstag near *Landungsbrücken* with fireworks





Postcard with fish auction hall 1880s



Fischmarkt in the morning fog with fish auction hall to the left



The dutch chocolate king praising hazelnut wafers

Once a year in may the harbour birthday referring to the granting of harbour rights in 1189 is celebrated in a big scale in the harbour with a parade of ships of all kind, on both occasions a great number of fairground rides are run and fireworks are displayed regularly. Similarly the *Hamburg Cruise Days* celebrate the arrival of cruise ships with cruise ships parading in the harbour.

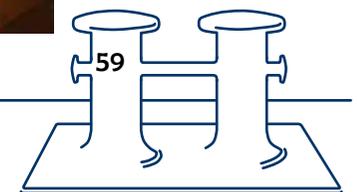
Every sunday morning the famous *Fischmarkt* (fish market) is held on the river banks of *Altona* and *Sankt Pauli*, it is famous among Hamburg visitors and popular after a walk in the streets of *St. Pauli* during the night. It was originally held shortly after the danish king *Frederik III* granted *Altona*, now a part of *Hamburg*, the city rights in 1664 which made it the second biggest danish city. One of the many offerings of the *Fischmarkt* still is fresh fish, but nowadays it is most famous for the market criers which loudly praise and promote their offerings, which can be anything from fish, clothes, sweets, bread, fruits, flowers or plants.



Impressions from the *Fischmarkt*



Panorama of the *Hafengeburtstag*



To the attractions of Hamburg belong a variety of historical ships which lie in the harbour. The mooring of historical ships underlines the tradition of scheduled shipping service and shipbuilding in Hamburg.

Hamburg is today regularly visited by up to 110 cruise ships per year (in 2010) of which most lie on cay during daylight hours⁴³

Also regular events in St. Pauli such as the Hamburger Dom, a huge fun fair on an area of about 160.000 m², which takes place three times a year on the Heiligengeistfeld draw the attention to Hamburg as a destination.

Hamburg's theatres have been constantly host for musicals since the early eighties and the city is one of the 4 leading musical places in the world, among New York, London and Vienna.⁴⁴

All the attractions together lead to a number of 22,0 Million business daytrips and 91,8 Million private daytrips, which together with a sum of 19,2 million overnight stays make a number of 133 million visits in 2009⁴⁵



Postcard of 1939 with motorship *Monte Rosa* approaching *Landungsbrücken*



Postcard from 1908 from the *Hamburger Dom* amusement fair



Hamburger Dom today

43 Kreuzfahrtschiffe in Hamburg, Anmeldungen für 2010.

<http://www.hamburgcruisecenter.eu/sites/default/files/Segelliste2010.pdf> Retrieved 27.September 2010

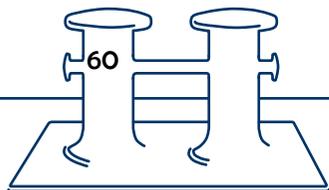
44 http://www.deloitte.com/assets/Dcom-Germany/Local%20Assets/Documents/Hotelstudie%20komplett_safe.pdf Retrieved 02. November 2010

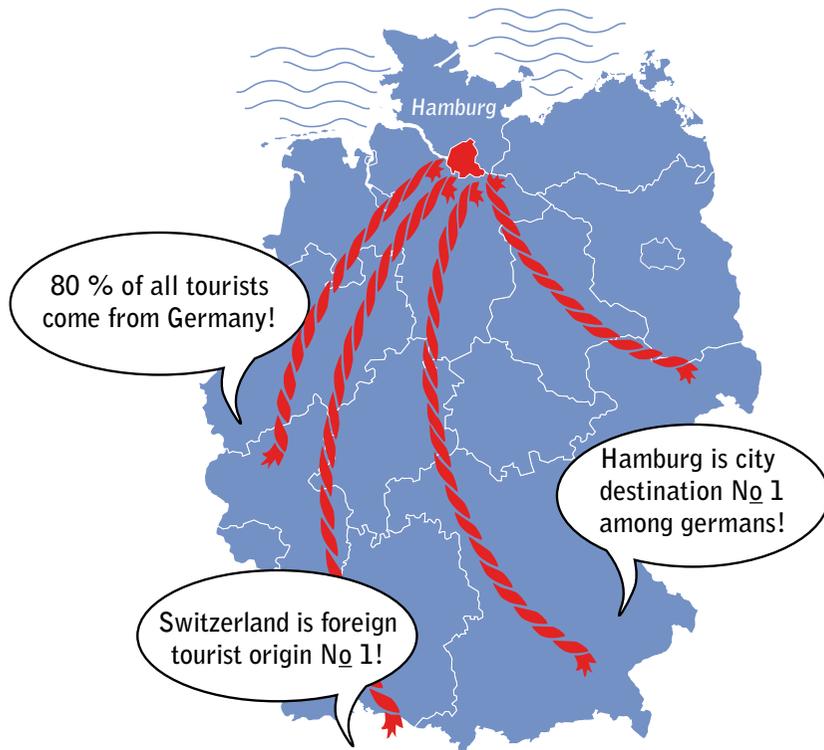
45 Hamburg Tourismus GmbH, Hamburg Tourismus Monitoring, Zahlen, Fakten, Trends 2009, page 25

http://www.hamburg-tourism.de/fileadmin/files/B2B/Zahlen_und_Fakten/Studien_Publikationen/HHT_ZFT_brosch_RZ_web.pdf Retrieved 27.September 2010

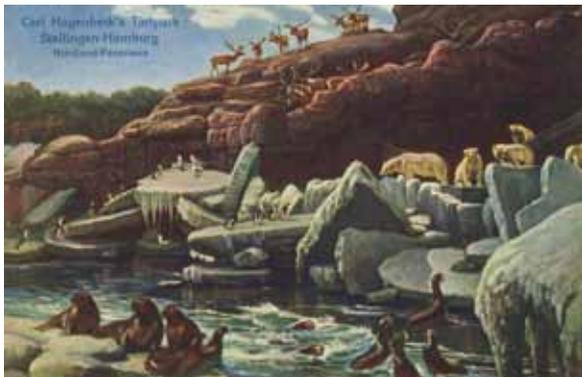


Queen Mary II of *Cunard Line* passing the same spot in 2010





Hamburg is often visited by German and Swiss tourists⁴⁷



Postcard from 1911 showing the first enclosure separating the animals with a moat instead of cages.

80 % of the tourists visiting Hamburg are from Germany and the maritime flair of Hamburg is its unique selling proposition in the German speaking regions. Not only the landscape and flair is very uncommon for the majority of the German speaking visitors, also the attractions like musicals, theatres and events play a great role in the attractiveness of Hamburg. This makes it to the city destination number one among domestic tourists.⁴⁶ On a ranking of the touristically most popular European cities Hamburg is on place 13 and most popular cities on the ranking are capitals.⁴⁷

Apart from harbour and St. Pauli, there is the inner city with town hall and Jungfernstieg shopping promenade with side streets and the picturesque Alster lake in the city centre. Hamburg has many parks like the inner city park *Planten un Blomen* and the zoo *Hagenbecks Tierpark*, which in 1907 was the first zoo which showed animals in landscape enclosures and not in cages. It is still an attraction of relevance for families with children.⁴⁸ Also Europe's greatest city planning project *Hafencity* with the new built *Elbphilharmonie* concert hall draws the attention of tourists to Hamburg and gives the cityscape a new sight.



Alster with town hall & St. Nikolai church



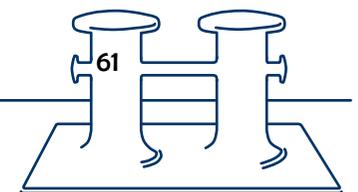
⁴⁶ Hamburg-Tourismus Zahlen, Fakten, Trends 2007

http://www.hamburg-tourism.de/fileadmin/files/B2B/Zahlen_und_Fakten/Studien_Publikationen/Zahlen-Fakten-Trends_2007.pdf Retrieved September 29th 2010

⁴⁷ Hamburg Tourismus GmbH, Marketingplan 2010 - 2015, Seite 23

http://www.hamburg-tourism.de/fileadmin/files/B2B/Ueber_uns/Das_Unternehmen/PDF/Marketingplan_2010.pdf Retrieved 01. October 2010

⁴⁸ http://de.wikipedia.org/wiki/Tierpark_Hagenbeck Retrieved October 13th 2010



Hamburg has five main churches which shape the silhouette of the city, of these are *St. Nikolai* and *St. Michaelis*, commonly abbreviated to *Michel* the most significant. The latter has developed to one of the symbols of *Hamburg* because of the unique shape of its spire and of the visibility from the waterside.

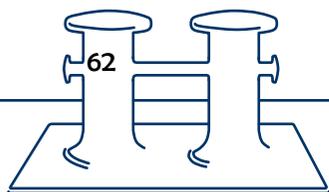
To support the touristical attractiveness of Hamburg a marketing society was established to strengthen the image of Hamburg and to bundle the efforts made in the field of tourism. Its name is Hamburg Marketing GmbH, its goal is to develop and communicate the brand Hamburg and to intensify the collaboration of stakeholders in the tourist business of Hamburg. Its website is www.marketing.hamburg.de.

Alongside with this another company is directly responsible for the marketing of touristical attractions, its name is Hamburg Tourismus GmbH, where a great number of hotel owners, the airport society, theaters, museums and event managing firms are organized to support Hamburg tourism, which is commissioned to broaden the number of publications about Hamburg and to inform interested persons on their website.

The goal is that all efforts take effect and make Hamburg become even more popular. The website is found under www.hamburg-tourism.de. This website is intended to serve as a platform to inform visitors and commercial actors in the field of tourism about both latest updates according to amusement possibilities and investor related economical information and statistics.



View from Magellanterrassen in Hafencity to Elbphilharmonie





Containership approaching *Elbphilharmonie* touched by the last sunrays

A SWOT-analysis of *Hamburg Tourismus GmbH* states that especially the waterside location and the maritime events and fairs are strengths which can be deployed in marketing. It furthermore states that the further development of maritime attractions like the completion of a new cruise ship terminal around 2011 and also the *Hafencity* and *Elbphilharmonie* will attract more tourists when they are completed than already now.⁴⁹

Summary

Hamburg has a clear maritime profile of a traditional kind which is currently characterized by increased growth and a hard struggle about the biggest containerships to stay among the three leading european harbours in times of supersized containerships. It is attempted to strengthen the maritime profile for the future by scheduling more cruiseship departures and arrivals. In the general course of profiling the city with an even clearer maritime image as before especially the harbour quarters undergo an evaluation according to marketing standards in order to keep up and modernize the image of the maritime city.

The image has a historical dimension and also a rough industrial side not faraway from the city centre.

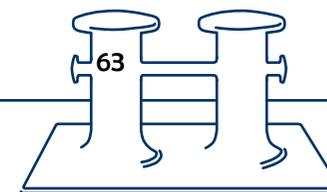
In the quarters *St. Pauli* and *Sternschanze* a lively subculture still exists, which is also adding some rough aspects to these parts of the city.

The mere look at the city right now with it's typical sites and general characteristic already suggests that water plays a prominent role in the reception of the city by tourists, the proposition to market this image even more than now will increase this.

The next steps: The next chapters present user research about tourist preferences while visiting the city and their favourite Hamburg souvenirs and also about holiday aftermath practices of Hamburg tourists.

⁴⁹ Hamburg Tourismus GmbH Marketingplan 2010-2015, pp 30

http://www.hamburg-tourism.de/fileadmin/files/B2B/Ueber_uns/Das_Unternehmen/PDF/Marketingplan_2010.pdf Retrieved 01. October 2010





Results in short

Character of Hamburg

Hamburg is a city of maritime trade, which has determined the city's self conception throughout the centuries.

Hamburg nowadays is a city of extensive container handling, but the overall maritime flair and self-conception which attracts tourists has other characteristics which are reflected very well in the actual souvenir market which contains references to traditional artifacts of seafaring. Here the emotional factors of the maritime flair are found.

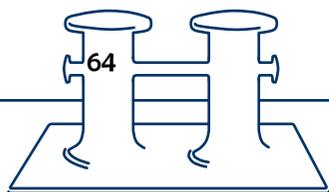
Water plays also a prominent role in the reception of the city by tourists.

Future development of Hamburg

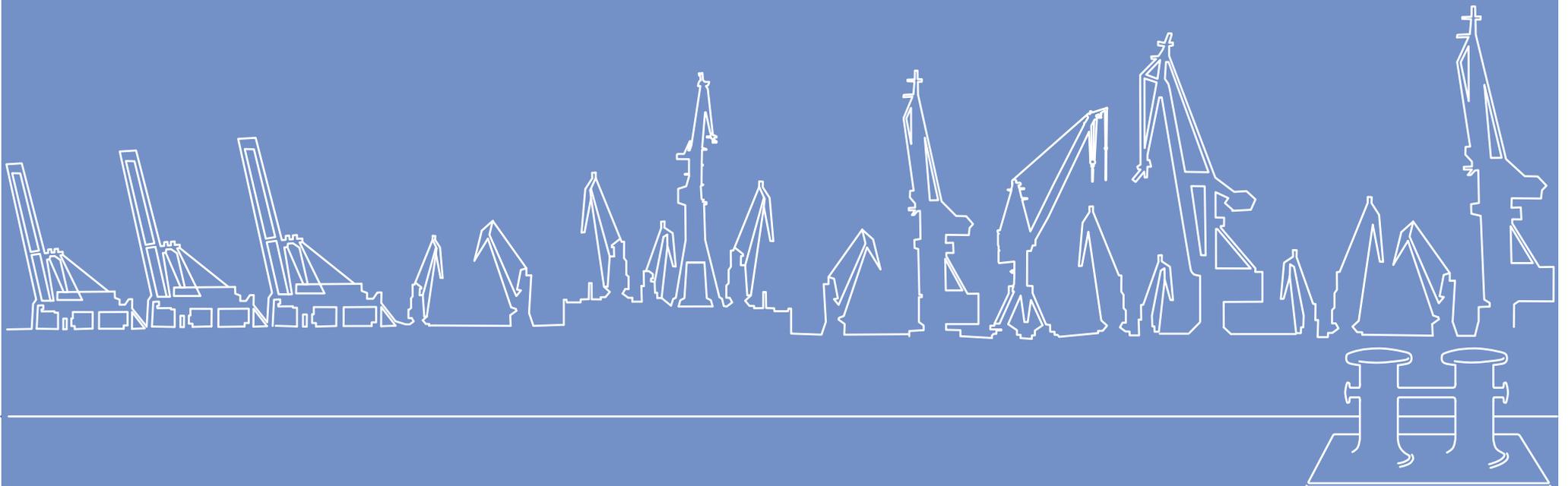
Maritime trade in Hamburg has outlived the fall of the iron curtain and is still rediscovering it's traditional partners of trade in eastern europe which leads to a strengthened position in the near future.

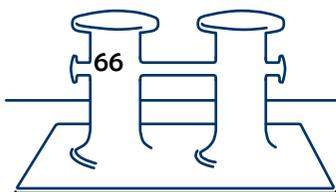
Also in touristics not much is left to chance as the establishment of the marketing societies witnesses and a clear positioning on the european tourism market as the maritime city is the result.

This image especially attracts tourists of countries where german is spoken, that means that Hamburg has a unique selling proposition as a touristical site for these regions.



Part 2: Analysing the situation





Part 2: Analysing the situation

A: *Pointing out favourite attractions and souvenir preferences by tourist interviews.*

Interviewing tourists reveals as how authentic tourists perceive the souvenirs of Hamburg and if the atmosphere of Hamburg is consistent with the character and purpose of the souvenirs. And it is gathered which places in Hamburg are regarded as typical and which places are dearest to tourists.

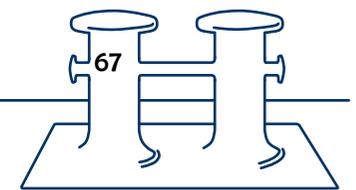
Furthermore asking for the ideal souvenir is one of the methods to gain tacit knowledge.

Before the interviews are described a short survey over the methods of gaining knowledge during interviews according to Elizabeth Sanders is given

It is mainly about revealing tacit knowledge by interviews and to gather what people know instead of only what they say.

Additionally it was asked if souvenirs in general shall have a practical value and where souvenirs are stored at home.

Then interviewing Hamburg tourists rooted in the methods of Elizabeth Sanders is described.



*Co-creation oriented at Elizabeth Sanders' methods of gaining tacit knowledge.
A summary of methods and circumstances in gaining tacit knowledge.*

Elizabeth Sanders is promoting the techniques of co-creation, which means mainly to introduce people into creative processes by interviewing them and getting to know what they imagine, believe and know.

Excerpts of these areas mostly are types of tacit knowledge, which means that they are difficult to communicate to others through the common channels of writing and speaking.

One of the central aspects in Sanders' methodology is the division of communication which people can share with others into what they say, think, do, know and feel.

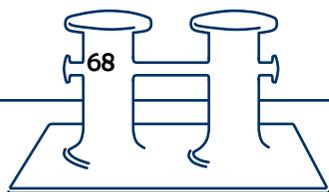
Verbally communicated information typically only reveals what can be put into words which is mostly what people say and think.

