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Author	柴, 澤恵(Chai, Zehui) 佐藤, 千尋(Sato, Chihiro)
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Master's Thesis
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Your Secret Spot: A Surprising Journey
Experience inside a Box

Keio University
Graduate School of Media Design

Zehui Chai

A Master's Thesis
submitted to Keio University Graduate School of Media Design
in partial fulfillment of the requirements for the degree of
Master of Media Design

Zehui Chai

Master's Thesis Advisory Committee:
    Senior Assistant Professor
        Chihiro Sato   (Main Research Supervisor)
    Senior Assistant Professor
        Dunya Donna Chen   (Sub Research Supervisor)

Master's Thesis Review Committee:
    Senior Assistant Professor
        Chihiro Sato   (Chair)
    Senior Assistant Professor
        Dunya Donna Chen   (Co-Reviewer)
        Professor Hideki Sunahara   (Co-Reviewer)

Abstract of Master's Thesis of Academic Year 2022

Your Secret Spot: A Surprising Journey Experience inside a Box

Category: Design

Summary

Nowadays, people have different reasons for spending the at-home time. While the COVID-19 is exacerbating the obstacles to travel, the staycation experience is often an extended version of daily experience containing extraordinary experiences to stimulate the sense of travelling. Building on the concept of the journey box, this design intends to encapsulate the journey experience inside a box and deliver it in the at-home context. The design process demonstrates the effective strategies to create a journey box framework. The findings through multiple user tests show that users' experiences and emotional responses are associated with the meaning attached to the components and the imagination through storytelling. Besides, value in the at-home context varies in terms of different stay-home reasons. Finally, we discuss managerial suggestions and propose avenues of future research in terms of the application of the journey box in other contexts and draw out the service ecosystem expansion.

Keywords:

staycation, at-home experience, tourism, storytelling, indirect exchange, anonymity

Keio University Graduate School of Media Design

Zehui Chai

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Chapter 1
Introduction

In today's modern busy lives, the time for private life and relaxation is limited. Many people, hence, increase their time spent at home, which is constituted by various reasons. While busy schedules and time constraints limit opportunities and optimal environments for going out, COVID-19, followed by a range of preventative measures, is exacerbating the obstacles to travel [1], alongside the ways for us to have contact with people. Nevertheless, it has been shown that some people with health, financial means, and the ability to travel find that vacation trips away from home are too strenuous [2]. However, it is notable that the wish to travel and escape from everyday life still prevails [3].

This raises an exciting but challenging opportunity by enriching people's everyday lives at home, through providing alternative travel-related experiences. For people to enjoy a journey at home, escaping the mundane and everyday monotony, it's important to use human's imagination to assign alternative meaning to leisure situations, with some innovative interventions. To scholars of latest travel alternation studies, this could usually be done by using technological advancements such as Virtual reality(VR), simulating real-life experiences [4]. However, the at-home vacation trips are not limited to technology simulation. The topic of home vacationing has been studied since the first decade of the twenty-first century [1], with greater methods utilizing the power of storytelling and our daily artifacts.

Storytelling is said to be the easiest way to express emotional and relational information about past experience [5]. Stories can not only be used to share diverse experiences, but also function as a vital tool when building cultural understanding [6], thus the practice of story-telling is often used in tourism and cross-cultural communication. Communicating through rich stories in tourism cases has proved to be a successful technique to induce positive emotions, enhance memorability and attract people's visit [7], for instance, the tour guide often starts their in-

troduction of attractions with past stories. Therefore, when inscribing journey experiences into the at-home circumstance, story can be used as the core of designing the whole alternative journey experiences.

Besides storytelling, artifacts are used to contextualize the experience, provided hands-on opportunity for building imagination [8]. The artifact doesn't have to be equipped with complicated functions. In fact, ordinary objects can trigger feelings and emotional attachments when they are associated with a special meaning. A daily artifact may accumulate emotional meaning when people are attached to a product for the person and the memory it conveys [9]. Objects become souvenirs when the travel experiences are assigned as symbolic meaning to it [10]. Thus, when artifacts' representation attached clues that are related to the journey, it helps provide a chance for the viewers to draw inferences and form interpretations, and can be used to stimulate the emotional bonding. The design in this paper is in an approach to engage the audience's sense making by exploring through the travel related stories and artifacts.

The goal of this study is to deliver a 'journey inside a box' experience at home. This design intends to encapsulate the journey experience inside a box, and it builds on the idea of the 'journey box' originated by Labbo and Field [10], which was used as a story-telling approach for educational purposes. A journey box is literally a box that contains a themed set of photographs, selected artifacts that combine to tell a first-hand story of place and culture.
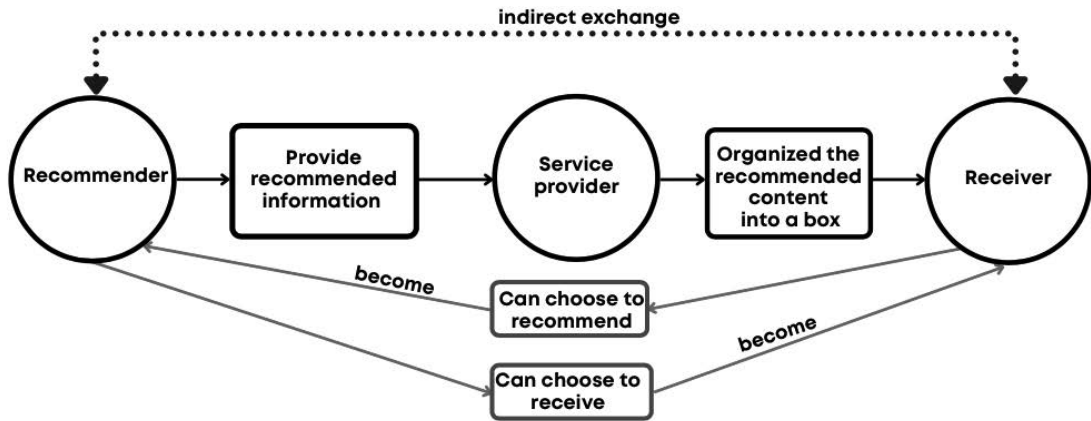
Figure 1.1 Service flow

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Building on the concept of the journey box, this design intends to rebuild the process of creating and receiving the journey box, and operate it as a service. According to the service flow that is shown in Figure1.1, the recommender will first provide the spot information and their journey data. This information will be handled and organized by the service provider, which is played by the researchers. The service providers collect the information of the journey box from the recommender, and act as a medium to organize the content into a box, thereby trying to provide this design as a service with exchange between the participants. It's notable that after receiving the box, the receiver can choose to recommend their spots and act as a recommender. As service provider will always act as a medium to go through the exchange, the encouraged reciprocity will create an indirect exchange between the recommender and the receiver. This research also incorporates experience design in many stages, and the detailed design concept will be introduced using service design logic in the following chapters.