It is much more difficult instead to communicate tacit knowledge like feelings.
To gather what people know and feel it rather needs a personal contact and an atmosphere of trust than explicitly demanding to answer questions which directly aim at gaining that knowledge.⁵⁰

Being aware of the fact that what people say does not always reveal significant information and much relevant initially stays unsaid, it was tried through smalltalk to access deeper spheres of consciousness through inquiring and pursuing contradictions.
Through increasing the duration of conversation also emotions was given a place after some time.

Asking for the ideal souvenir for example was the basis to gain information which cannot be consciously given by tourists. The intention was to get to know the type of reference of souvenirs that tourists have in mind, without that they would have heard of that distinction before.

⁵⁰ http://en.wikipedia.org/wiki/Tacit_knowledge



And the intention behind using the term ideal in connection with souvenirs was to encourage tourists to access their imagination to mention something the market does not provide.

Tacit knowledge is typically rather revealed through drawings than through talking according to Sanders.⁵¹

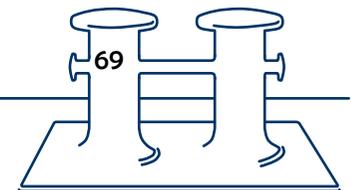
Therefore it was chosen to ask people to make drawings during the interviews about holiday aftermath practices.

The disadvantage was that people intuitively tended to write words beside the drawings to explain them. The drawings also often needed a subsequent verbal description because they were difficult to understand. In that way tacit knowledge could have stayed partly hidden.

It became clear that more time and contemplation is necessary to successfully apply the method of drawing and that it contradicts the nature of the method to use it outside on the street.

Thus the application of methods was limited due to interviewing tourists spontaneously on site.

51. Sanders, Elizabeth, From User-Centered to Participatory Design Approaches, Design and the Social Sciences. J.Frascara (Ed.), Taylor & Francis Books Limited, London 2002, pp 3



What do the tourists have in mind according to the city and souvenirs?

Interviewing the guests of Hamburg with questionnaires.

Interviews according to questionnaires were held in order to gain information about the sightseeing and shopping habits of *Hamburg* tourists and about their views on *Hamburg* souvenirs.

The interviews with 40 interviewees were held close to and on the *Landungsbrücken* landing bridges and in the area of *Magellanterrassen* in the new quarter *Hafencity* close to the *Speicherstadt*.

To gain the trust of the interviewed tourists business cards with the project's goal, interviewer's name, telephone number and e-mail adress were provided, also to give the interviewees the chance to follow up with information if they felt the need to do so.

The procedure of the interviews

The two following rules were defined after the first couple of interviews as a base for the majority of following interviews.

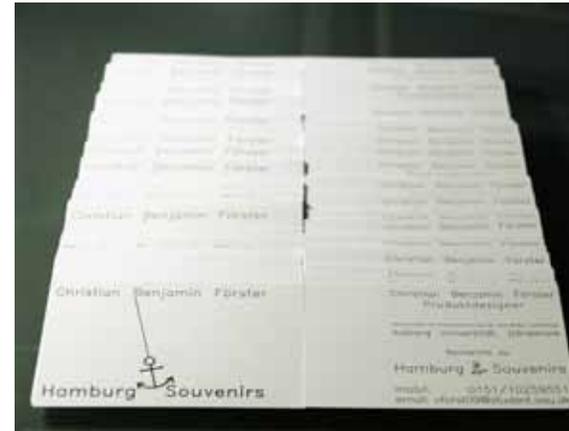
1. Do not communicate the intent of the questionnaire

It is necessary to conceal the purpose of the interview in the beginning, so that the interviewee is answering completely free of prejudices he might have concerning the topic souvenirs.

2. Let a smalltalk develop and mingle with the interviewees.

This rule was set up was in order to gain as much tacit knowledge as possible. Doing so the interviewer is able to read between the lines in the abundance of information given.

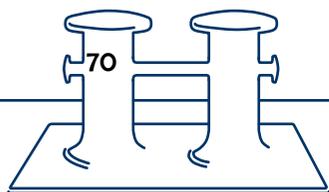
Together with having direct contact and the ability to read gestures during the conversation the long duration of the smalltalk is is very significant for gaining knowledge.



Businesscards helped to develop an atmosphere of trust



The place of the interviews on *Landungsbrücken* and *Magellanterrassen*



Dear visitors of the city of Hamburg!

Which sights in Hamburg did you already visit?
What other places do you plan to visit?

What is typically hamburgian for you?

Do you already have a favourite place in Hamburg?

When you think of Hamburg, you think of....?

Did you already buy a souvenir in Hamburg and is it a present?

Which product would be ideal for keeping your memories of this vacation alive?

Would you appreciate it if a souvenir was a helper in your home?

What is the most beautiful souvenir you've ever got or bought?
What is your favourite souvenir?

Why is it so beautiful?

What does it remind you of? To which experience is it connected?

Where do you keep the souvenir at home?

Thank You for answering my questions!

English version of the questionnaire



Christian Benjamin Förster
Produktdesigner

Department for Architecture, Design and Media Technology
Aalborg Universitat, Danemark

Recherche zu:
Hamburg Souvenirs
mobil: 0151/10259551
email: cforst09@student.aau.dk

It is proving the method right that many people in the beginning of the interviews say that they never purchase souvenirs and then in the progress of conversation they almost everytime reveal that they have been buying some kind of souvenirs, often even to that extent that the souvenirs they mentioned later on totally contradicted their statement from before.

The contradictions the interviewee reveals while talking creates boundaries, which set limits to the area of interpretation of the mentioned. Therefore contradictions are regarded as important to get a thorough overview of the interviewee's habits and opinions about the emotional components of souvenir experience.

An example: When a tourist initially says that he would never buy souvenirs and later in the conversation tells about an experience where he liked a certain souvenir it is possible to define the characteristics of souvenirs he dislikes more precisely.

The contradiction between denying to buy souvenirs at all and revealing later in the conversation that several souvenirs are owned was very often made by tourists. It allowed to furtherly discuss on the questions what they generally dislike about the appearance of souvenirs and what they like about those they own instead. It must be carefully distinguished between feelings of tourists concerning the impulses to acquire a souvenir and those feelings connected to experiences in the holidays.

The general methods to gain tacit knowledge are:

As a general rule involve the interviewee into a smalltalk.

And then ask the interviewee to paint a picture by words of their view of Hamburg.

The knowledge goals of the interviews are:

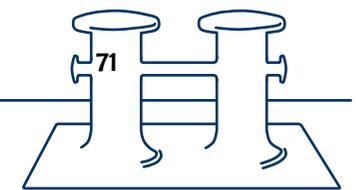
What is typically hamburgian for tourists?

Which picture comes to mind when tourists think of Hamburg?

Which Hamburg souvenirs have tourists bought?

What is the ideal souvenir of Hamburg?

Where do tourists store their holiday acquisitions?



It is necessary to get to know these excerpts of the touristical mind because they reveal the grade of acceptance commercial souvenirs enjoy and they paint a picture of Hamburg seen through the tourist's eye which shows which of *Hamburg's* characteristics stay in mind after a visit.

The tourist research led to conversations each at least a quarter of an hour long. Due to the decision to interview tourists on site in places of touristical relevance to secure that they stand under the impression of the city while answering, it was decided to do without drawings this time, although drawings work best for revealing what people would not immediately tell.

Accordingly does what people say often only reach the explicit regions of the consciousness, in contrast to drawing which better accesses what people feel, know and dream.⁵²

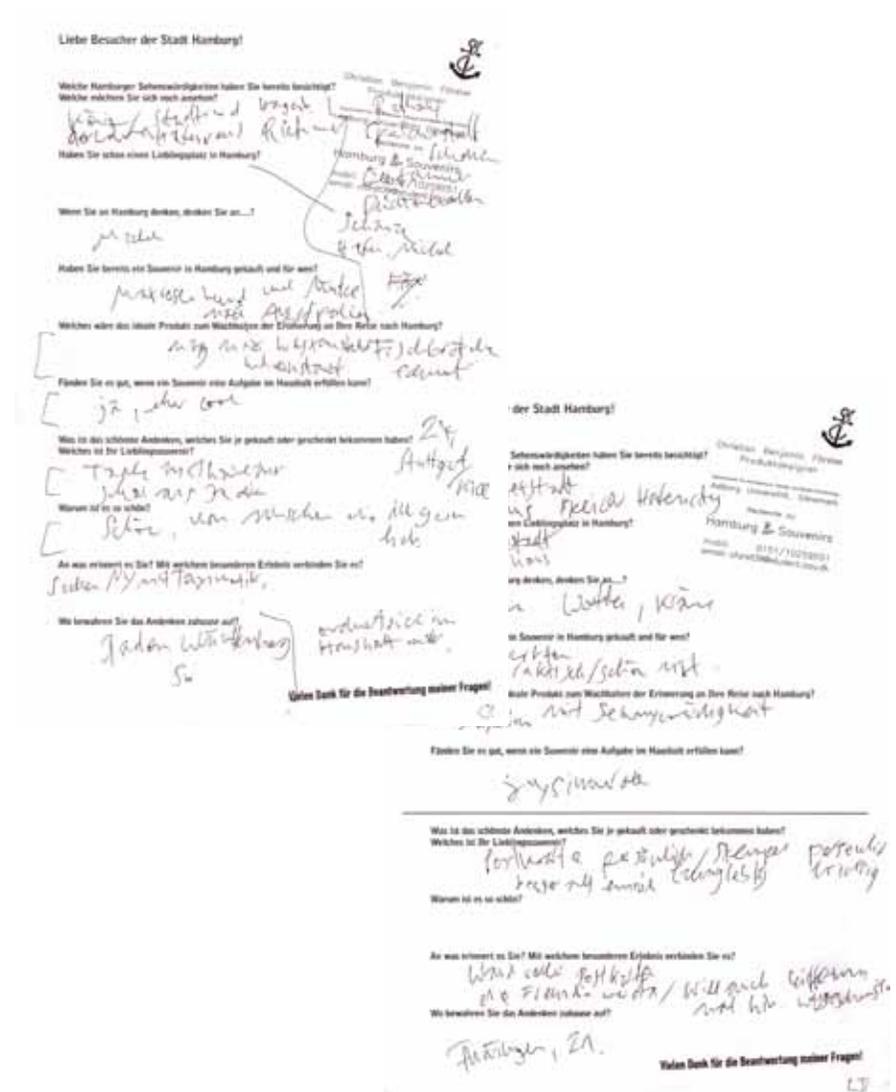
At least some tacit knowledge is hoped to access through letting tourists participate in a smalltalk which gives their statements substance and depth.

Casually talking for a while after the questions was more convenient for the interviewees and also faster than making drawings as the interviews took place outside directly on site.

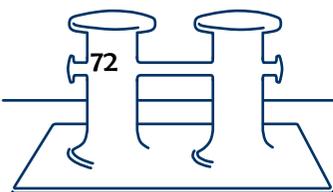
It was trusted in the beginning and proved right during the interviews that smalltalk reveals many of the things tourists would not initially tell in one single answer. Things which they might put into a drawing will also be told in a talk of several minutes while also revealing some contradicting statements.

Tourists gave way for feelings in some cases when they dived into a smalltalk. Getting to that point took most of the interview time and often people started to enjoy reporting about their memories, therefore it is not sure if they in all cases would have revealed more of their feelings if they would have had the possibility to draw.

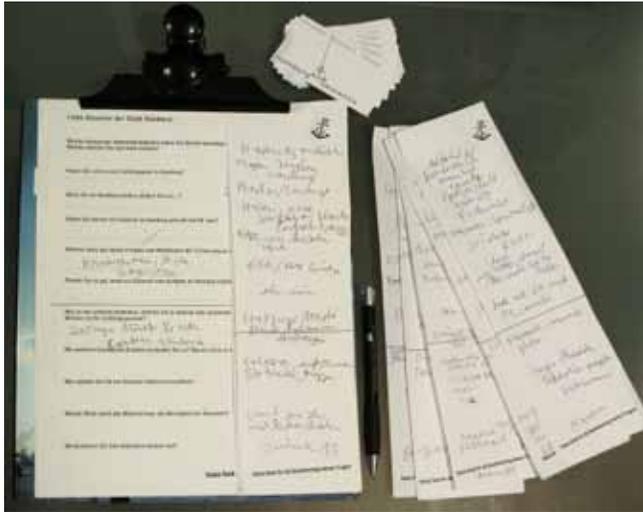
It was certainly gained through the answers about souvenirs that the appearance of souvenirs is determined by a common understanding, a mental model, about souvenirs and that the supply and the expectations of tourists do not differ to a large extent.



Used questionnaires listing answers, interview place, age and origin of interviewee



52 Sanders, Elizabeth, From user centered to participatory design approaches, Design and the social sciences, Taylor & Francis, London 2002, pp 4



Successively more economic organization of interview sheets with strips to write on

Results of the interviews according to souvenirs.

Souvenirs are most often connected to personal experiences with persons close at heart.

Souvenirs are stored visibly and prominently in the homes of people in the hall and living room, seldomly in the sleeping or guest room and never hidden in the cellar or attic.

Further results concerning favourite spots in Hamburg.

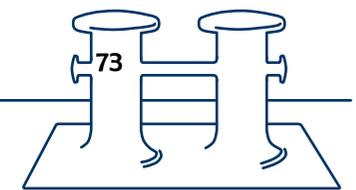
Tourists were asked to name spots and areas they have visited or plan to visit during their stay. In order to show the topographical distribution the spots and areas are located on a map, they are set in relation to each other and bundled to clusters according to their contextual relation.

It is for example possible to cluster the spots *Speicherstadt*, *Hafencity* and *Elbphilharmonie* concert hall because the concert hall lies embedded in the *Hafencity* and the *Speicherstadt* is functionally closely associated to the *Hafencity* and is supposed to be the bridging quarter between inner city and *Hafencity* as soon as it is finished.

Likewise it is possible to integrate the spots *Alster*, town hall, main churches, *Chilehaus*, *Planten un Blomen* city park into the region inner city to a major place of interest because of their topographical neighbourhood and the shared context of inner city recreation containing culture, shopping and sightseeing. According to number of visits the *Speicherstadt* area with *Hafencity* is leading, followed by the inner city with *Rathaus*.

Most often named as a favourite place was the idyllic quarter *Sternschanze*, which is a quarter that has recently undergone a process of gentrification, formerly known for it's politically left oriented inhabitants with low income of which many now are blocked out by rising rents due to renovations of houses.

Getting to know the favourite places allows to interpret the places and areas mentioned and to incorporate them into the symbolic reference of the new souvenir development.



Answers of tourists refering to Hamburg

| Visited spots and areas | | Your favourite places | | What represents Hamburg? | |
|---------------------------|---|---------------------------|---|--------------------------|----|
| 1. Speicherstadt | 9 | 1. Sternschanze quarter | 4 | 1. Harbour | 10 |
| 2. Inner city | 7 | 2. Landungsbrücken | 3 | 2. Water | 5 |
| 3. Michel church | 6 | Alster | 3 | 3. Michel | 4 |
| Town hall | 6 | 3. Speicherstadt | 2 | Elbe | 4 |
| Sternschanze quarter | 6 | Harbour | 2 | 4. Shipping | 3 |
| Harbour | 6 | Elbe river banks | 2 | 5. Containerships | 2 |
| 4. Alster | 5 | 4. Planten un Blomen park | 1 | 6. Trade | 1 |
| Hafencity | 5 | Chilehaus | 1 | Cranes | 1 |
| 5. Landungsbrücken | 4 | Stadtspark | 1 | Modern architecture | 1 |
| 6. Reeperbahn | 3 | | | A vivid city | 1 |
| 7. Elbe river banks | 2 | | | Fish | 1 |
| Fischmarkt | 2 | | | | |
| 8. Planten un Blomen park | 1 | | | | |
| Zoo Hagenbeck | 1 | | | | |
| Elbphilharmonie | 1 | | | | |
| Blankenese | 1 | | | | |
| Musical Lion King | 1 | | | | |
| Wilhelmsburg | 1 | | | | |
| Art halls Deichtorhallen | 1 | | | | |
| Art museum Kunsthalle | 1 | | | | |
| Main churches | 1 | | | | |
| Altona quarter | 1 | | | | |

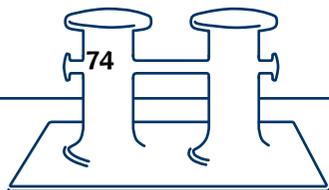
Blankenese is a suburb in the west at the Elbe river banks well known for it's prosperity. The former fisher's village is now home to many manors and villas, especially along the famous Elbchaussee, one of the most expensive addresses in Hamburg.