Academic research often neglects the role that users can play in the content generation process [11]. By making the recommender as the content provider of the box, and acting as a medium to compose and deliver the box, this design creates an indirect exchange between the recommender and receiver, which generates a series of unique connections between the participants. Some participants feel that the connection with a sense of distance reduces awkwardness and the need to be too considerate of others. Also, a number of participants feel the sense of connection through the spot, and want to use the box as a touchpoint of encountering new friends. The fact that the box comes from an anonymous giver and the style of indirect exchange increased participants' expectations and generated values such as expanding the existing social circle.

By observing and analyzing participants' feedback, this research investigates the different ways for participants to enjoy the box at home. For some box receivers, enjoying the box at home is enough for them to experience the journey, while the rest of them decided to save the spot for future visiting plans. Some receivers would like to experience the box together with their friends and family, while others prefer enjoying the box alone as a private experience. Besides, many of them will keep some of the items inside the box as a memento of this experience. As a result, the various patterns of box usage provide further applicability for

the design, and allow the researchers to broaden the design space. This research also explores people's imaginative thinking and experiences through the box's components, which includes narrative texts, images and artifacts. Some materials are designed in a way to evoke thoughts and emotions in relation to the envisioned experience.

The focus of this research is significant from various angles. The journey at home experience can be considered foundational to many services when delivering outdoor experiences at-home. Through the research design and experience refinement, this paper will also discuss the use of anonymity when exchanging, shaping experiences through artifacts and stories, experience design and so on. Regarding the paper's outline, following a literature review concerning previous studies and some key terms, we will then describe the design process and the multiple user test, alongside the sequential exploratory approach, which are then brought into sharper focus in the proof of concept section. Finally, this research will draw on the lessons we have learnt from these user studies and highlight the insights we gained in the conclusion and future works.

Chapter 2
Literature review

2.1. Design for at-home experience

2.1.1 At-home opportunities

Travelling behaviour can help preserve the well-being and has been shown to increase happiness and positive emotions [12]. However, people have different reasons for spending time at home. Whether it is concerned with the ability to travel, physical health, or the tendencies for individuals to adjust their holiday towards more sustainable mobility patterns [2]. With changes in the lifestyle of modern society, including the change in method of spending free time, previous studies discussed opportunities of vacationing at home. For instance, Pawlowska-legwand [13] investigated the tourism products that cater to the changing needs of home holidaymaking. To offer an interesting alternative time-spending choice for individuals, tourism products often utilize characteristics of a given region, nature and culture. It is notable that besides offering an innovative way of spending free time at home, the aim of investigating at-home alternatives is usually related to tourist activation and destination marketing in an attempt to increase the popularity and the possible future visit to the areas. Hence, it can be said that the investigation of home holidaymaking starts with different initiatives and ends with various possibilities that are worthy of further exploration.

2.1.2 Staycations in the post-COVID-19 era

The idea of staycation (stay-at-home-vacation) was initially developed as a result of the global financial crisis when people had to allocate smaller financial resources for holiday trips [14]. Hence, people started to spend their free time in their

neighbourhood or place of living [13]. Nevertheless, the phenomenon of staycation has extended its boundary of definition to travel-related activities close to one's domicile. It has been gaining increased exposure with the new normal of tourism in the COVID-19 era [15]. Compared with VR tours and other online travel measures that were born as a result of the pandemic limitation, recent staycation focuses on retrieving the tangible consumption pining, such as selling tourism products and realizing marketing promotion [16]. As individuals who can afford to travel start considering staycations due to the pandemic, a staycation is even referred to as an industrial strategy [17]. Given the extended connotations of staycation and its potential as the new normal of the mode of travel, many literatures' focus still concentrates on theoretical implications. Prior research often mentions staycation when classifying recreation activities. For example, Rosu [18] analyzed online postings and identified their staycation practices. This study intends to fill the above research gaps and explore the staycation experience by designing a service that caters to at-home tourism-related products.

2.1.3 Composition of staycation experience

As staycation happens within a limited physical space, consumers' fantasies often serve as a vital contribution to forming their experience [17]. The content should encourage imagination without the requirement of a critical thinking process. Under the familiar physical environment, individuals' experiences entail both a sense of ordinariness and extraordinariness, and these experiences should be intermingled. The staycation experience is often an extended version of a daily experience containing supporting the experience to arouse an individual's emotive and cognitive responses. For instance, eating can serve as a supporting experience by providing a sense of newness [19]. It should be noted the extraordinary experience is of importance to stimulate the sense of travelling, such as experiences that beyond expectations depart from everyday life. Moon's study [17] on millennials' staycation gives an example of physical activities that exceed satisfaction makes people's staycations extraordinary. Similarly, the sense of surprise is widely used as a retail mechanism [20], with the over-fulfilment of expectations when consuming a service or product. This design intends to incorporate the surprise elements into the experience process in an attempt to create a sense of extraordinariness.

2.1.4 Experience design

In tourism, the tourist experience is conceptualized as built upon a social process in which tourists' cognitive understanding of the emotional responses and context are intermingled [21]. During staycations, the feeling of travelling is usually stimulated by an experience that arouses strong emotions and a sense of newness [17]. While travelling aboard becomes difficult due to various circumstances, people also intend to purchase themed packages or staycation products to gain a sense of travelling. To encapsulate the feeling into a physical object by creating and mediating experiences, it is important to adapt the notion of experience design.

An experience is understood as feelings and thoughts that one went through [22]. It usually follows a temporal or spatial structure that details stories and is portrayed as the first important arena of design. As this design intends to use physical props and artifacts, the focus on how designed "stuff" can create and shape the experience of travelling will be discussed in the following sections.

We can also refer to product design models when it comes to the designed material. According to Hekkert [23], there are three components of product experience: aesthetic pleasure, attribution of meaning, and emotional response. At the aesthetic level, the product can be beautiful to look at, and what we need to consider is to delight users with multi-sensory aspects. At the level of meaning, the cognition process, such as interpretation and memory associations, comes into play. The experience of attachment is represented when the object has some profound meaning to for us. Finally, the emotional level refers to the affective phenomena. These three components of an experience are very much intertwined, but the design of experience often discusses the use of meaning and aesthetics to elicit emotional experiences [24].

Taking a step further by discussing how to create and shape experiences through the material, any artifact can consist of a material representation and a set of experiences. Thus, similar to the goods and service-dominant logic paradigm, the material and the experiential are said to be two sides of the same coin [22]. As this current design intends to explore the experience inside a physical box, how to shape experiences through the material should be one of the top concerns.

2.2. Experience inside a box

2.2.1 Experience through artifacts

As mentioned before, designing an artifact or product can be summed up as creating a material that shapes cognition and elicits emotions with the envisioned experience [24]. A common strategy of experience design is to slightly change the material representation to enable new experiences, which means that existing material configurations can encompass new experiences. For instance, photos, lamps, books and many other artifacts are used because of their power to evoke thoughts and emotions in relation to the desired experience [25]. A product can have its utilitarian meaning that fulfills an individual a certain need, which does not provide anything special [26]. To exceed their merely utilitarian meaning to the user and stay beyond an ordinary object, feelings of attachment such as association with an important memory should be considered when designing the product experience. Hence, an artifact should provide the owner, above its utilitarian meaning, with something exceptional. Past research illustrates that users who become attached to a product are affected by four determinants, which include pleasure, self-expression, group affiliation and memories [9]. In order to successfully attach the sense of travelling to the artifacts, these determinants will be considered in the design strategies in order to strengthen the emotional bond between a person and an artifact. Scripting of experience through the material, the physical feature cannot stand alone. We should inscribe meaning and even stories into materials to create new experiences.

2.2.2 Experience through storytelling

Besides the fact that storytelling is important when attaching meaning to an experience, it is not surprising that stories have become vital and explicit in much tourism practice, especially in tourist experience opportunity design and increasingly salient in destination promotion [27]. Moreover, in the world of leisure and tourism, storytelling is increasingly applied to bring about meaningful, emotional experiences [28]. Hence, when it comes to the study of design tourism experiences, we should recognize that stories are an important tool in the design process.

Moscardo [29] argues that tourists are driven by opportunities to tell stories from their experiences, or receive stories from others, making stories a central element for tourism as a whole system. Experience can also be affected by the memories that are elicited or by the story the place resonates, and that makes the place become more meaningful for the tourist.

Pioneer research shows effectiveness by designing opportunities for experiences using stories as a core structure. In 2018, Booking.com used the phrase "Book your next story" to describe their campaign, which is an example of using stories in tourism business practice. Moscardo [27] proposed a story framework for tourist experience design in tourism, which suggests that tourists' personal stories are part of the core design. The intersection between story features and experience serves as an authentic cue to increase individuals' emotion [7]. Especially for at-home users that are confined to their limited physical condition, people need to be transported into the imaginary world of travelling and empathizing with the story in order to adapt to the message [30].

Despite the wide acceptance of storytelling as a vital element of experience, very little research attention has been paid to stories within the design of tourism experience opportunities. Therefore, given the fact that storytelling is imperative in delivering experience, it is important to note that the above studies and theories create a reasonable approach to inspire further design and research on the intertwining of artifacts and storytelling in the at-home context.

2.2.3 Journey box

The journey box is a concept originated by Labbo and Field [8] that was first used to tell the story of a journey in the social studies curriculum. The definition of a journey box contains a themed set of artifacts and elements that help to contextualize the journey experience. In the original study, the presented journey box allows students to experience a journey taken by their teacher and allows them to interpret the artifacts, photographs, and narrative journal that were designed as the journey box contents. Although the result shows that children that do not have the conceptual background knowledge and vocabulary fail to understand the box information, the journey box still serves as a potent toolkit for fostering imagination and delivering the journey experience. By combining various materi-

als into a thematic unit, the journey box provides a hands-on experience that also contributes to imaginative thinking, as children will use the visual details and the artifacts to draw inferences and form hypotheses about the journey. Therefore, how people interpret the journey data and interact with the design will also be investigated in this study.

The journey box provides an organized method for delivering a journey experience, and its later usage further expands its usability, such as learning another culture [31]. In Hauf's study, how individuals observe and infer each component inside the box comprised the main analysis of the paper. In a more recent study, the journey box was also used as a tool for the teacher to deliver historical narratives [32]. However, its application beyond educational usage has not been researched in regards to the travelling experience, and the audience is restricted to teenagers. By combining the artifacts and storytelling elements inside a box, the journey box will be used as a starting template in designing the box content used in this current study.

People use all of their senses in order to explore the world around them. Previous research has suggested that the greater number of sensory modalities that are stimulated at one time, the richer the experiences will be [33]. As a consequence, multiple sensory inputs can help to increase people's imagination of the objects and sense of presence. Vlahos [34], who added a scent stimulus to the standard virtual-reality equipment, reported that it could help create an immersive experience and more imaginative thinking. Besides the elements that were used in previous journey box studies, some added items are designed based on a multi-sensory approach. For instance, the role of food has been recognized as a key manifestation of culture tourism since food plays a significant part in fulfilling basic physiological needs [35]. Especially in the food sharing that is present in a multicultural context, many shared foods triggered comparisons with different food tastes among different cultures. The food cues sparked a mirthful discussion about food traditions across different cultures and will be engaged in the current design [6]. The current journey box design intends to take the audience on a multi-sensory voyage, enabling them to undergo see, taste, touch experience and engage in more imaginative travelling.

2.2.4 Souvenirs: attach meaning

Traditionally, little is known about how tourists assign meaning to souvenirs, as scholars mainly focusing on souvenirs have been limited to an analysis of their types, uses, or functions. Originally, souvenirs refer to a meaning of 'remember' from a French verb and are formally defined as an object through which something is remembered [36]. A few studies have interpreted the meanings of tourist souvenirs. For example, Love and Sheldon approached souvenirs as messengers of meaning [10]. And it is being considered as an object that transit from the extraordinary vacation experience to everyday life at home. The process of meanings ascribed to tourist souvenirs and their integration at home will be beneficial for designing the current research's journey experience at-home context.