To the right a typical villa with park at the Elbchaussee now housing The *International Tribunal for the Law of the Sea*



A proposal for a swimming canal building as part of the international building fair in southern suburb *Wilhelmsburg*



Blankenese



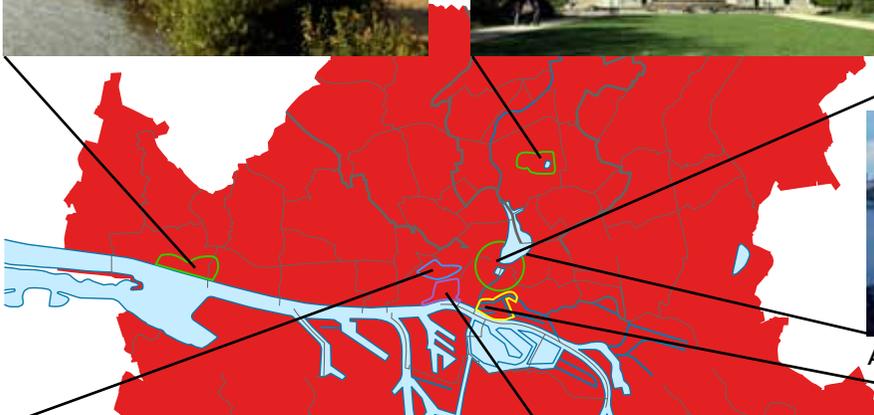
Stadtspark



Alster behind town hall's main tower



Chilehaus



Außenalster lake panorama to the west



Sternschanze main street Schulterblatt

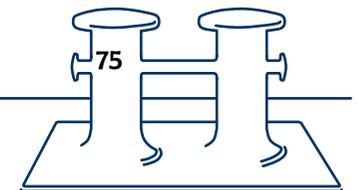


Harbour quarter around Fischmarkt & Reeperbahn



Hafencity with Elbphilharmonie and Speicherstadt

Map of Hamburg with single spots and functional clusters



Summary

Hamburg tourists like to stay at the waterside and are neither afraid of the pretty nor of the rough sites of *Hamburg* which are neighbouring each other quite often. *Hamburg* can thus be described as a city of contradicting atmospheres. Tourists are aware of this because they have a good knowledge about the city and the character of the different quarters, this maybe due to the fact that many are visiting *Hamburg* not for the first time and already have found their favourites among both well known and less known sites.

Souvenirs are generally bought without criticizing the supply too much, and the proposed ideal souvenirs do not contradict the souvenirs found in the market but are enhancing the field to more general and metaphorical references to the city.

Souvenirs which are bought in Hamburg.

The classical decorative souvenirs represent a considerable portion among the bought items and also clothing and food are widespread goods among tourists. That leads to the assumption that tourists tend to satisfy their everyday needs on vacations. This assumption is supported by the fact that most tourists appreciate souvenirs which they can use later in their daily life.

The ideal item to remember Hamburg.

Especially the often ironic replies mentioning an ideal souvenir of Hamburg show a widespread knowledge about the general clichés and narratives of Hamburg.

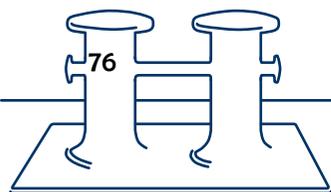
Among the ideal souvenirs mentioned are some which seem to originate in reality but do not really exist, like e.g. the scale model of the Speicherstadt is a product of fantasy. Therefore the mentioned ideal souvenirs are regarded as useful as many of them are not descendants of already existing souvenirs, but originating in the phantasy of the participating tourists.

When people freely associate about ideal souvenirs they come up with items that are located in the metonymic field of references, when tourists hit a metaphorical context instead it is not product of phantasy but refers to known narratives of Hamburg.

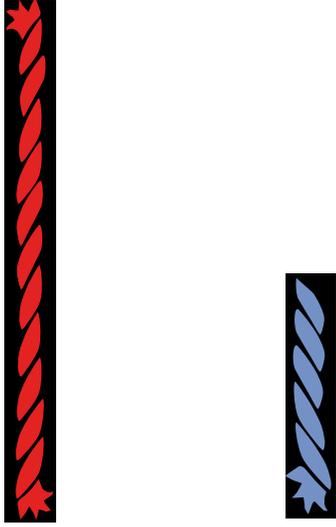
This leads to the conclusion that any newly invented souvenir which is located in the field of



Shelves in a *Landungsbrücken* shop with sailor's shirts and a reprint of a historical engraving showing a prospect of Hamburg.



Answers of tourists referring to Hamburg souvenirs

| The ideal memory of Hamburg? | Best if souvenirs are usable items? |
|---|--|
| <u>Classic souvenirs</u> Umbrella illustrated with sights Hans Hummel figure Queen Mary II cruiseship model Engravings depicting Hamburg Lololand Hamburg badges Speicherstadt scale model <u>Food</u> Something typical to eat 2x Fischbrötchen sandwich 2x Can of Astra beer 2x Fish 2x Smoked eel Red fruit jelly Rote Grütze |  |
| <u>Genuine non food products</u> Movies with setting in Hamburg | Bought a souvenir in Hamburg? |
| <u>General thoughts</u> Something referring to water 3x Something referring to harbour 2x Something useful | <u>Classic souvenirs</u> Michel miniature model Postcards <u>Food</u> Marzipan fish as gift Fischbrötchen Marzipan balls as gift <u>Clothing</u> St. Pauli T-shirt Hamburg flag Various clothes Scarf of footballclub HSV Fischerhemd sailor's shirt as gift |

metonymic reference to Hamburg would be regarded by tourists as an appropriate type of souvenir, because it is that type of souvenir they themselves can imagine very well.

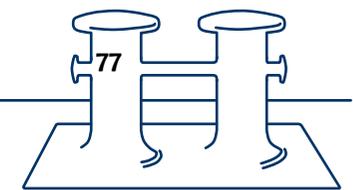
Additionally some results according to the emotional relevance of souvenirs from the visitor interviews are listed in the following:

- The memory of the place where the souvenir is bought is subordinated to the memory of the person who gave you the souvenir as a gift.
- Souvenirs remind you of people you like very much, who gave you the souvenir as a gift.
- Souvenirs without a personalized feature from a friend may be regarded as worthless.
- Souvenirs let you think of places that your friends visited and that you would like to visit them too.
- Souvenirs let you think of places you visited together with your beloved.
- Souvenirs remind you of a very special birthday celebrated with you beloved in a special foreign place.

Again it can be stated that a very central aspect of the perception of souvenirs which constitutes the emotional relevance of souvenirs is highly individual and independent of the type of souvenir or the type of it's reference because it is mainly related to the tourist's experiences.

Although this is true it might be more important what tourists regard as appropriate as a souvenir because they make the decision to acquire a souvenir mainly based on their preferences and their current experiences might not have a great impact on their decision which kind of souvenir to buy.

Because the emotional relevance of souvenirs is highly individual and unpredictable the souvenir development has to concentrate on the observable part of tourist's relation to souvenirs, which is their preferences.



To show the reader which existing items were referred to as *ideal* souvenirs during the interviews a few food goods popular among *Hamburg* tourists are listed, although these only can serve as items which conjure up memory in the next few days after the holidays. They generally can have all the possible emotional connotations which souvenirs contain.

Apparently have these items been mentioned because the tourists were currently in Hamburg and were tempted by the question concerning the *ideal* souvenir to think of something typical they have access to during their holidays and which satisfies elementary needs as hunger and appetite during their day-trips in the region, nonetheless it is decided to show them here so that the answers of the interviews are fully understood.

Astra beer

A relevant example among german tourists is famous local beer brand *Astra* which is mainly distributed around Hamburg and seldomly found in other places. Thus it is really sometimes taken along as a souvenir and has even a decorative function with the maritime reference to Hamburg with heart and anchor logo.

Pastries and snacks from bakeries and snack stores

Genuine food products sold in Hamburg, especially in bakeries and snack bars are the following typical products which are famous among more frequent Hamburg visitors. Eaten by many *Hamburg* tourists the *Fischbrötchen* sandwich is an genuine part of a harbour visit.

A very typical bread roll in and around Hamburg is the *Franzbrötchen*⁵³ a sticky sweet cinnamon pastry. The name apparently refers to the Napoleonic occupation from 1806 to 1814 as the syllable *Franz-* stands for *Französisch* meaning *french*.

Thus the term *Franzbrötchen* means a french bread roll. Tourists from other parts of *Germany* demand this pastry because it is only found in Hamburg and around.



Astra beer bottle

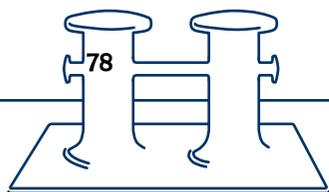


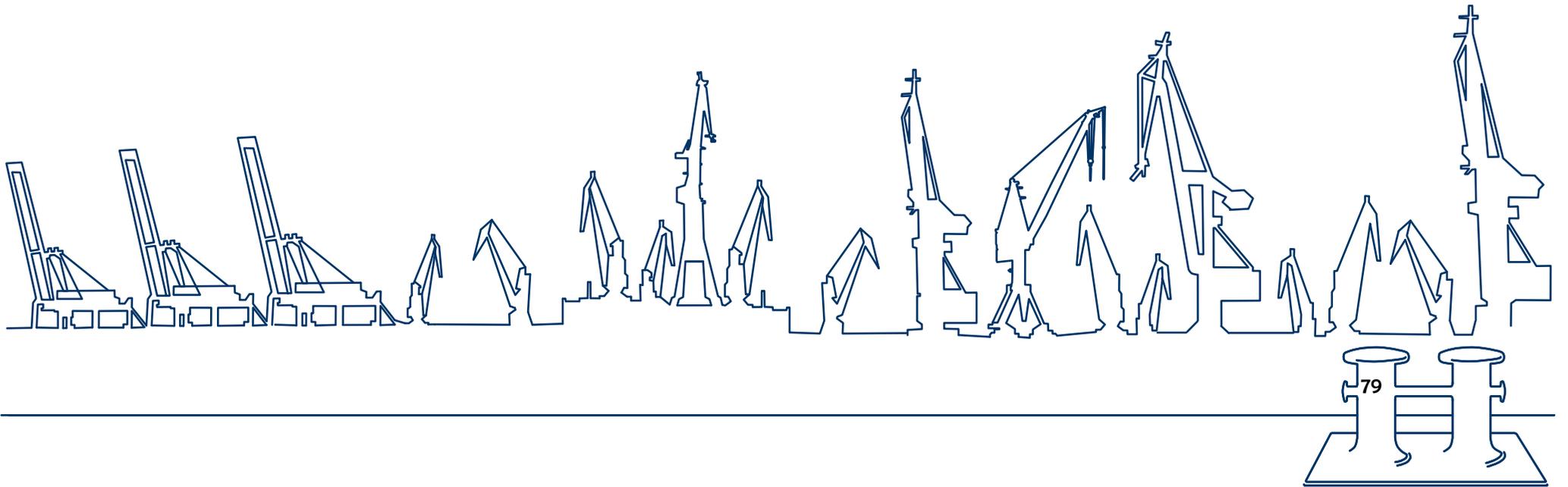
Fischbrötchen fish sandwich



Franzbrötchen pastry

⁵³ <http://en.wikipedia.org/wiki/Franzbr%C3%B6tchen> Retrieved October 16th 2010







Results in short

concerning souvenirs in general

Tourists accept the supply of souvenirs and buy what is available

Souvenirs remind tourists of nice experiences with friends and relatives

It is gladly accepted when souvenirs can be used in the home

The mental model that tourists have of souvenirs is more relevant during a purchase than the emotions tourists currently experience

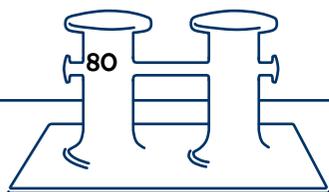
concerning souvenirs of *Hamburg*

Souvenirs shall represent the waterside location of *Hamburg*

concerning *Hamburg*

Hamburg's diversity of rough and picturesque leads to a slight preference for picturesque sites

Tourists are conscious and well informed about the symbols and characteristics of the city

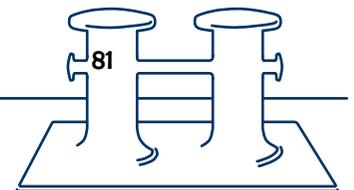


Part 2: Analysing the situation

B: Observing aftermath practices by tourist interviews

User research according to methods introduced by Elizabeth Sanders

The fact that a souvenir development will become a part of the tourists households makes it necessary to gain knowledge about the habits of tourists when they return home. By doing so it is possible to substantially refer to the lives of tourists after the holidays.



Part 2: Creating a generative tool to find out tourist aftermath practices
interviewing tourists to find utilizable practical values for souvenirs

Getting to know peoples habits by pretending to develop a game.

The symbolical reference to the city is left in favor of dealing with the practical value of souvenirs.

This field study is made to create a practical value which has an impact on the life of tourists directly after the holidays and further on. It is believed that it is possible to ease the transition from holidays to every day life by enriching the life directly after the holidays with an appealing item of use which is bought in the holidays.

This is regarded as relevant according to the fact that people typically need to process their holiday impressions besides that they have to reorganize their households again after coming home as this survey will show.

For which aftermath practice a new souvenir development shall be appropriate will the tourist interviews reveal.

It was furthermore set up the precondition of research that the new design development shall affect the everyday life, as the everyday life is the common setting of life and the context of holidays is an exception. Thereby the development stays recognized by people later in their lives.

Several typical habits, occupations and duties when they return are reported by tourists during interviews, this allows to profoundly choose practices which are relevant for people to adjust the design concept according to these.

People also often mention which feelings occur when they return from holidays. This refers to both pleasant and unpleasant feelings.

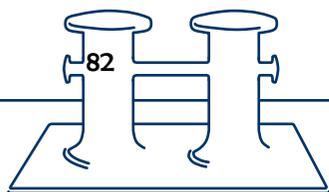
Most often are feelings directly associated to delightful activities and duties after the holidays.

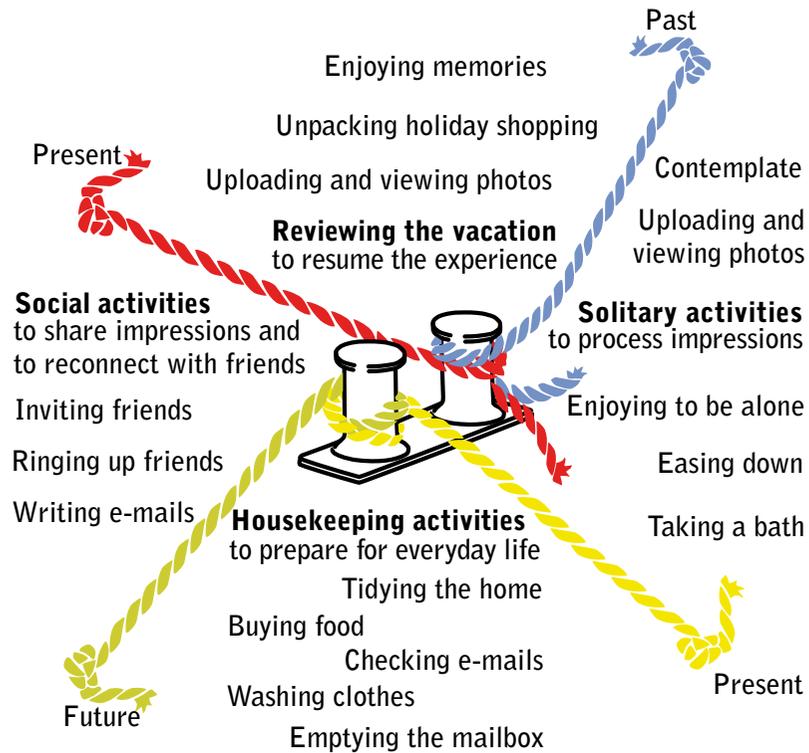


The dice with activities presented to inspire people



The place of the interviews in the Fischmarkt area





Fields of post-holiday activities



A tourist's table decoration practices with last time's holiday acquisitions

Method:

To collect information about the habits of people and their cultural practices the development of a game was pretended and a dice was shown to people. This dice bears letterings with different activities on it's sides. It is claimed that a dice will be printed similarly to the one shown with the activities people mention during the survey.

Tourists were then asked to write down and make little drawings of some activities they do when they come back from holidays.

Those activities were claimed to be printed on the dice to be used in a game.

The purpose of this approach is to encourage people to mention also those things they regard as banalities. Normally people hesitate in naming banal activities they think are irrelevant.

That proved true when the same question was asked without the dice as a background.

But here the limited space on the dice encouraged them to shortly describe simple activities.

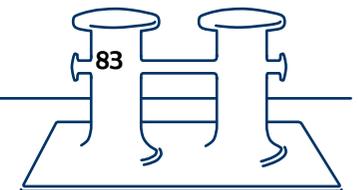
The approach was also chosen to motivate people to participate in the survey from the first moment and to let them think of a context familiar to them from a different angle, the angle of fun and entertainment.

In the survey with a dice carried out in the *Fischmarkt* area and in the shopping centre *Stilwerk* I asked about 30 interview partners of which most were couples the following:

I am testing a possibility for generating a game, do you have 5 to 10 minutes?

Imagine to write your activities after you have returned home from a beautiful holiday onto the six sides of a dice. What do you typically do? What do you regularly like to do when you return? What has to be done everytime you return?

The approach worked to the same amount when people were asked to imagine that a dice was printed with the mentioned activities and they wrote activities and pictures on post-it notes instead.