Love and Sheldon [10] emphasize that tourists may assign deep meanings to their souvenirs and consider them as special possessions. Souvenirs are spatially positioned in a home space according to the meanings they hold for their owners. As the above literature indicates that the travelling experience is often associated with something extraordinary [17], tourist souvenirs help cross the boundary between an extraordinary feeling and a sense of ordinary with its mundane existence [37]. However, sometimes it is not easy to integrate the souvenirs into the sphere of everyday life. The tourist object may fail to transfer back home the sacred meanings related to these travelling places, times, and people [36]. It is a testing point to see whether the tourist object successfully generates meaningful perception. Therefore, the integration of the journey box into the home environment will also be a focal point in the later design. The current research intends to design elements that could maintain or reinforce the meaningfulness of the journey box and separate it from mundane objects.

2.3. Indirect exchange

2.3.1 Value of anonymous exchange

When investigating motivations for sharing and the social norms that guide the exchanging behaviour, Secret Santa, a well-known activity that is usually played during Christmas, gives us a perfect sample to delve into. Previous researches on

Secret Santa indicate that gift exchange does not simply contain the individual relationships of the exchanges. Instead, these kinds of activities serve as a crucial part of the community as a whole [38]. It was also noted that people have more intendancies to attend the exchanging activity when they had not yet established a close relationship with other participants. In this sense, the gift exchange activity can be seen as an attempt to encourage bonding within the community, expand the existing social circle, and strengthen the sense of community.

In a similar study that investigated the more recent application of anonymous exchange, Burden and Michael [39] examine the Secret Santa that was organized by the website RedditGifts, concerning Aafke Komter's solidarity model. A.E. Komter promotes a model that contains four dimensions of giving that exist in different types of exchanges: recognition of the other, social distance, motive, and reciprocity [40]. Komter argues that the extent of recognition of the giving individual person and identity will be important in determining the connections built between the giver and receiver. Also, exchanging within socially close groups will increase the solidarity and the link among the groups. For the motivation for exchanging, it was identified into various categories, which include positive feelings, insecurity, equality and reciprocity, self-interest, and so on. Finally, reciprocity refers to the act of exchange, a collective form of reciprocity which seems to structure its ritual. Based on Komter's model, Burden and Michael found evidence of affective exchange could lead to close social distance but also could be aroused by anonymity [39]. Even though the giver was anonymous and all the connections were indirect, the result still leads to empathy, a sense of mystery, and even increasing focus on the gift itself, thereby contributing to an affective motive that the receiver wants to perform in the reciprocate giving activity.

Based on the above research, an anonymous exchange can elicit positive feelings from the receiver. The board utilization of the power of anonymity can be seen in Aptekar and Sofya's research about gift exchanging among strangers [41]. In their analysis of the participants' feedback, embarrassment and potential social censure exist more when the exchange happens between people with close social distance as some of the participants claim that they feel more comfortable offering gifts in an anonymous form, which creates limited connections and no need to be too considerate. Also, exchanging gifts among strangers results in a feeling of helping

others. On the other hand, anonymity can certainly relate to insecurity and anxiety, which tend to indicate a concern about status and expectations [39]. In Corciolani's research of the book-exchanging event [42], some of the members feel disappointed when they discover that nobody has found their released books and unsatisfied when the book does not fit their taste. Therefore, the pros and cons of the use of anonymity and the circulation between strangers will be considered in the design process.

2.3.2 Mythmaking

The above researches give us good examples of how the anonymous approach has been applied to exchanging activities. Even though little research focuses on the dimension of tourism-related topics, the large number of research results can indeed be used as a useful reference for this current study. When considering the sense of mystery that serves as a feeling created by the use of anonymity exchange [39], the topic of mythmaking seems to be a more related topic in the tourist destinations literature. As Evans [43] noted, myths can do more than obfuscate - they can motivate imaginative thinking and inspire change. Being treated as having an "absent presence" in leisure studies, previous scholars describe mythmaking as creating a psychological and social gap between reality and imagination [44]. The absence of certain elements is vital for driving an individual's motivation to finish the puzzle.

Correspondingly, storytelling usually appears and discusses together with mythmaking. When making the recommender anonymous, it serves as a mythical aspect of the story-telling of the whole box exploring experience, which the current design is handling with. Calvi argues that empathy and identification are the two factors to make tourists connect to a place following a story [28]. The design methods and the storytelling activities that utilize the elements of mythmaking will be discussed in the later chapter.

2.3.3 User-generated content

Recent tourism literature has suggested that the sharing of the travel experience is changing the tourism industry practices by means of user-generated content

(UGC), which attribute to not only the destination image but also strongly in-
fluences the future travel choices [45]. For this reason, the literature has increas-
ingly focused on studying UGC construct in the field of tourism consumption.
UGC refers to any form of content created by users, such as texts, pictures and
videos [46]. It is reported that more than 3.8 billion people rely on UGC available
on digital platforms and are engaged in reading UGC to support their decision-
making [46]. With the increasing utilization of UGC, tourism marketers have
focused on content features, including emotional and functional information [47].
The importance of emotional value, as discussed before, has been shown effectively
driven by the UGC message that shares hedonic experiences, images and stories
about destinations. Tourists may obtain utilitarian value through reading UGC
images and stories. Prior studies have revealed that tourists' perceived emotional
values are useful for them to evaluate the services [48]. Combining emotional and
functional UGC in the design process will be of importance in driving tourists'
positive emotions and responses. As such, there is a need to explore the interplay
between the forms of UGC and the exchanging service in the current study.

Carlson et al. [49] found that the content sharing between users was influential
in driving relational value, which makes UGC sharing deemed to be beneficial
for community members. When the interactions are linked with some common
interests or goals, the sharing of tourism stories may strengthen the community
attachment, for instance, through people's post-visit evaluations of certain places
and their presented experiences as stories. The relational value is thereby con-
cerned with group affiliation, which refers to people's needs to be connected,
joined, associated, and involved with others [9]. In this sense, people become
more attached to the products that involve UGC sharing because these products
enhance their part of self that needs to feel connected.

Examinations of UGC sharing reveal consensus around several themes, but
especially the idea of the burring of lines between producers and consumers of
information, which has been replaced by more co-creation where audiences are
much more active and play a wider range of roles [29]. UGC messages can be
meaningful informational stimuli in tourism marketing research, as the shared
information from others can have special meanings [37]. For example, informants
generally consider the journey stories shared by others as meaningful because the

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people are presented through these stories. Nevertheless, the conversations and shared stories by users in tourism services remain an under-researched topic and are worth exploring [30].