Delights

Female participants

Concerning own person or home

Enjoying sleeping in one's own bed
Taking a bath to calm down
Feeling newborn
Enjoying to decorate new acquisitions in the home

Also concerning others

Mailing e-mails with newly met holiday buddies
Exchanging latest news in the circle of friends
Inviting friends home
Mailing holiday photos to friends

Duties and unpleasant activities

Female participants

concerning own person or home

Washing clothes
Checking the fridge and buying food
Preparing mentally for the job
Cleaning up chaos of pre-holiday bag packing
Bothering not to know where to place kitsch

Also concerning others

Obligatory calling the parents

Male participants

Concerning own person or home

Enjoying to be in the hometown
Coming home punctually for a footballmatch
Watching favourite tv-programs
Cooking myself
Looking at photos on the computer

Also concerning others

Inviting friends home

Male participants

concerning own person or home

Washing clothes
Checking the fridge and buying food
Enduring the bad weather
Checking the mail box
Checking and deleting e-mails
Returning back to work
Eating favourite meals
Being disappointed over acquired kitsch

Also concerning others

Ringling friends that I have returned well

Cleaning up the chaos I have left during the packing

Uploading & printing our photos

Sleeping in my own bed

Inviting friends home

Ringling friends to reconnect with them

Taking a bath to relax

Washing clothes

Buying food

Preparing for the workweek

Tidying our flat

Tag cloud containing most common return activities





Interview scenery near *Fischmarkt*

Outcome:

After their vacations people seek for opportunities to talk with friends and colleagues about their experiences.

Among the activities people like to do when they return from their holidays mentioned most often are: ringing friends to tell that one is back and inviting friends for showing photos and purchased things. This apparently is also the occasion to give holiday presents.⁵⁴

Followed by relaxing and easing down and sorting photos. Others mention enjoying to be alone at home, after living close together with friends over a longer period during the holidays.

On the obligations side the leading activities are washing clothes, filling up the fridge and getting things in order, which were left in chaos while packing for the holidays.

Obligational calls to the parents and sending photos via e-mail were named more rarely.

Summary

It is very likely a good approach to integrate a tourist practice into the souvenir development so that whenever that practice is done the souvenir is at hand and ready for letting the tourist remember the place where the souvenir was acquired.

It is also possible to make use of a duty because every interviewed person referred to the same duties, like washing, filling up the fridge and sorting the mail.

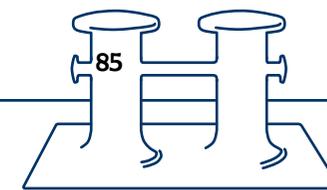
It is most obvious that inviting friends plays a great role for people when they return home.

It is a necessity to reconnect with friends when coming home for several interviewees.

In this context reporting about the holidays and showing acquisitions plays a considerable role.

As mentioned in the beginning of the report is the situation of meeting friends also an occasion to exchange presents.

⁵⁴ Timothy, Dallen J., Shopping, tourism, retailing and leisure, Aspects of tourism, Channel View Publications, Clevedon 2005, p 84





Knowledge milestones

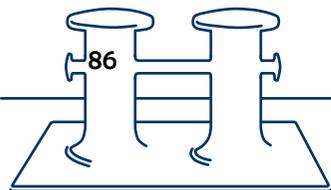
Practices of tourists which return home

Most people enjoy to reconnect with friends by inviting or ringing them

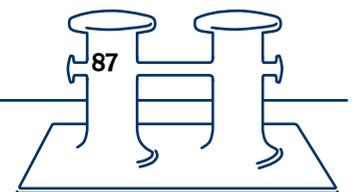
Some people are disappointed and bothered by souvenir purchases and related storage problems

All people pursue duties like tidying the home, washing clothes and filling up the fridge

Most people enjoy coming home and using items of their own again



After having drawn conclusions from the interviews about aftermath practices it is time to include these into a general conclusion about the complete survey about tourists and souvenirs of Hamburg.



Part 2: Analysing the situation

C: **Conclusion** over user research, market observation and literature

A souvenir consists typically of a symbolic reference conjuring up emotions and memory connected to the visited place and often also a practical value which makes it usable in a certain context independently of the symbolical context in most cases.

The initial souvenir brainstorming brought especially knowledge about the reasons of souvenir acquirement and the correlations between souvenir acquirement and emotions.

The market analysis and the first round of interviews aimed primarily for an understanding of a symbolic reference a Hamburg souvenir can bear.

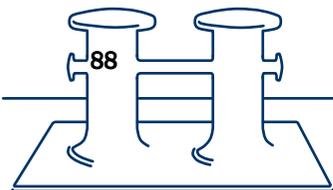
The review of aftermath practices was made to get an idea of how a durable practical value can be implemented into a souvenir and how that can be aligned with the symbolic reference.

The market analysis has in most cases shown that the emphasis is put on a symbolic reference which is referring metonymically to the city by depicting a detail of it, so that an application of the design to another city is impossible. Which would not be necessary as *Category 2.a* shows, here stable sales are made with loose references to Hamburg but clear references to a context regarded as strongly associated to Hamburg. Items of *Category 2.a* are preferably bought in by shop owners, because it is expected that these items will sell on a regular basis.

The observed and common souvenirs range in prices between about 3 to 30 Euros, which serves as an orientation for the price of a new development.

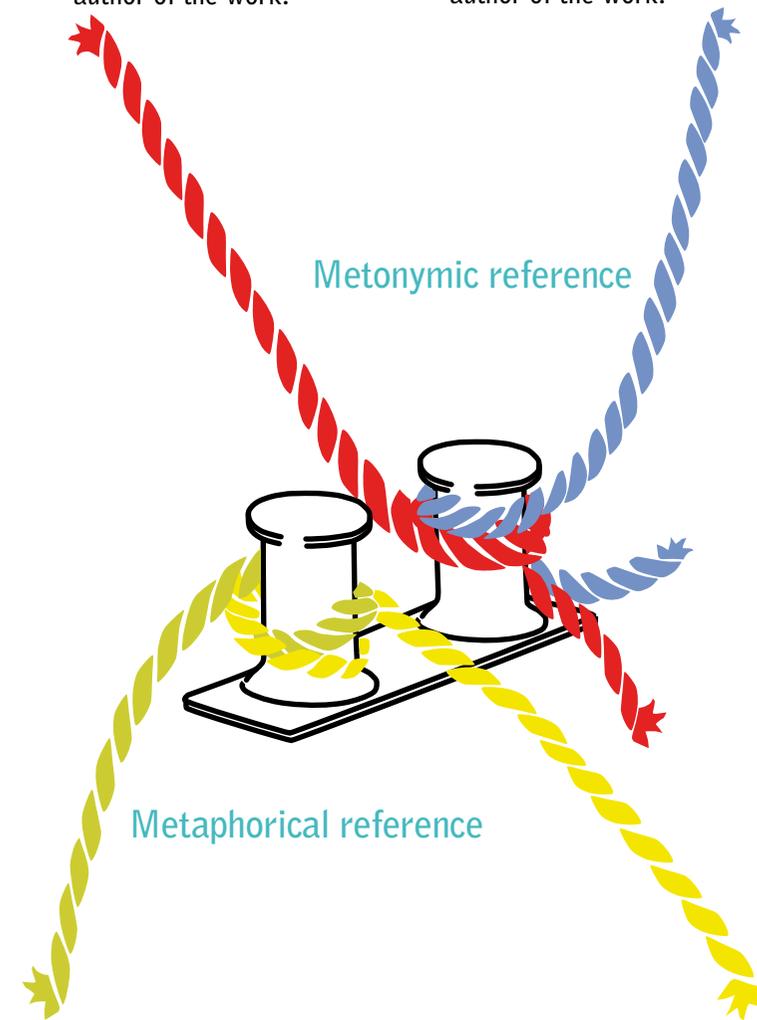
True for *Category 1.b*, is that designers hit the right atmosphere in their items, but if that is the one and only approach to design is arguable. These items also serve because of their clear reference to real places in Hamburg as an assurance of the beauty and special atmosphere of the city for people who live in Hamburg.

This comes into mind, knowing that many items of souvenir character are also occasionally bought by residents to show their solidarity and bond to their hometown.



1.a Metonymic reference by depicting the physical appearance of the city without reference to the author of the work.

1.b Metonymic reference by depicting the physical appearance of the city with reference to the author of the work.



2.a Metaphorical reference to Hamburg by referring to a superordinate maritime context.

2.b Metaphorical reference to Hamburg with symbols or historical figures.

The categories defined for souvenirs of Hamburg

Reinforcing the good aspects of the hometown for oneself, eases to live in it. This applies also to people from elsewhere which moved to Hamburg.

In *Category 1.a*, containing e.g. mugs with *Hamburg* skyline or snowballs containing architecture miniatures the reference to the city is always very directly linked to physical characteristics of the city, here especially items with *Hamburg* silhouette and the coat of arms are bought by residents of *Hamburg*.

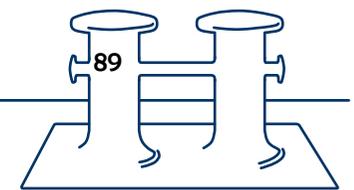
But this is an aspect of souvenirs which is not discussed further here, because it is more a phenomenon which could tempt designers to develop souvenirs in such a way than that it is of importance according to sales volume.

In *Category 2.a* it is shown that a direct reference to the city is not necessary, when the reference to one strong attribute is very clear. The maritime context is such a strong attribute of Hamburg that anything of the context seems to the tourists natural to be sold as a Hamburg souvenir, as mentioned also lighthouses of which only two are existing in Hamburg.

But nonetheless a lighthouse is also adequate as a helper for processing the impressions of the holiday directly after the holidays but it is expectable that the connection to Hamburg is not able to compete with the lack of fascination and loss of recognition on the long run which will end in disposal of the item, especially as it does not fulfill any function.

Important for the stable sales of *Category 2.a* could also be the fact that tourists are influenced in their opinion about what is typically hamburgian by everything they see in the days of their visit including the supply of Hamburg souvenirs, especially the large amount of maritime references convince tourists of the authenticity of these items.

A relatively direct and immediately understandable kind of wit is found in *category 2.a* too, with products like *Hamburger Kaffeepott* with tidal markings and *Aalsuppenteller* eel soup plate. The weakness here is that items are so specially trimmed to bear that particular word game or joke that people first might regard them as fine in their niche in the shop but far too peculiar to be taken home and integrated in their homes and secondly will the originality of the joke erode very soon.



The bestsellers:

Looking at the bestsellers could suggest that it is always good to directly address the buyer, as several of the bestselling items have written decorations which partly address the person looking at them. How much this will be of worth over time and which effect it has on the long run is not known. In the shop this function could also be taken over by a package which directly addresses the buyer.

Putting the outcome of the souvenir brainstorming evening in relation to the market analysis it is not directly visible if a strategy is correct once a product is on the market as people buy something anyway they regard useful for remembering the holidays later. Of course they then would not necessarily resist a funny or cute trigger on a product, regardless if this gets boring over time. It was not proved how to define an instantly fascinating product which once in the people's homes stays keeping that amount of fascination over a longer time.

The symbolic reference of souvenirs in physical evidence of the place:

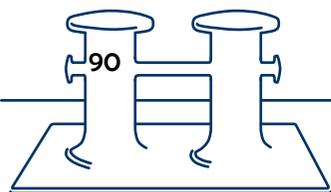
The symbolic reference of souvenirs generally resides on a thin line between a not sufficient reference to the city and more than enough reference to the city. The souvenirs of Hamburg have in most cases a sufficient amount of direct references to the city and even **Category 2.a** which is not referring to the city itself the greater array of references to the maritime is explicitly citing physical fragments found on vessels. So either refer existing souvenir to the city by citing some kind of physical evidence or by depicting symbols associated to the city.

Physical evidence, as it is especially true related to fragments of the environment which are taken along by tourists, is to a high grade regarded as a proof for authenticity, which also the souvenir brainstorming proved right.

But in the tourist interviews quite often the general terms water and containerships were named after asking for the ideal souvenir, that proves that it is either possible to cite a physical context which is not really originating in that city like containerships but still is regarded as authentic as also **Category 2.a** shows or taking the context to a even more general level by citing a striking characteristic of all phenomena in trade and cityscape like water and by that gaining a kind of superordinate reference for *Hamburg* souvenirs.



Warning sign in Speicherstadt



The symbols of *Hamburg*, like the coat of arms used in many souvenirs, are a kind of meta reference too, as they are something which automatically refers to the whole city, it's character and history. That kind of reference is only decipherable with additional information concerning the origin of the symbol, like typically a *Hamburg* lettering, but it is well understood by tourists as the learning process of understanding the symbol is fast once the tourist is in the city.

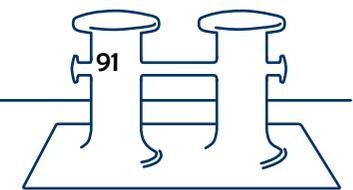
On the other hand they lose their entertaining character soon as they are only like other depictions typically found on decorated souvenirs. Furthermore they do not enter a symbiotic relation with the physical article itself, where the reference is an integral part of the physical appearance of the item, like it is true e.g. for a ship in a bottle. That the reference to the place is an integral part of the physical appearance increases the perception of being authentic.

The practical value:

Taking the tourist interviews into account it is likely that souvenirs which fulfill a function are accepted by the owners to a higher degree than merely decorative souvenirs and reside in the households longer.

Tourists state often also that they do not buy genuine souvenirs but in order to satisfy the need for memory they make use of the souvenir offerings available anyway and buy souvenirs which refer to the place in any fashion. So also souvenirs are bought which tourists would forget to recognize once they are stored at home, because they seem to make a convincing promise to be a good item for remembering by stating so clearly where they are from. For example souvenirs of *Category 1.a* which bear depictions of typical architecture and items from *Category 2.a* seem to make convincing promises.

Therefore one of the things which make souvenir consumption problematic here, which to a certain extent explains the many items of kitsch, seems to be the discrepancy between appearing promising to be a good memory helper in the shop and not having much impact later in the lives of tourists.



But of course a souvenir most often does not need to have a long life at home to fulfill its primary task of processing impressions of the holidays. Thus the problem does mainly occur if somebody tries to impose other kinds of purpose on souvenirs, even a purpose tourists would gladly accept.

The practical value is in so far solidly determinable as people immediately appreciate it when they observe that an item could be useful later in their lives. So in observing the aftermath practices it is believed that the correct strategy was found to define a practical value which instantly helps people in the time after their holidays but is useful in everyday life as well.

Summary:

A general fact is that there generally is no such thing as a typical souvenir, virtually anything can become a souvenir, whereas the commercial souvenir market is although relatively homogenous.

The homogenous character of the souvenirs of *Hamburg* can be explained by a me-too-strategy pursued by most manufacturers and resellers, which secures at least a moderate sales amount with a certain expectability of positive revenue and at the same time relatively low risk of market failure.

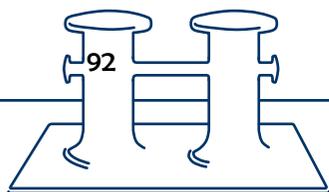
People buy items available in souvenir shops due to that they rather buy something they expect to find to support the remembering process for this journey than nothing. The urge of finding something as a souvenir is stronger than the generally critical mindset towards souvenirs. And not all are as sophisticated to spontaneously invent souvenirs on their own, they want to buy something which is offered to them. So it is bought what is available, in that way the supply determines the demand.

Many well selling souvenirs either have the fate to pass into oblivion because the owners do not recognize the items later in their lives or to be eaten up and in that way also being out of consciousness. Food is in many cases bought to be eaten or to be stored without ever being eaten, other articles of use like soaps are mostly stored away without to be used.⁵⁵ That means that a souvenir that makes sense in the lives of people on the long run cannot be an item of food, because it either lies around unused or is eaten up quite soon.



Ships, swedish seamen's church, metro and city in coexistence

55 Kral, Alexandra, Souvenir, Schmuckstück, Staubfänger, Diplomarbeit, University of Vienna, Vienna 2008, p 82

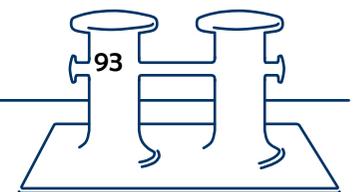




Steamer *Tiger* in front of containerterminal *Tollerort*

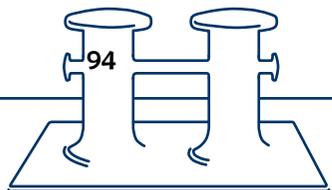
But it was clearly visible in the surveys and reviews that food items are appreciated among all generations, which asks for a further occupation with this topic somehow, but the self chosen obligation to avoid food itself means that rather something which has to do with typical food could be created.

And the fact that tourists generally accept and expect depictions of physical artifacts in a metonymic reference to the city makes finding an alternative to the existing depictions reasonable, as for example the container or other details of the cityscape which have not yet been used in a considerable amount or not at all in the context of souvenirs.

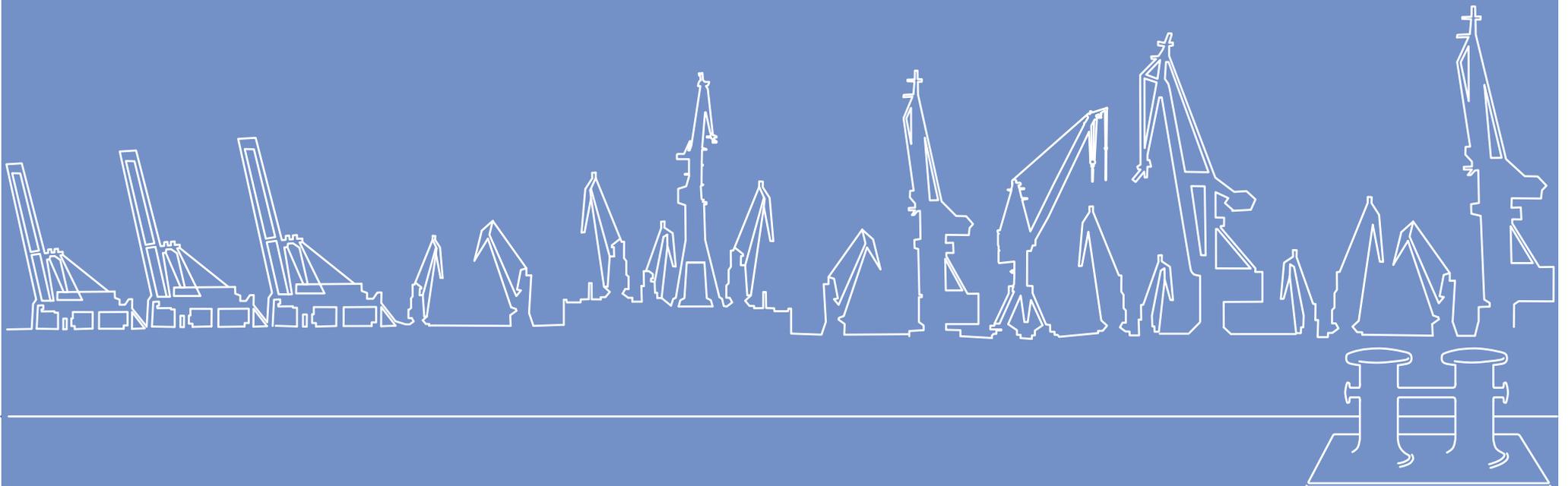


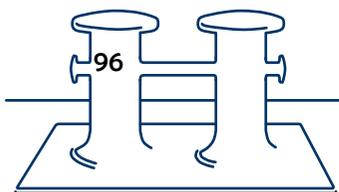


Quarter *Neumühlen* seen from pier



Part 3: Application of knowledge to design





Part 3: Application of knowledge to design

A: Designbrief summing up the parameters which constitute the new product

In the following passages the results from the research are introduced into a designbrief based on the initial problem formulation.

The souvenir's symbolical value shall be immediately understandable, so that the decision to buy it can be easily made. The immediately visible practical value will also contribute to choosing that item. After convincing the tourist of the souvenir on site it must stay convincing in it's purpose both functionally and symbolically throughout the souvenir's lifetime in the homes of tourists.

The initial question was

how to develop a souvenir for **Hamburg** which is immediately appealing and also useful in the homes of tourists later on, so that it does not pass into oblivion, but rather pleases the owners regularly and lets them think fondly of the place where the item was acquired.

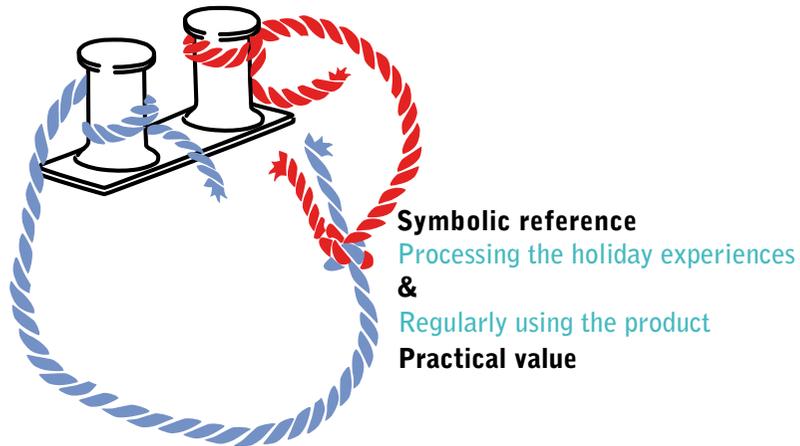
This leads to an approach that strives for designing a better souvenir both concerning the aestetical symbols it bears and the functional value.

A set of prerequisites according to research and literature findings is set up in the following passages that determine a long-term functionality both practically and symbolically and also an immediate attractivity to tourists.

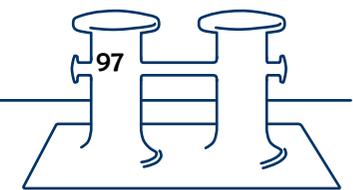
It can generally be stated that by developing a souvenir with both practical value and symbolic reference a fruitful symbiotic relation between these two is established, the symbolical value will assure that using the product in accordance with it's practical value is pleasing and on the other hand parallel to using the product the symbolic reference is recalled regularly, which enhances the practical value and supports the symbolic reference of a product.

It is even better if it is strived for a high grade of integrity of function and references to let the product appear a natural following of it's purpose and thus also appear authentic.

A souvenir consists always of a symbolic reference conjuring up emotions and memory connected to the visited place and often also a practical value which makes it usable in a certain context independently of the symbolical context in most cases.



Symbolic reference and practical value supporting each other symbiotically



At first the aesthetics which determine the symbolical value of a souvenir are of interest:

The market analysis with categorization has shown, that the majority of items is only decorative and is likely to be not recognized any more by the owner once they have found their place in the home. Of the symbolic references in the categories the maritime context seems strongest and appropriate in such a high grade that even any reference to the maritime will work as a symbolic reference which gives the souvenir a meaning or story.

The problem here is that the observed souvenirs often have a symbolic reference which is characterized by trivial themes.

Trivial is meaning for example depictions of typical sights and symbols.

This causes that the user gets bored and loses interest in the item early.

Tourists' mentionings in interviews varied from

These items become boring after coming home to

I get angry about my purchases when I return.

Therefore a higher grade of metaphorical reference than usual among most souvenirs makes sense. Also because of the fact that most people are returning tourists of Hamburg and have been here before, as many are visiting their friends not for the first time. The more often tourists visit a place the less plausible it seems to them to buy genuine decorative souvenirs with a metonymic reference due to increased familiarity with the place and its character.⁵⁶

People which visit their friends in *Hamburg* can present an article with a metaphorical reference to *Hamburg* during the backvisit by their friends from *Hamburg*. This item is better suitable for that situation than any of the decorative metonymic items on the market.

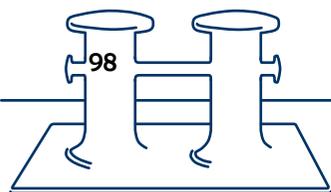
To prevent boredom and lost excitement once a souvenir is stored at home and to increase the long-term acceptance it is chosen that a metaphoric reference to the character of the place prevails the look of the new development.

Metaphoric reference is chosen according to tourist interviews and literature.



The roof of the *Elbphilharmonie* showing abstracted waves.

⁵⁶ Timothy, Dallen J., Shopping tourism, retail and leisure, Aspects of tourism, Channel View Publications, Clevedon 2005, p 105





Famous Alster swans



Harbour evening mood

Interviews and market observation suggest that the maritime context is regarded as typical by the majority of *Hamburg* tourists.

To gain a metaphorical connection to the city it was chosen to loosely refer to the themes water and harbour.

The determination of a maritime metaphorical context is chosen according to user interviews and market observation.

This shall not be done in the same way as other souvenirs refer to the maritime theme to avoid direct concurrence with the majority of souvenirs available and to increase the long-term acceptance of the object as mentioned before.

Tourist interviews also showed that a metonymic reference to the city applies to what tourists expect and what they are used to and also what comes to mind when they imagine souvenirs.

To suit tourists habits and viewing patterns shall a souvenir development also contain a metonymic reference to the city.

A metonymic approach is chosen according to user interviews.

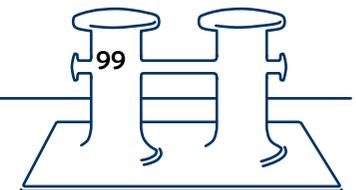
Analyzing the market bestsellers leads to the insight that not only the maritime theme is accepted and bought by tourists regularly but also items which contain artistical interpretations of the symbolic reference have the potential to increase the sales of a product.

To satisfy an obvious market necessity the new development shall artistically interpret the maritime theme.

An artistical interpretation is chosen according to market observation.

By loosely referring to the maritime theme on a more abstract level not only long-term fascination and acceptance are increased but also a broad and flexible base of storytelling behind the product comes into being. In general souvenirs are unfamiliar at first and call for interpretation. Too far pre-determined interpretational contexts can lead to user's unfamiliarity with the product.⁵⁷

⁵⁷ Stewart, Susan, *On longing, narratives of the miniature, the gigantic, the souvenir, the collection*, Duke university press, London 1993, p 148



By leaving the field of interpretation open to be determined by the user, the item becomes much more to a personal item than those with pre-determined interpretational contexts.

So the storytelling of the product shall be uncomplete or contain impreciseness to provoke curiosity and to ease own interpretations of the user. Thus a part of the explanation of the object shall happen in the users mind to make him curios and support reflection and contemplation on the secrets that may lie behind the item.

By leaving the question what the item represents partly unanswered the user is able to build up own explanations for the symbolical ingredients of the souvenir, which strengthens the bonds between item and owner and thereby increases the product's value for the owner.

The determination of an open interpretational context is chosen according to user interviews and literature.

These are prerequisites according to the symbolic reference.

In the following it is referred to the practical value of the future souvenir development.

It would also strengthen the concept of a new souvenir development in terms of user satisfaction if it was of a practical use in addition to the symbolical value.

The necessity of a practical value was determined according to user interviews and literature.

An aspect of the practical value is that the souvenir may not dominate or compete with other existing items of the household.

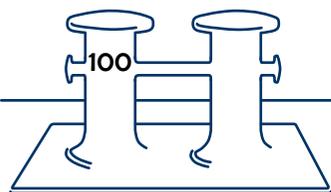
This is prevented by choosing an object which is not expected to already be in the household.

The approach of novelty in the home is chosen according to literature.

Furthermore an aspect which applies to the souvenir as a whole both regarding symbolical and practical value, the souvenir may not pass into oblivion.

Forgetting the souvenirs is prevented by the development of a souvenir which is integrated in pleasing activities, which makes it likely to be taken in the hands on a regular basis.

The context of pleasing activity meeting friends is chosen according to user interviews.



Additionally a duty can be chosen and turned into a pleasing activity by creating an article, which helps people to organize this regular duty and which is even presentable to friends.

To get to know, which souvenirs have a good image and are immediately confirmed by people to be bought or appreciated interviewing tourists was helpful. It revealed that food is a highly appreciated souvenir, either because people can enjoy it at once or because culinary items are immediately bringing back the feeling that people had during their holidays. But food is of limited life due to that it is either eaten up or deteriorates when left uneaten, which is often the case and therefore it cannot serve as an item with long term effect, unless it is living plants and spices.

Because food is very appreciated and emotionally strongly connected to the holidays it is chosen that the new development relates to food without being food itself.

*The context of **food** is chosen according to user interviews. That the product is **not food itself** is chosen according to literature.*

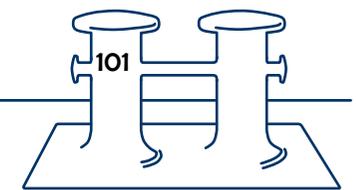
A further aspect of the practical value is specified in the following.

Tourists mentioned very often that they appreciate to meet friends after their holidays to reconnect and tell them about the holidays, in this context it is of advantage when they have an item at hand which supports them in reporting about their experiences.

To support reporting about holiday experiences friends shall become interested in the product's origin. Therefore it is chosen that the development is a prominently and easily presented object which is at hand while talking to friends.

*The context of **meeting friends** is chosen according to user interviews.*

On base of that knowledge a souvenir for living is created.





Summarizing the factors chosen to determine the new souvenir development:

A metaphorical reference = to prolong excitement and to suit viewing habits of tourists.

A metonymic reference = to suit the mental models and viewing habits of tourists.

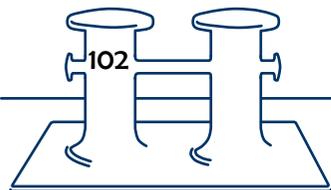
A loose symbolic reference for individual interpretation = strong bonds between object and user.

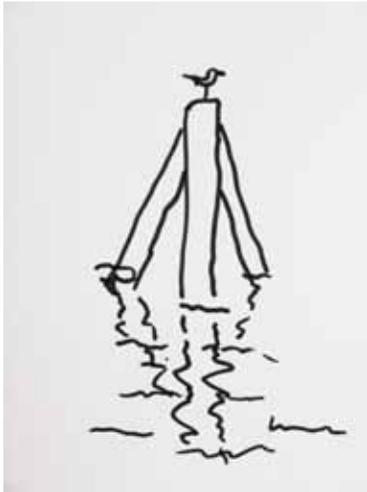
An item likely not already to exist in the home = to prevent competing with existing furniture.

An item regularly used = to prevent that it is forgotten once it is stored.

An item related to food without being food = to exploit positive feelings connected to food.

An item which is presentable to friends = to attract the interest of friends.

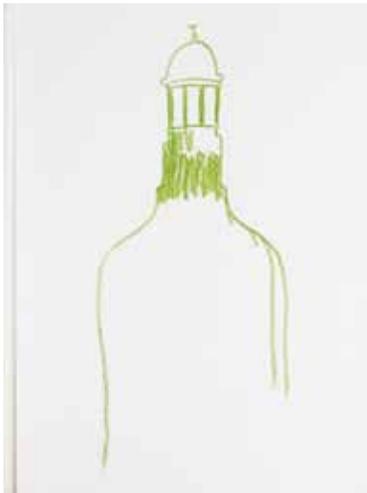




A typical view in *Hamburg*



Fresnel lens candle holder



Michel on a bottleneck



Tumbling candle buoy

Metaphorical and metonymic references to be possibly incorporated into a souvenir

Part 3: Application of knowledge to design

B: Implementing research findings into a design proposal

Synthesizing knowledge about the city and touristical habits and preferences into a design.

According to the preceding chapters the souvenir will consist of a symbolic reference to the place and a practical value.

From start it is defined that water shall play a role in the symbolic reference of the product because it was named frequently during tourist interviews and because it is a loose maritime reference which can be filled with relevance in the process.

Furthermore it is observed if the souvenir can contain both metonymic and metaphorical references to Hamburg to let it appear more closely connected to Hamburg.

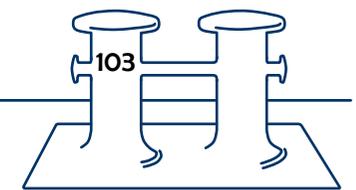
Thus the definition of the symbolic value is mainly based on examining blends and combinations of metonymic and metaphorical reference to *Hamburg* which is reflected in the accompanying illustrations.

Parallely to the reference to the city the practical value was developed.

According to the design brief it was decided to concentrate on the aftermath practice of dining with friends, because it is a pleasing practice and connected to friends which also can go together with the gift giving behaviour of tourists.

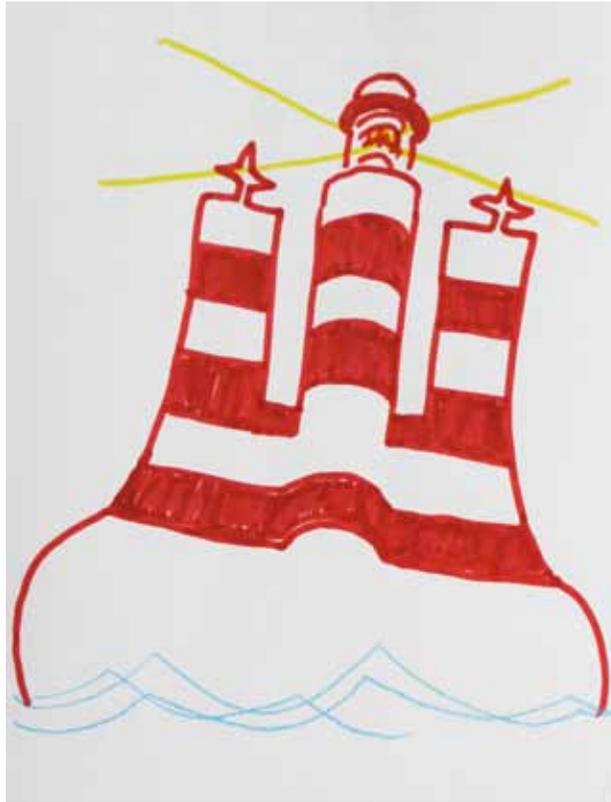
In this context the common behaviour of drinking e.g. wine together with the dinner is chosen.

The first decision is made, drinking is the practical context of the souvenir.