Regarding users' perceived value of UGC related content, scholars agree that tourists' perceived value includes the emotional, functional, relational, and entitativity values, which will be discussed in detail and used as a measuring tool in the following chapters [46]. Functional value refers to rational consideration and is manifested by the practical needs of consumers being satisfied. Emotional value relates to positive feelings, such as pleasure, enjoyment, and relaxation experienced when using a product or service. Relational value is the connections and interactions between users, which might facilitate ongoing relationships. Finally, entitativity value refers to individuals' sense of belonging and the bond between each other. It can also be conceptualized as the degree of commonality between individuals and is manifested by the similarity of interests and common goals [50]. We can see that many elements from these four values have been mentioned before, and they will be used as a vital model when assessing and measuring the value provided by the current design.

2.3.4 City recall

Tourists are active co-producers and co-performers of their experience in the tourism business [51]. When tourists are asked to recall their experiences, future tourists and tourism providers will benefit from the post-travel stories. At the same time, when tourists recall their past experiences, autobiographical memories have also been found to have a profound influence. A valuable starting point may be that tourists use their past travel autobiographical memories to avoid bad decision making for the future and enhance their present satisfaction [52].

Experimental evidence suggests the effect of individual narratives provides a way of discovering more about ourselves, our travel stories, and mapping our identity [6]. When it comes to the discussion about life stories used in tourism, Stevenson and Nancy had explored the role of a storyteller [6]. The story-making process that revitalizes the past memories can re-create what might have occurred, especially when telling the story to different audiences and across diverse cultures. The recalling of our own tourism experiences engages us in a deeper reflective

understanding of ourselves and the implications of our actions on the people and places we visit.

2.4. Research gap

This paper has the aim of highlighting research discussions and applications for improving the design of at-home tourism and will make several contributions to the tourism literature. In order to achieve these aims, this paper brings together several converging themes that have been identified in the introduction and literature review. These include the experience design for staycation experience, shaping experience through artifacts and stories, meaning attaching to the tourist object, mythmaking and the use of UGC exchange in the description of the sense of travelling experience. The exchange process and the box content, which adapts the Journey box concept originated by Labbo and Field [8], will be scrutinized its practicability for both innovation practice and bridging academic practice gaps.

Overall, this study aims to fill 3 gaps in tourism literature on the staycation design. First, while existing studies tend to identify the staycation opportunity and classify recreation activities at home, I aim to shed light on the staycation experience from a design perspective. Second, in addition to journey experience at home, I advocate the design through storytelling and artifacts, and investigate the effective ways of attach meaning through the design components. Third, this study incorporates indirect exchange between users, and investigates the effect of the created connections and perceived values.

Chapter 3
Design

3.1. Design concept

Building on Labbo and Field's [8] idea of the 'journey box', the goal of this study is to deliver a surprising 'journey inside a box' experience at home and operate the process of creating and receiving a journey box as a service. To start the designing process, it is imperative to take a closer look at the design criteria of the past models.

What is a journey box?

In the original idea, a journey box is a box that contains everything that can tell a traveling experience [8]. Therefore, it does not have fixed design criteria for the detailed box content, except the components have to be inside a physical box. There are some secondary criteria that are highly desirable but not absolutely essential [53]. For instance, photographs, informational texts, and maps are most frequently used in the previous research [8]. Besides, particular materials and artifacts can be included as long as they provides the occasion for understanding the traveling experience. As the initial audience is students, the supplementary contents inside the box should be comprehensive enough to allow students to interpret and understand through the presentation. Also, the various materials should be combined into a thematic unit, involving connecting information across multiple data sources. The design criteria for the journey box that is going to be used in the current design should be clarified in the later part.

How to create and use journey boxes

The creation and use of Labbo and Field's journey boxes consist of different phases, which offers some specific guidelines for future replicating. First of all, the journey data needs to be generated and recorded. Besides the data that was recorded during the past journey, the post-visit thoughts also count as narrative, informational material. Second, organizing the journey data would be an essential step in creating a journey box. The material should be organized logically and in a way that invites viewers to enter into this experience. Finally, the journey box exploration process should deliver the sense of traveling and encourage imagination through some thinking processes and response activities.

Name this service: Your secret spot

While generating the data for the past journey, an individual must select a specific trip that they think is worth sharing or contains abundant memories. Therefore, the research team generated a name for this current service in an attempt to stimulate participants' desire of sharing. We define a 'Secret spot' as a place that contains precious memories or is considered a special location found by an individual. For example, my secret spot is a street corner that is located near the Tokyo tower. I once found this place when I was lost, and I was amazed by the amazing view. I usually enjoy a cup of coffee and the sweet potato that are sold near the spot, which simulates a large amount of precious memories related to the place. Therefore, the name of this service, 'your secret spot' , intends to encourage users to share their spots with us. The choice of the word 'secret' also intends to create a sense of mystery, which was constantly used in the mythmaking process according to pioneer tourist destinations studies [39].

The emphasis of the current design is to successfully deliver the received data as a journey experience inside a box. Different phases of running this service will be shown in the service flow, which offers the guidelines for future replication.

3.1.1 Service flow

Chapter 1 briefly introduced the service flow using Figure1.1. In the following section, the service flow and actors will be discussed in detail in terms of 4 phases