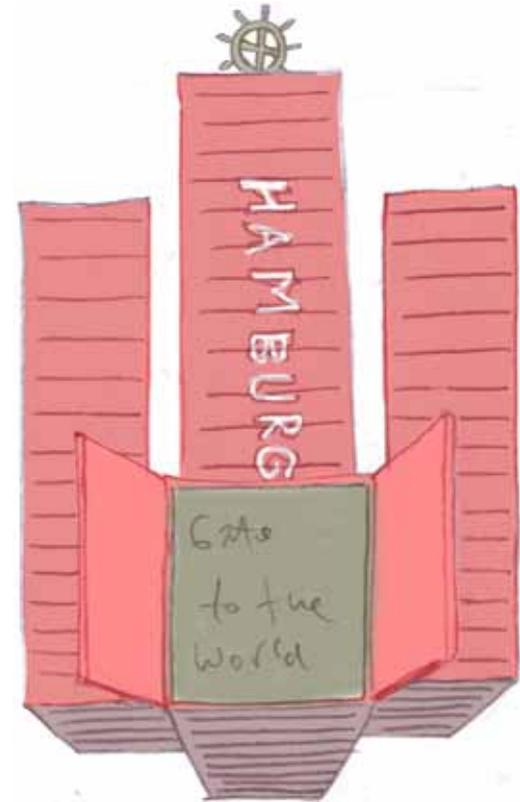




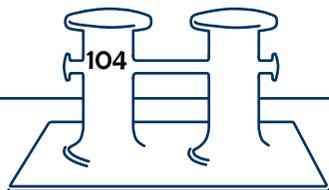
Swan-shaped wine cradle



Coat-of-arms light buoy



Coat of arms consisting of containers





Icons from websites of which a few are used as e-mail buttons



buoy & floating bottle icons from a *Hamburg* tourism related website



Ahoi Marie fair presentation with message in a bottle



Message set out in Australia by *Deutsche Seewarte* in 1864

Drinking together with dining is presumably the largest common area of cultural behaviour in the largest groups of Hamburg visiting tourist from *Great Britain, Switzerland, Denmark, USA* and *France*.

On base of the decision to utilize the context of drinking it is explored which maritime metaphors could be incorporated into this context. One of the most commonly intuitively understood symbols connected to bottles are messages in bottles.

A list of icons used on internet sites shows the variety of iconographic references to a message in a bottle that can be found on webpages.

Also the website *maritime-elbe.de* related to Hamburg tourism uses a floating bottle icon.

A fair stand from *Ahoi Marie* on this year's christmas fair *Holy Shit Shopping*⁵⁸ exhibited a bottle which refers to the context of a message in a bottle too.

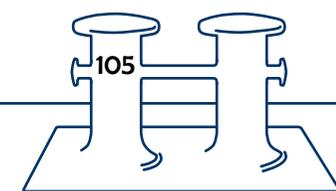
This indicates that the image of a floating bottle is a culturally widespread symbol and conveyed knowledge.

It is furtherly supported by the fact that messages in bottles have a historical connection to *Hamburg* as the hometown of flow measurements on the seven seas with help of messages in bottles around the end of the 19th century.

The maritime observatory *Deutsche Seewarte* in *Hamburg* owns a collection of historical documents sent in bottles to be filled out by the recipients to observe the way the flow took the bottle.

The second decision is made, the image of a floating bottle shall be part of the new souvenir development.

⁵⁸ <http://www.holyshitshopping.de/>



Lighthouses, beacons and buoys a typical symbol for Hamburg and the lower Elbe

In order to add an additional metonymic reference to Hamburg it was chosen to make use of a typical ingredient of Hamburg's city picture and the region of the lower Elbe.

Souvenirs very often refer to landmarks. A landmark is a landscape feature or a man-made structure, which is easily recognizable and typical for the place where it is found and often used as a symbol which refers to that place.

A typical landmark of Hamburg is e.g. the church *Michel* and since recently also the *Elbphilharmonie* concert hall, which both are frequently used for souvenirs. A further type of typical landmark was chosen instead.

The presence of beacons, buoys and lighthouses in the harbour and along the river *Elbe* is such a natural ingredient of the landscape that the resident forgets about them. Tourists instead are very aware of them which makes them to a strong symbol for the region.

56 of 106 existing lighthouses in Germany are located along the river *Elbe*, this unique situation is caused by Hamburg's far inland location which makes it necessary that the river is navigable for large scaled ships on the long waterway up to the harbour.⁵⁹

Additionally an extensive system of floating marking buoys and stationary beacons exist to secure the waterway.

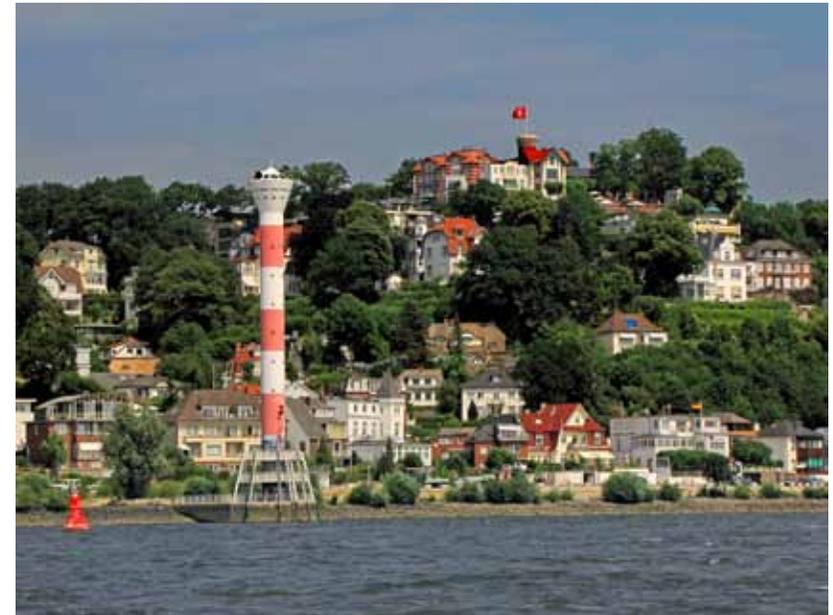
Much of this system is visible during a *Hafenrundfahrt* guided harbour boat tour, which is one of the main touristic activities in *Hamburg*.

These installations became a typical ingredient of the cityscape which constitute many smaller and larger landmarks and the chosen metonymic reference to Hamburg is derived from them.

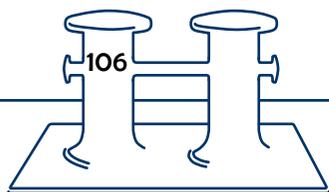
⁵⁹ http://de.wikipedia.org/wiki/Liste_europ%C3%A4ischer_Leuchtt%C3%BCrme#Deutschland
<http://www.elbe-leuchtturm-tag.de/index.php?id=105&type=1>



Elbe with lighthouse and beacon in *Wedel* neighbouring *Hamburg* to the west



Lighthouse and buoy in quarter *Blankenese* in the west





Lighthouse Wittenbergen with buoys in western *Hamburg*



Lighthouse with buoy in *Blankenese* in the west

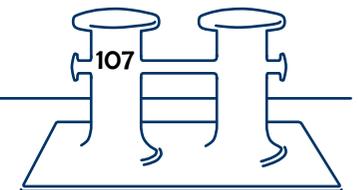
Choosing a combined metaphorical and metonymic referencing approach to Hamburg

By referring to a metaphorical maritime context combined with a metonymic reference to beacons, buoys and lighthouses the reference to the city is redundant and stronger.

The head of the new development, the bottle plug, contains a cylindrical *fresnel* lens made of plastic which is commonly used in similar versions for navigation lights and which is available pre-fabricated in various sizes.

An argument for the set of coaster and bottle plug as a souvenir is that they are easily transportable and shape a souvenir together with any fitting bottle and in that way transform an everyday article into an object of a greater context and with a different meaning.

The third decision is made, the souvenir shall refer to lighthouses, beacons and buoys.

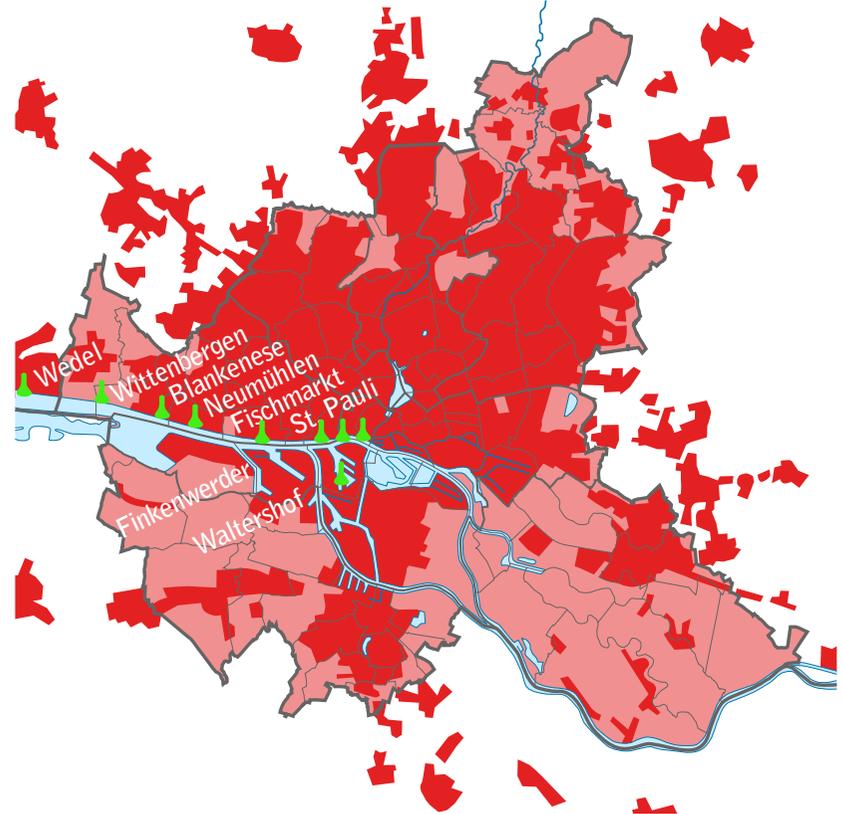




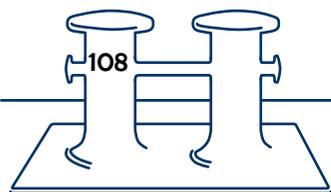
Beacons in Wedel and near *Fischmarkt*



The *fresnel* lenses of beacons are well visible



The locations of buoys and lighthouses shown on the photos

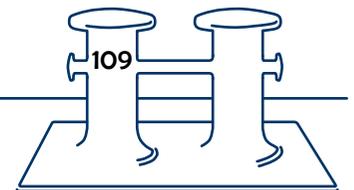




Beacon on *Fischmarkt* pier



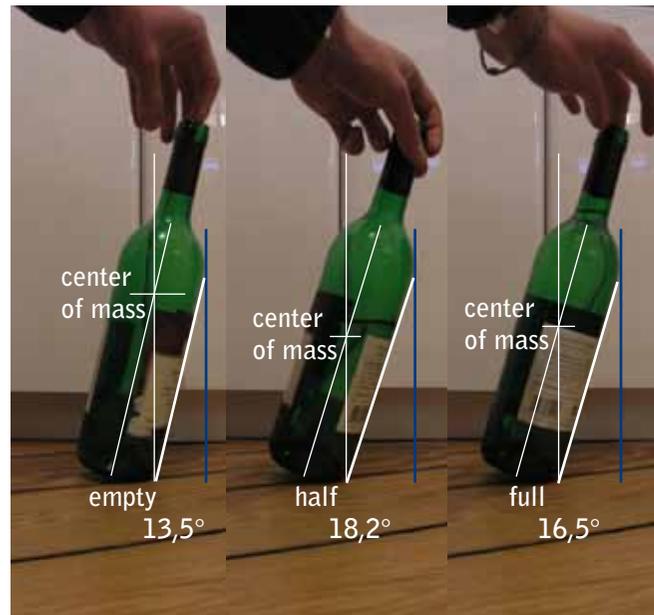
Beacons are present in most views of the harbour



Functional characteristics

The main purpose of a coaster is a save collection of drops running down the outer surface of the bottle. This is improved with help of a slightly slanted position of the bottle of about 8 degrees, which leads to minimized surface contact between bottle and ground and to the circumstance that drops, if they run that far, tend to run to the lowest point at the bottle bottom were they can be collected in a shell.

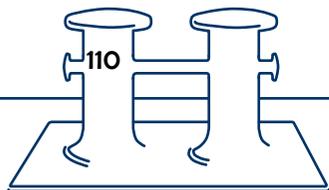
The angle is determined according to the variable center of mass in a way that the bottle would tilt back into the standing position to reach equilibrium if it stood freely, thus the bottle stands stable on the ground regardless of it's fill level.

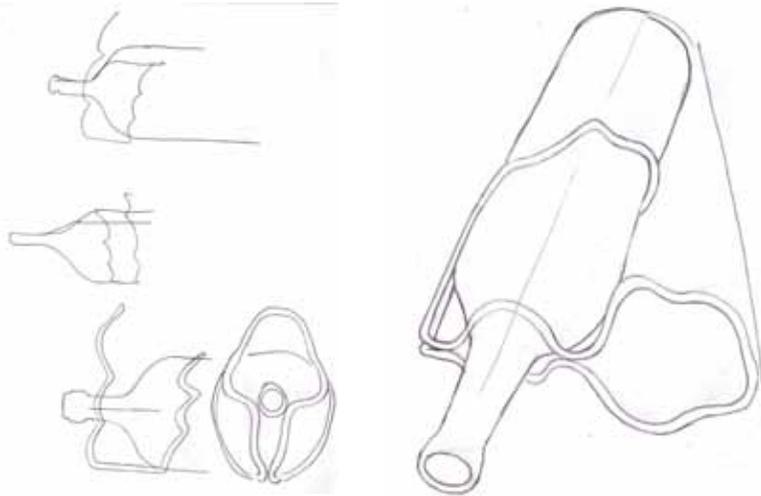


Tilt angles according to fill level of a *Bordeaux* wine bottle



A first bottle coaster proposal to be made in spring steel wire



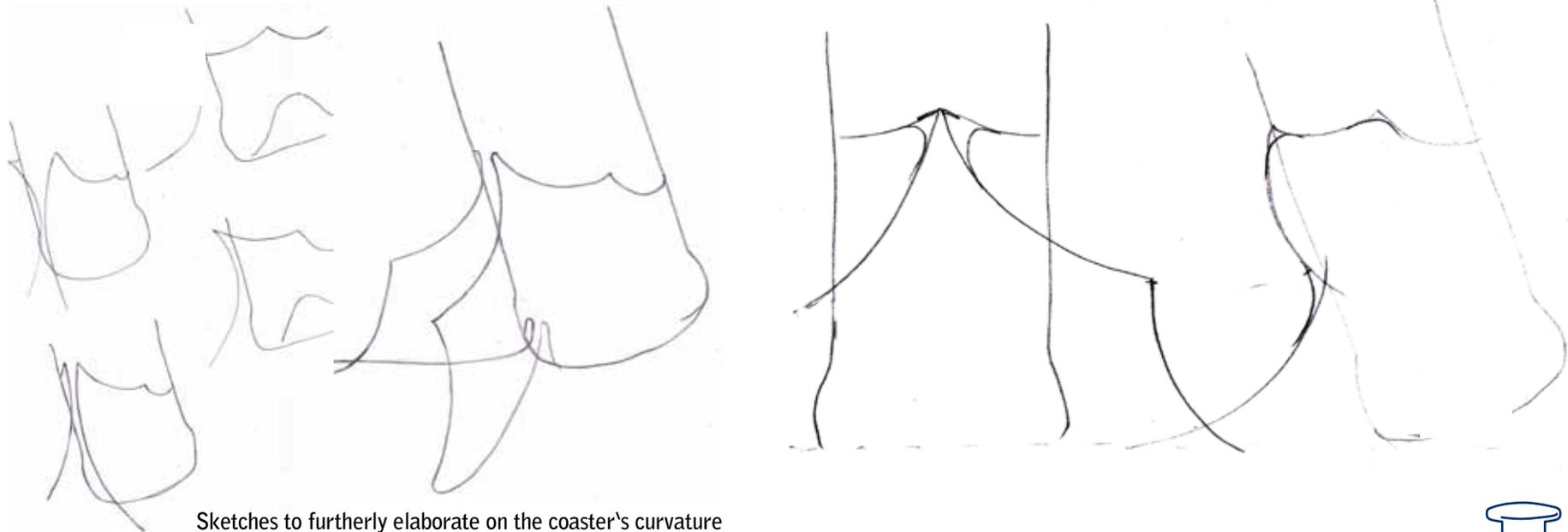


Sketches which determine a storage easing function

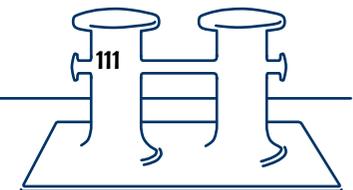
It is strived to integrate a second function, which would ease the horizontal storage of wine in small households. By putting the coaster over the neck of the bottle it can be stored with the cork being moisturized by wine preventing that the bottle is able to roll sideways, like indicated in the drawings.

In privat homes wine is often stored standing because a wine shelf is missing and bottles tend to roll and fall down from a shelf when they are stored in a lying position.

To assure an appropriate storage with a cork moistened by the wine the bottle should be stored lying, and also the affection connected with the appearance of a bottle stored in the lying position is of significance, especially in smaller households where in that way the imitation of cellars with wine shelves is conveniently achievable.



Sketches to furtherly elaborate on the coaster's curvature



Aesthetic appearance of the set of coaster and plug.

A linear appearance which is derived from linear drawings like those from *Hergé*, the creator of *Tintin* shall prevail the look of the bottle coaster.

The fresnel lens is showing similar effects of light refraction like commonly appreciated bottle plugs with heads made of faceted glass.

Wire creates transparent spacial volumes and bottle and label stay completely visible when placed in the coaster.

The chosen material bent steel wire

Steel wire is chosen because it is possible to economically produce it in small series, because it is expected that a one year's turnover will not exceed one thousand pieces⁶⁰ if distribution and sales work very well, therefore it has to be secured that the mere material and production costs are as low as possible and do not demand greater investments into machines.

This is especially important when the selling price for the whole set is estimated to lie around 30 Euros.

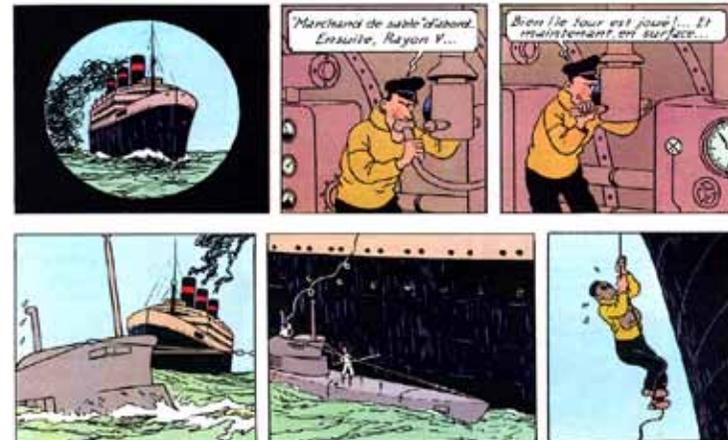
When the home furnishings market is entered from the ground of souvenirs a cheap material is well applicable too.

Spring steel wire is a sturdy material which returns to it's original shape when it is accidentally strongly bent while packed in the luggage.

The purpose of the whole construction is to optically divide the bottle into two parts, one above and one below waterline. In that way it is strived for an optical interaction between bottle and coaster. Water is best represented by wire or transparent materials, whereas wire appears more graphical similar to line drawings.

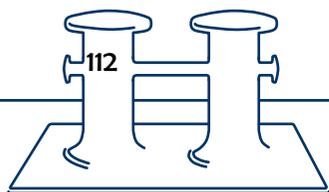


Bottle plug which is refracting light



The depiction of waves in line drawings in *Tintin* comics by Hergé

60 Interview with Anke Rabba, head of dekoop





Sketches to determine size and shape of the bottle plug



Testing and discarding an orientation towards architectural details

Production of wire bended parts with acquisition of further pre-fabricated parts

The item is producible in Germany which is desirable in a market which is dominated by imports from the far east.

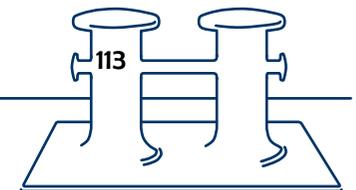
The machinery costs and production in Germany of a bent steel wire article like this would be economically feasible from 100 pieces and have an approximate price per piece according to quantity between 1,50 and 5,00 Euros plus set-up costs for the machine of 250 Euros.⁶¹

This means that a production in Germany would be possible economically reasonable.

The chosen material fresnel cylinder lens

Fresnel lenses are available pre-fabricated in small versions for smaller boats and also in small scales for model ships. They can be acquired ready to build in and due to that no production process has to be initiated.

⁶¹ Interviews with representatives from producers of bended wire parts



The results of testing the alternative lasercutting

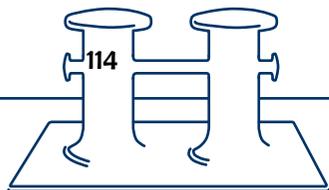
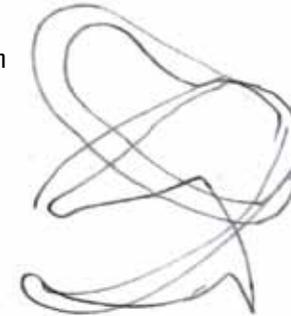
The feasibility of producing the coaster by lasercutting was thought through with the result that it is not an applicable production method. Because it would be necessary to get the items in their final shape by hand, an additional process and factor of cost which could be dropped by using wire bending, where the final shape is reached immediately. Despite of the fact that a lasercut item could deform more easily in the luggage by e.g. collapsing into it's original flat state and it could appear to be too sharp-edged to be put into the luggage too.

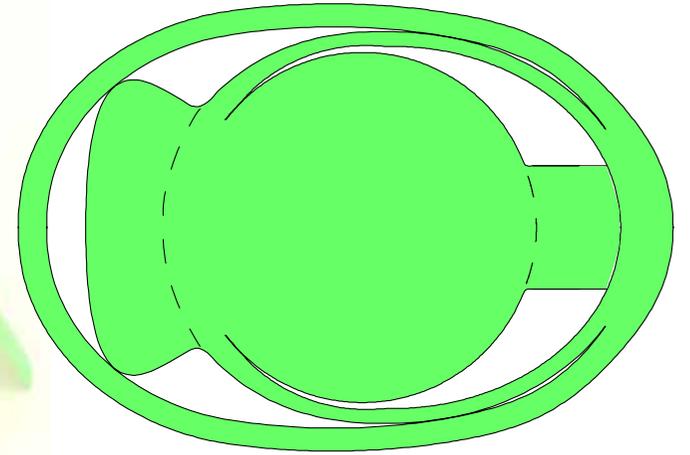
When it would be lasercut into a thicker material to make it more stable and appear less sharp-edged the item might become too heavy.

In this stage all proposals were shown to others to collect some opinions. Several people appreciated the calmness of one of the proposals more than the bent wire proposal because it appeared more easily understandable to them. It was decided to continue with concentrating on wire bending, but with a simplified and more calm shape.



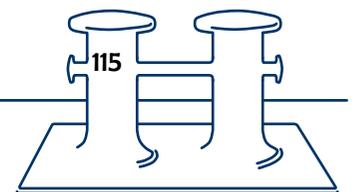
Idea sketch





Two proposal renderings

Top view of a proposed lasercut in collapsed state



Product family versus **solitary piece**

The possibility of matching drinking glasses for the bottle coaster and plug set was tested with the result that a combination of glass with wire would not be applicable, because the waved shape in combination with a custom made glass would not have the striking appearance of the curved wire in combination with the straight lines of the slanted bottle whose contrasting shapes are essential for the look of the souvenir.

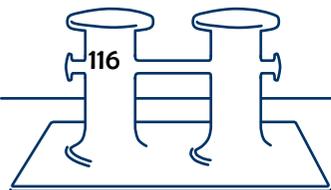
It was decided to deal with printed decorations and solid coasters instead. But this was not developed further because the coaster is regarded to work best as a stilistically solitary piece on the table.



Drawings of glasses inspired of bollards and refering to waves



Not further developed drawings which contain wire





Rendering of coaster and plug on a bottle with packaging

The new souvenir *Hamburg Heimweh Set*

A very iconographic look dominated by curves like this design could according to Donald Norman be described as a visceral design⁶², where a strong impression with a positive connotation is immediately conjured up in the mind of the viewer which makes the product appealing. Thus the item is coherent and understandable and therefore immediately accessible for emotions.

Also that a part of the product is a coaster without looking very much like a coaster while imitating a water wave is increasing the initial curiosity following Norman's argumentation⁶³, which will lead to an observation of the item already in the shop.

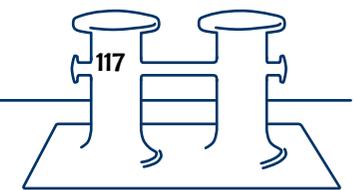
The coaster has a blue coloured plastic coating which increases friction between coaster and bottle, so that the coaster stays attached to the bottle when it is lifted from the table.

The blue colour is also chosen to refer more clearly to waves and to contrast with the wire parts of the plug which bear the *fresnel* lens. The plug is chosen either to be green for starboard or red for port side.

The waved shape of the coaster consists solely of radii and straight lines and is designed according to the capabilities of a spring steel winding and bending machine.

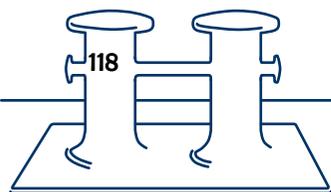
⁶² Norman, Donald, *Emotional design, why we love (or hate) everyday things*, Basic Books, New York 2004, p 68

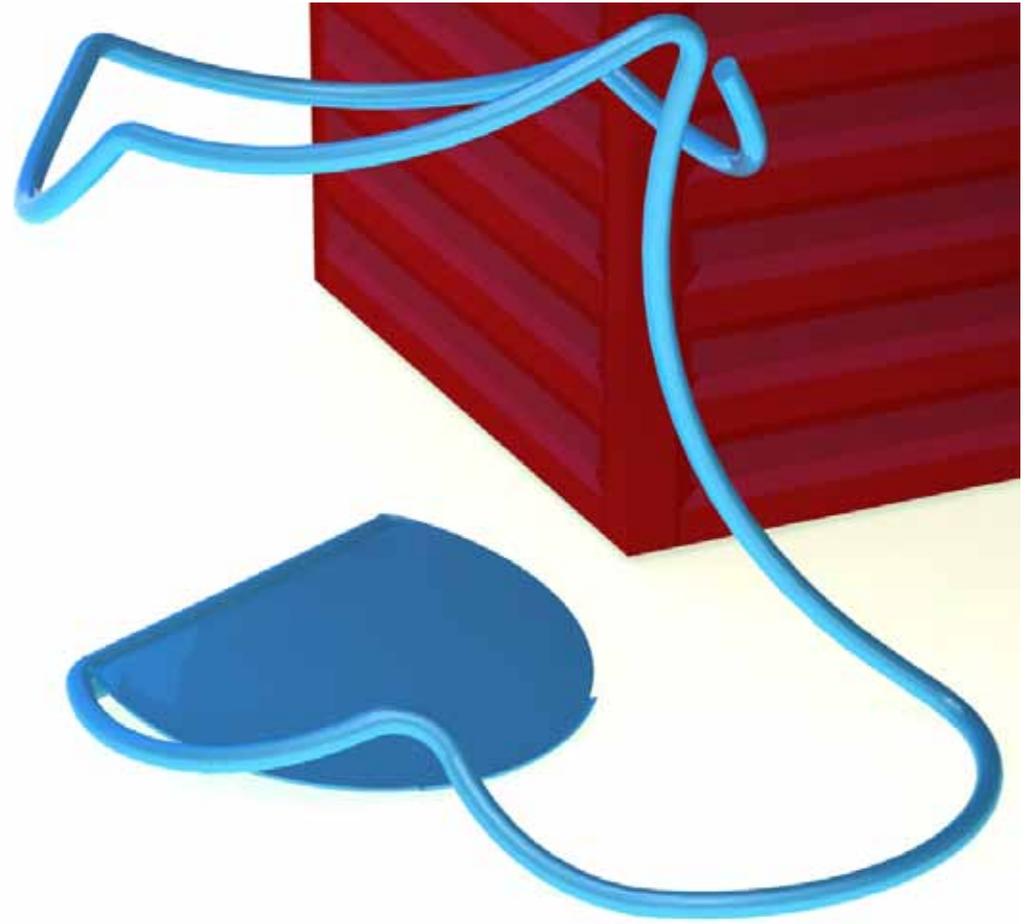
⁶³ Norman, Donald, *Emotional design, why we love (or hate) everyday things*, Basic Books, New York 2004, p 113



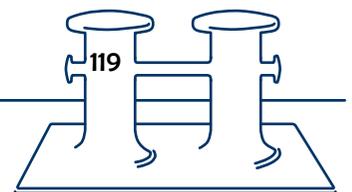


Rendering of a set of coaster and plug with carton boxes bearing a container trompe-l'œil print





Rendering of the empty coaster



Another Hamburg Heimweh Set

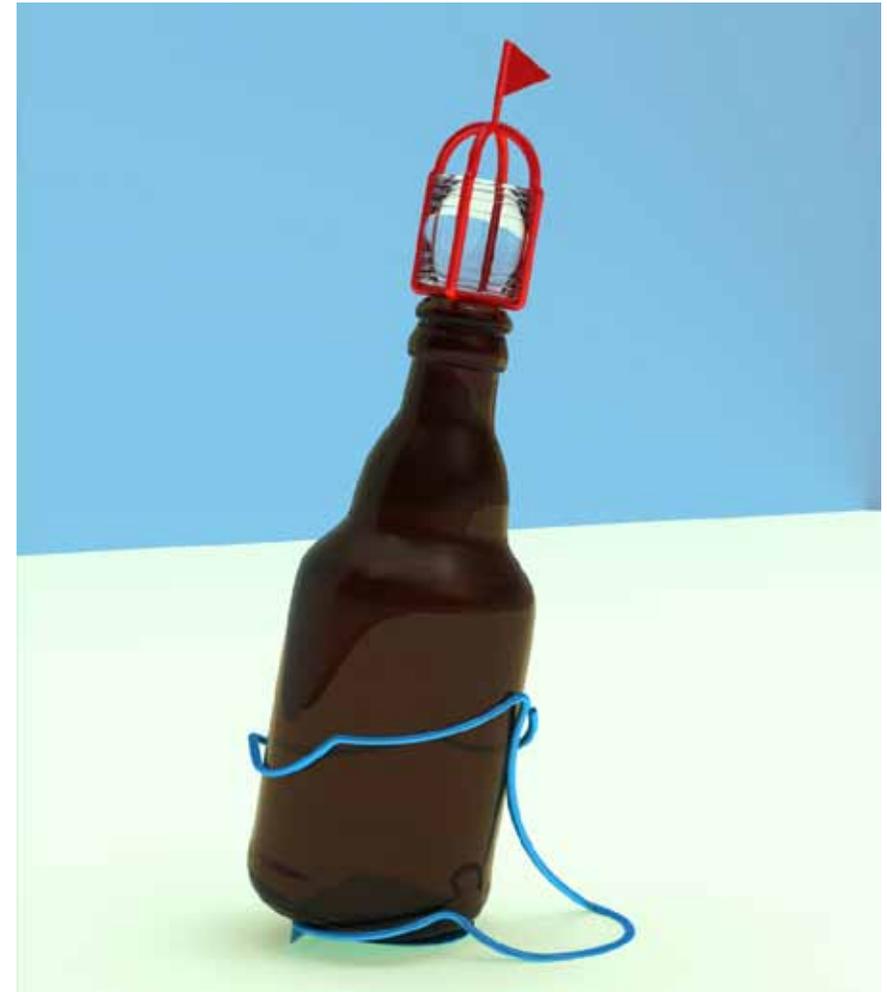
Because Hamburg is better known for its beer than for wine it is chosen to present the theme connected to beer bottles. The bottles in the rendering follow the shape and colour of the typical Astra beer bottle. Also because the compact shape of this beer bottle type fits better to the shape of buoys this is regarded to be the most relevant result of the design process.

It furthermore still fits the demands of the design brief, although in a modified form.

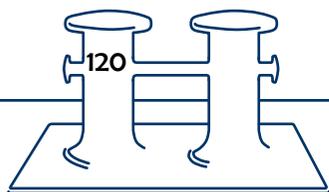
The coaster is a bit lower than the coaster for wine bottles, so that bottle and coaster remain in similar proportions.

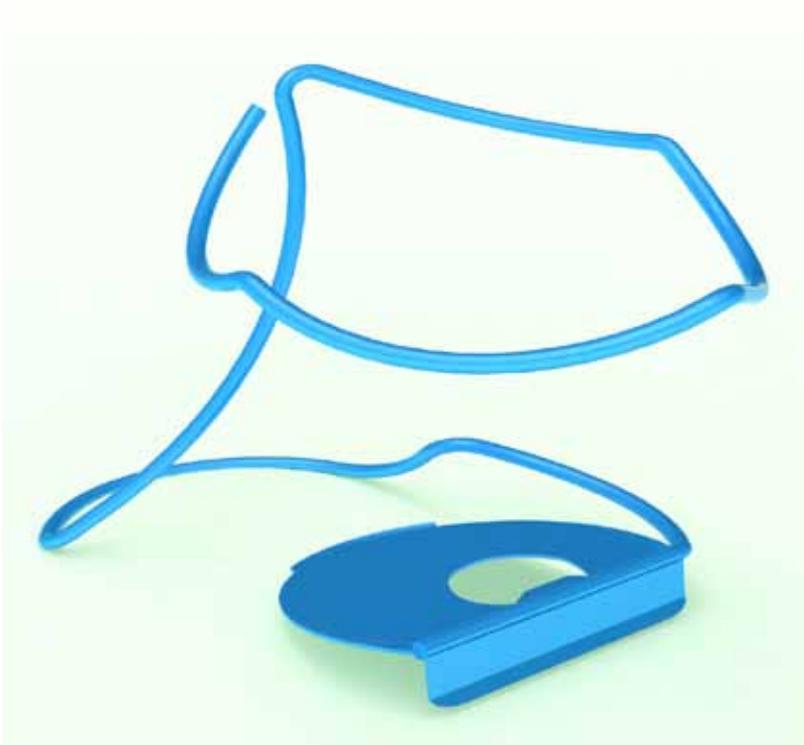
This coaster has an opening, which works as a bottle opener. It works best when the greatest wire loop is used as a lever or when one hand grasps around the metal plate to open a beer bottle.