shown in Figure3.1.
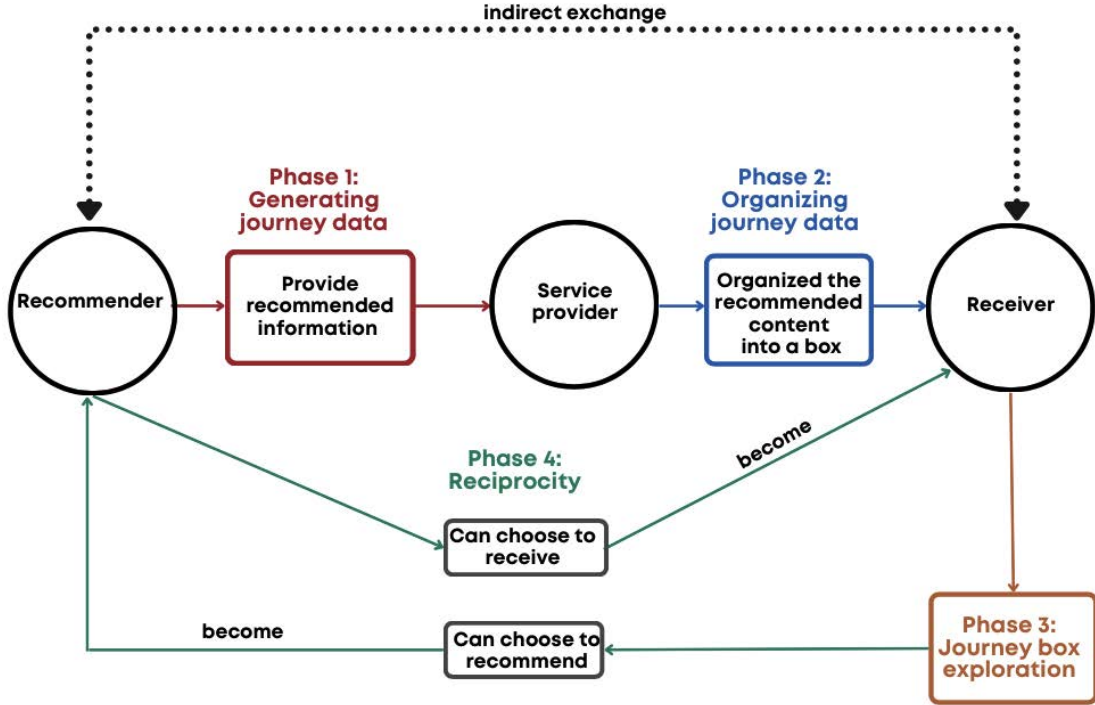
Figure 3.1 Detailed Service Flow

There are three types of actors involved in the service flow. The recommenders are those who provide us the journey data about their past traveling experience, and the receivers are those who would receive these journey data in terms of the journey box. These 2 types of actors are interchangeable, and people can choose to be both types, as they can recommend and receive at the same time. In the middle of Figure2, we can see the service providers are the actors that act as a medium to collect and organize the journey data into a box and always act as a medium to go through the exchange.

Phase 1: Generating journey data

To make a thorough record of the journey data, the service provider, which was played by the researcher, needs to consider how best to gather and select the data.

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The recommender will answer an online survey, which allows them to upload photographs and tell their related story about the place. The questions in the survey were designed using questioning techniques such as probing questions and leading questions, showing examples of the sample data or giving choices for the participant to select in an attempt to facilitate their recalling process. As the current journey box design also intends to involve an eating experience and engage in a more imaginative traveling experience, there are questions about recommending goods, snacks, or drinks for the spot, which can also be related to their own story. The recommenders are free to attach any additional files. At the end of the survey, the recommender would be asked to describe themselves in order to enrich the receiver's imagination about the recommender using a think sheet activity, which will be described in more detail in the later section.

Phase 2: Organizing journey data

Whether data collected will be used for the journey box presentation, the profusion of materials must be organized logically by the service provider. Organizing the collected data involves the careful arrangement of the materials and design of the aesthetic level and the informational level [23]. Besides, the service provider will use some guiding information to help draw inferences, such as a table of content for the items inside the box and explaining the purposes. One of the primary concerns is if the collected data is enough for them for the box making. In that case, the service provider will complement some missing data according to the research data about the spot. As the design criteria for each box will be decided in the following sections, the service provider could be able to control the quality of each box and design for a better experience.

Phase 3: Journey box exploration

After receivers receive their box, they can choose to enjoy the box in the way they prefer, such as exploring it by themselves or experiencing the box with their family. Regarding the main exploration process of the box itself, many features and representations of the data are designed in a way to guide the exploration process, which is done by the service provider in Phase2. All of the experiences and activities described thus encourage the receiver's imaginative thinking and

response accordingly. Receivers' ways of enjoying the box and their response towards the box content is a key research question in this phase and will be investigated in this research.

Phase 4: Reciprocity

After exploring the box, the receiver can choose to recommend their spots and act as a recommender. The encouraging reciprocity in phase 4 is the same for the recommender. After recommending the spot, the recommender can also choose to receive a box based on their preference. Reciprocity plays an important role in the sharing and exchanging behavior [40], which is a vital part of keeping the indirect exchange circle moving in this design.

3.1.2 Research questions

Acknowledging the dearth of research on at-home tourism experiences, the purpose of this study is to use a design method to encapsulate the journey experience inside a box, then understand the generated values through participants' responses towards the box and the service. To begin, the following exploratory research questions need to be investigated:

1. RQ1: How would users experience the box without going to the spot?

   RQ1a: How do they interpret the contents inside the box?

   RQ1b: What kind of value does this service provide in the at-home context?

   RQ1c: Does receiving a recommendation through a tangible box different from seeing it online? If yes, how?

2. RQ2: How does the service create values through the indirect exchange between the recommender and receiver?

   RQ2a: What kinds of connections does the service create?

3. RQ3: How to enrich users' at-home experience?

   RQ3a: How to design beyond one-time experience?

3.1.3 Design process

The current design adapts the design thinking models in the design process, which is a human-centered approach following empathizing, prototyping, and testing with potential users. Figure3.2 illustrates the design process in terms of timeline. The design process and findings will be discussed in detail in the following sections.

As the emphasis of this chapter is on the design, the focus in the following section will be on the empathizing and the first two user studies in terms of how the results would be useful for the design refinement.

3.2. Empathizing (ethnographic study)

In pursuit of the practicability of the design concept posed in the current study, the research team conducted the empathizing activities using ethnographic studies within the three researchers. Empathize, which is the initial phase in the design thinking models, usually refers to developing empathy with the end-user and through understanding and observing their mental models and pain points [53]. As the designers are encouraged to take time putting themselves into the user's shoes, the three participants decided to create their own 'journey box' and exchange them within the groups. The exchanging process is recorded and analyzed in terms of ethnographic studies, which contain participant observations and follow-up interviews. The brainstorming talks that happened in follow-up interviews also allowed us to take insights in terms of innovative ideation about the box design.