This item would be sold separately or in boxes similar to a wine carton box with sets of two bottles.



Rendering of a beer bottle with bottle plug in a coaster

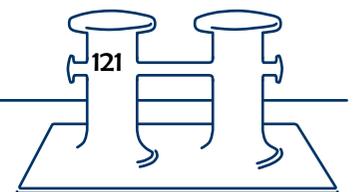




Rendering of an empty coaster with a stamped out bottle opener



Rendering of bottle in the coaster bearing a plug accompanied by carton boxes containing bottles



Packaging, graphics and logotype

The term *Heimweh* means homesickness and is a typical ingredient of the maritime heritage of *Hamburg*. In the context of *Hamburg* it is especially associated with seamen who long for their homeport.

By building a buoy from the ingredients in the set it is possible to relieve *Heimweh* a bit.

To refer to the term in connection to souvenirs made for tourists from abroad is of course ironic, but very emotional though.

The carton box which bears the logo is printed with a striped decoration which imitates a container wall of corrugated steel.

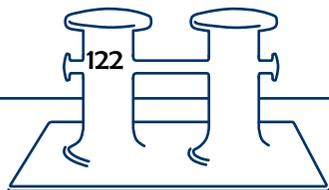
The distorted typeface refers to logos on containers seen from an angle where the uneven container wall distorts the typeface.

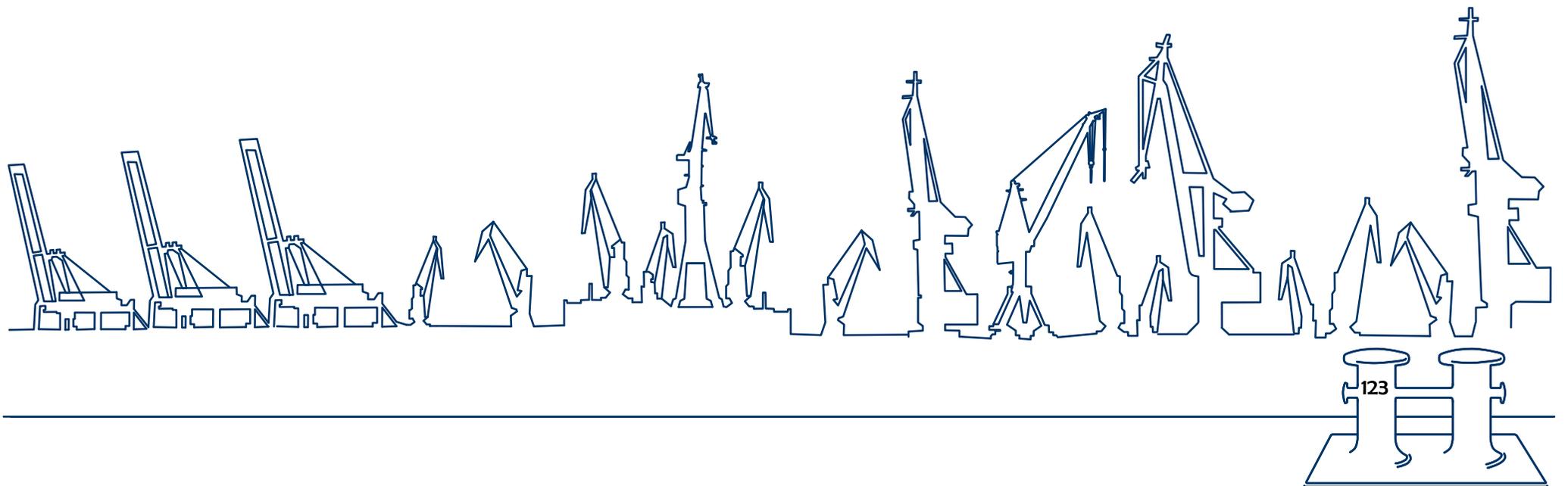


The container box has blue inner walls matching the coaster



The container trompe-l'œil print with distorted typeface





Part 3: Application of knowledge to design

C: Conclusion

Insofar as the parameters which are defined in the brief are met by the design proposal the development can be regarded to be successful.

Also the relatively abstract wave seems to be recognizable as a wave to most viewers.

It turned out to be a challenging and time consuming task to hit the correct shapes to make the item look less like a structure and more like a wave while it is still producible with a wire bending machine.

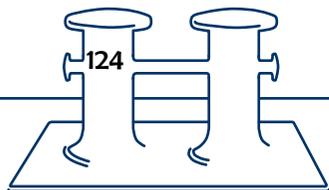
Although the additional functions which have been formulated for the first proposal, like preventing the lying bottle from rolling might have been weakened with a new shape.

But the strongest point which speaks for the coaster and plug is that they are so easily transportable in the luggage, one could even recommend to carry them between the clothes.

The logotype seems to be appealing and it also seems to be directly understandable where the distortion of the typeface is derived from, especially on the graphically imitated container surface.

The packaging is not completely developed. The question is still, and this would depend on the type of distribution, if the set of coaster and plug would be sold together with a bottle of wine or water in a carton box, or separately.

The weak point of the concept of referring to wine is that *Hamburg* is not a city which is well known for wine, except marginally for the *Rotspon* wine.



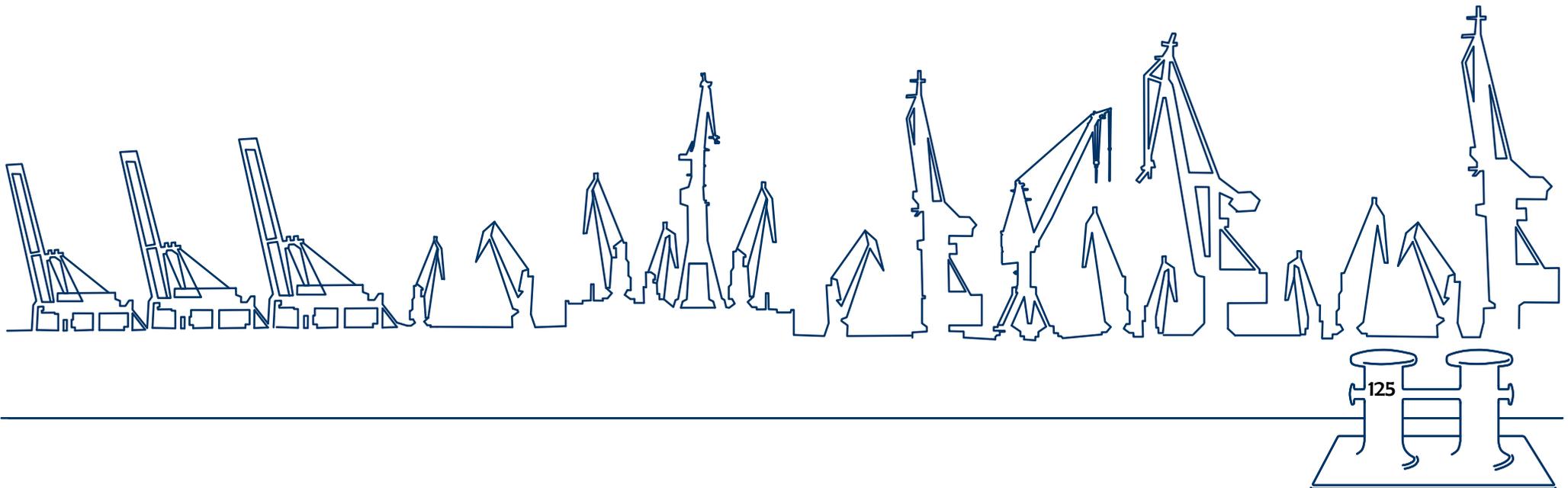
But the *Heimweh* Set with beer bottles seems to make sense, also because the small Astra bottles have the perfect shape to be used as a buoy imitation.

Nonetheless it is not predictable whether such a set would sell well if it was marketed. At the same time it is also clear that a three-dimensional object will never achieve the sales rates that for example *Lololand* breadboards reach.

They have the advantage of a cheap and constant carrier material, the melamine board, bearing a large diversity of pictures, which increases the likeliness of a purchase by giving customers a variety to choose between.

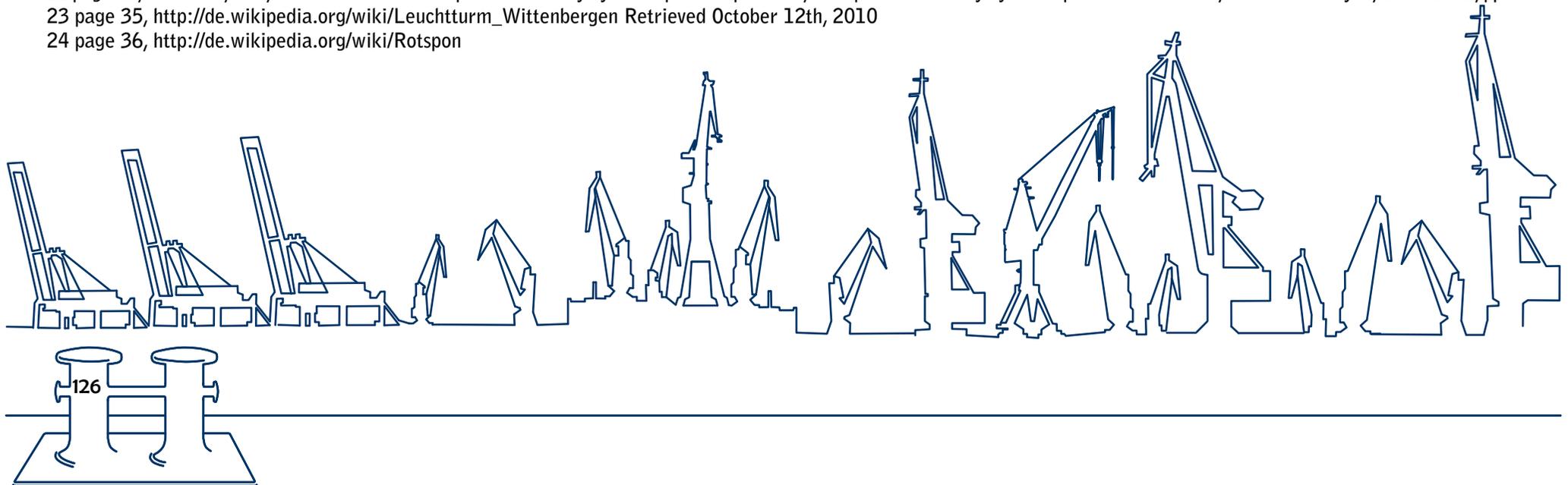
The design is also relatively spontaneously adaptable to market demands. And thus a three-dimensional object which does not supply surfaces on which to place illustrations is by definition inferior to those articles.

It is possible to improve this by letting a packaging accompany the product which can bear an appealing slogan or similar as it is done by introducing the emotional factor of *Heimweh*.

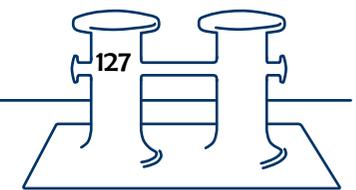


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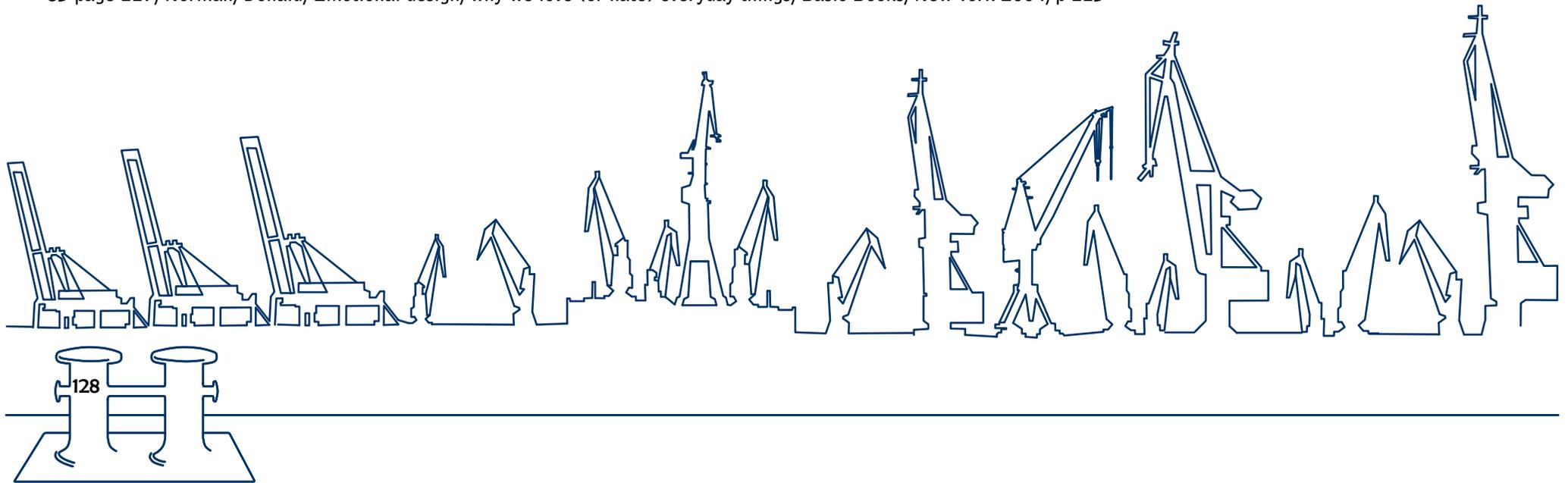
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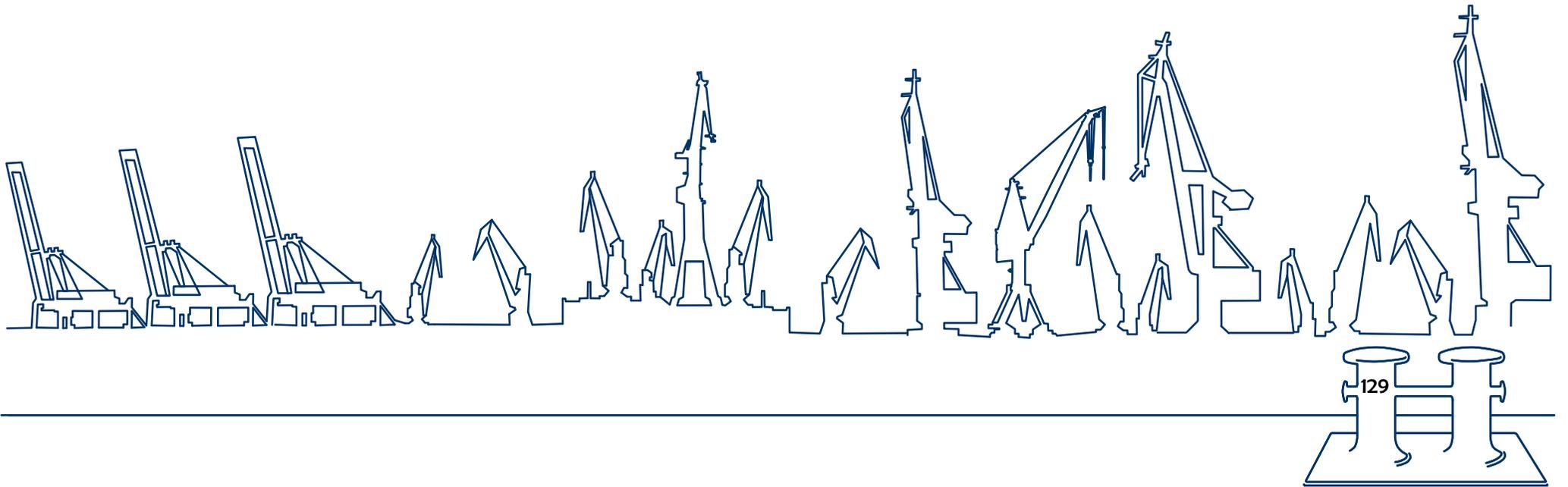


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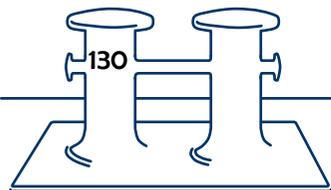
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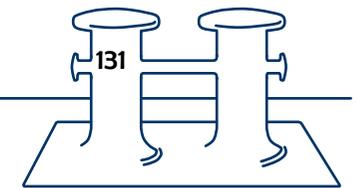
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The illustrations are listed by page from upper left to lower right side. All internet sources retrieved on December 15th
Page All other illustrations are own photographs and drawings.

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