3.2.1 Procedures

Prior to conducting the test, the researchers were informed about the study and asked to prepare their own box for exchange. The participants (n=3) were asked to include a picture of the place, a story or why they recommend it, and any recommended goods that they think are related. The idea is to give maximum possible freedom for the user to generate their desired box in this empathizing process, thereby gaining insight into the user's mental models about making the box and what they expected to receive from others. As shown in Figure3.3, the

Design Process

Empathizing
(ethnographic study)
Empathized and ideated
within the 3 researchers

2021 May

1st user study
7 participants from the
same real project
1st prototype
developed design criteria

2021 June-Aug

2nd user study

15 participants
mostly located in Japan
2nd prototype
refined design criteria

2021 Sept-Nov

**Validation on
different age
group**
Fieldwork and observation
in Yonamoto aging
community

2021 Dec

Final user study

Participants located in
Japan and China
unboxing simulation survey
(pps=103)
physical user test(pps=36)

2022 Feb-June

Figure 3.2 The design process

exchanging activity was conducted in a face-to-face context. Each of us opened the exchanged box one by one and then engaged in the follow-up interviews.

Figure 3.3 Box exchanging activity

3.2.2 Data collection

It is notable that I, the researcher, engaged in the test and conducted participant observation. The box that I made is shown in Figure3.4. During the day of exchanging, the procedure was recorded using a camera, and a follow-up interview was conducted to discover users' needs and motivations. The unstructured interview guide was created to explore participants' experiences and thoughts qualitatively. One of the questions is, 'What are your impetus and feelings while making the box.' As the interview was loosely controlled, additional questions were asked besides the interview guide. Participants' answers are coded according to vital themes.

Figure 3.4 Box created by the researcher

3.2.3 Findings

According to participants' feelings when making and receiving the box, the themes that emerged from the interview are shown in Table1. It also includes the items that participants expected from the box. The purpose of the coding was to find out the intrinsic logic when participants act as the recommender and the receiver, respectively, so that the research team can understand the issue and different goals when the user actually participates in the future box-exchanging activity.

Table 3.1 Themes from the interview

Receiving other's box	Making the box	expected items
Recall good old times	A sense of expectation	A list of contents
Sense of expectation	Connection with recommender	A photo
Exciting to receive feedback	Potential of making friends	Geographic info
Unconfident about the place	Expect to go and empathy with the provider	Snacks
Worried about if information is successfully conveyed	Happy to know somebody is preparing such a precious box for you	story of the place
Enjoy a sense of travelling under travelling constrains	Direct recommendation, more trustable	products about service itself

In speaking of the three participants, which were played by the researchers, it was immediately evident that they were all very surprised by the other's boxes. Participant B explained that the feeling arises especially when she read the story about the place and felt emotionally attached. The desire for empathy seems to emerge and become a prominent incentive. It is notable that participants feel a sense of expectation in both making and receiving boxes. Participants state that when they provided the content for their own boxes by heart, the anticipation and happiness emerged as knowing someone else was preparing such a precious box for them. In this sense, when evaluating the various products inside the box, the

role of emotional value is prominent, as suggested in the early literature [47].

Defining a problem statement

A problem statement frames people's needs in a way that is actionable for us and provides a description of the issue that I seek to address. Based on the themes that concern participants' desire and experience shown in Table3.1, I frame my design problem as follow:

People who have more time staying at home due to various reasons will have a need to enjoy the travelling experience and have more contact with people. My solution should deliver a way to have a 'journey inside a box' experience at home and operate the process in a way that users can have associations with each other.

The empathizing activity generates an understanding of potential users' feelings when they recommend and receive the box. The common expected items act as the foundation for creating the future design criteria of the journey box. Nevertheless, the researcher's involvement in the emphasizing process could lead to a biased result, as participants are more prone to answer in a way to please each other. Starting from the next section, I will introduce the methodologies that were used for designing and refining.

3.3. 1st user study

3.3.1 Purpose of 1st user study

The objectives of the first user study were:

1. To develop the first design criteria of the journey box in our current design.

   Although the emphasizing box exchanging activity entails a set of constraints, the expected items, as shown in Table3.1, together with Labbo and Field's [8] initial journey box model, can still be used as a starting template for the design criteria.

2. To have potential users participate in the test.

   As the current research adopted the design thinking framework, it is notable that testing plays an indispensable part in the user-centred design processes

[54]. At the heat of these design methods, there is a need to test our solutions so the research team can improve our design with user feedback. The first user study will be the initial step in the iterative design process.

3.3.2 Developing the 1st prototype: Aesthetic pleasure

According to Hekkert [23], there are three levels of experience which include the aesthetic experience that pleases our senses, the experience of meaning that we attached to the object, and the feelings and emotions that are elicited. In the first user study, we will first try to develop the aesthetic appearance of the box and the corresponding visual characteristics. Then we will define the design criteria for a journey box as a first attempt and use it to create the first prototype.

According to previous literature, the capacity to delight our sensory modalities is usually considered at the aesthetic level [24]. An example of an aesthetic experience is the enjoyment that the user feels when the lid placed on the mug produces a pleasant sound. Therefore, even though the main body of research on aesthetic experience focuses on the visual domain, other modalities such as touching or smelling are also worth exploring. The general design goal at the aesthetic level aims for the richness in sensorial experiences and action possibilities. The use of different material to deliver a more pleasant representation also count as designing for the aesthetic pleasure [55]. As our perceptual systems will start with the things, we see and create the cognitive response aesthetic impression, the design of the first prototype starts with a visual-related experience.

From single experiences to patterns

As the current research intends to design the journey box experience as a service, this current research intends to have multiple participants, send out multiple boxes and develop trust from the potential users. It is suggested that transferring the one-time experience into a pattern is essential for mass production or if a service needs to run in the long-term [25]. This is similar for companies to developing their brand identities, which they endeavour to be trusted through providing a consistent, continuous identity and a coherent brand architecture [56]. Therefore, designing aesthetic patterns for the box could also contribute to the service's

overall marketing. Acquiring some elements from the concept of brand guideline [56], the purpose is to deliver the aesthetic pleasure in a clear and consistent manner across different touchpoints.

Design arena1: Color

Figure 3.5   Color palette

The consistent use of specific colors is encouraged as it will contribute to a harmonious and cohesive look around different touchpoints. To achieve this, the research team first developed our color palettes, as shown in Figure3.5. The primary color palette will be used as the main colors in various design components such as the package design, informative brochure, message card, marketing collateral and the service's look across different media.

Design arena2: Service mascot

As people like to reference a product or service to themselves, an approach to increase the amount of emotional pull is using mascots in visual identity design [57]. The purpose of using a mascot in this service is to connect with the users

in a way that can create a level of affection and increase the level of aesthetic pleasure. To begin with, the first draft of the mascot is illustrated in Figure3.6.
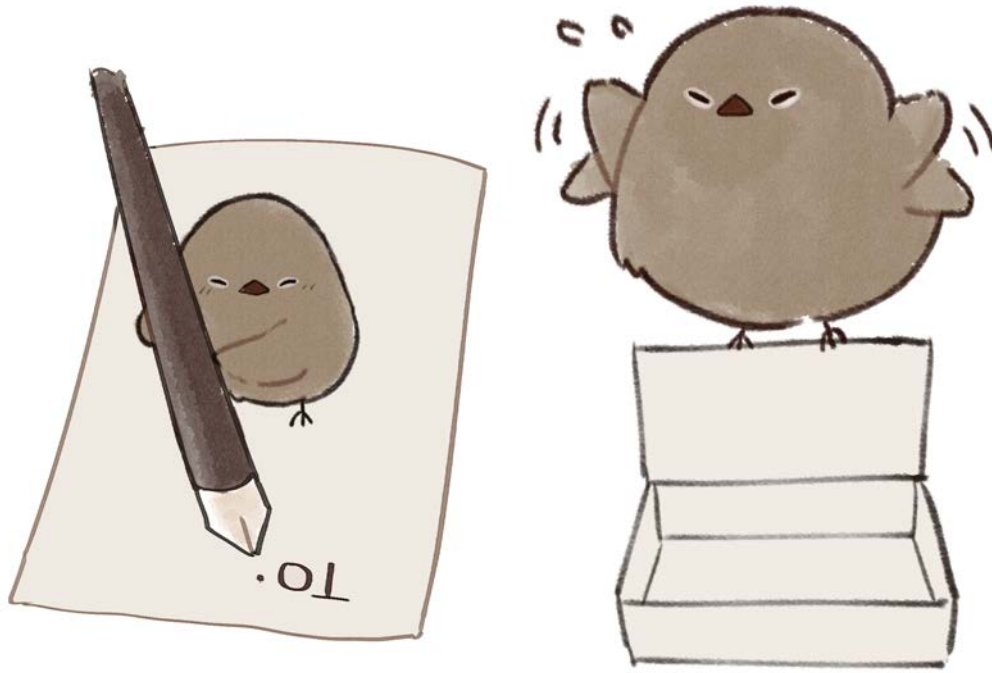
Figure 3.6 Mascot draft

The inspiration of the mascot comes from our design concept, which intends to collect people's precious travelling memories and deliver them as a 'journey inside a box' experience to someone else. The mascot character is a little crow, which loves collecting shinning things and flying around. The research team hopes that the mascot can represent our service message and be used as a tool to create likeability. As the current design intends to run as a service, we would like to use the mascots in various touchpoints, including social media, aesthetic presentation and even used as icons for service explanation. We hope our mascot contributes to more effective communication with the users.

Design arena3: Package design

In striving for the aesthetic level, it becomes evident that a package should be regarded as an integral part of the overall product design [33]. A possible strategy is to convey the service's message through a package.

Figure 3.7 Package design

As discussed in the visual components above, the package is designed actively using the color palette and mascot. The layout is also inspired by some subscription boxes, which also entails an experience through a box [20]. The subscription box usually delivers a recurring package and presents it as an opportunity to bond with older fans of a service. The package of the journey box, as shown in Figure3.7, will be used as a recurring package for every box in this user study.

Concerning the fact that this is only the first prototype, the contents of particular messages may evolve, and thus the designer may want to check the possibility of changing certain package features in order to improve the coherence of the user's overall multisensory product experience. Furthermore, the design can be different through the selection of packaging materials in the future.

3.3.3 Developing the 1st prototype: Attribution of meaning

Design arena1: Information collection

As discussed in phase 1 of the current service, generating journey data from the recommender should be designed in an effective gathering way. Therefore, an information collection form is designed as the first attempt to acquire journey data. As illustrated in Figure3.8, there are probing questions to exploit potential data that might need some stimulus to recall. Also, examples are given for the recommender's reference.

Design arena2: Organizing journey data

After receiving the completed form, the service provider needs to organize the data logically and design the aesthetic presentation. According to the service provider's judgement, some data might be eliminated to control the quality of the boxes. Besides, a journey box needs to be in the same theme. An example of organizing journey data from a completed form is shown in Figure3.9. Besides the existing journey data, a list of content is made to give an overview of the items inside the box. The organized journey materials will be printed in postcard-sized, with the list of content put on top of the other box contents.

It is notable that a mascot is designed and inserted into the organized photo, which incorporates some elements from the recommender's story. For example, the recommender's spot and story are shown in Figure3,9, located in a secret corner of Keio University. The mascot is taking a walk carrying a Keio file. The purpose is to add to the experience of meaning and create more visual connections between the photo and the related story. At the level of meaning, our cognition comes into play and will assess the symbolic significance of products [24]. Increasing the association between different sources will be a vital part of designing the journey box into a thematic unit.

Figure 3.8 Journey data collection form

Figure 3.9 Example of organizing journey data from a completed form

3.3.4 Design criteria

To start, our design criteria can be built on the aesthetic pleasure design part, which is somehow similar and intends to deliver the composition, design and general use of the service in a clear and consistent manner. Regarding the box components, the items that stem from Labbo and Field's [8] initial journey box study are the photo of the spot and the map. The narrative journal, which was used in pioneer journey box studies, will be replaced with a narrative-related story as the recommender in this current design recalls their journey in a post-travel circumstance instead of writing during the trip. The design criteria for the first prototype are stated below:

1. The aesthetic design for the service should utilize the color palette

2. The service's mascots should be used in various touchpoints, including social media, aesthetic presentation and even used as icons for service explanation

3. There should be a recurring package for every box

4. The recommender's journey data should be collected using a designated form, with questions and examples to help with their recalling process.

5. The contents of the box should include a photo of the spot, a map of the spot, a related story,a list of content and some goods recommended by the recommender.

6. The service provider should add on some items such as seasonal goods as a complimentary gift from this service.

One of the organized boxes is shown in Figure3.10. Besides the recommended goods from the recommender, the service providers add a bookmark and a notebook, hoping that it might be useful for the receiver to utilize more goods that are related to the service in their mundane lives.

3.3.5 Procedures

The first user study was conducted in June 2021, and the procedures, including shipping and interviewing, continued for two months. To approach the participants for the first user study, the research team invited our classmates who come
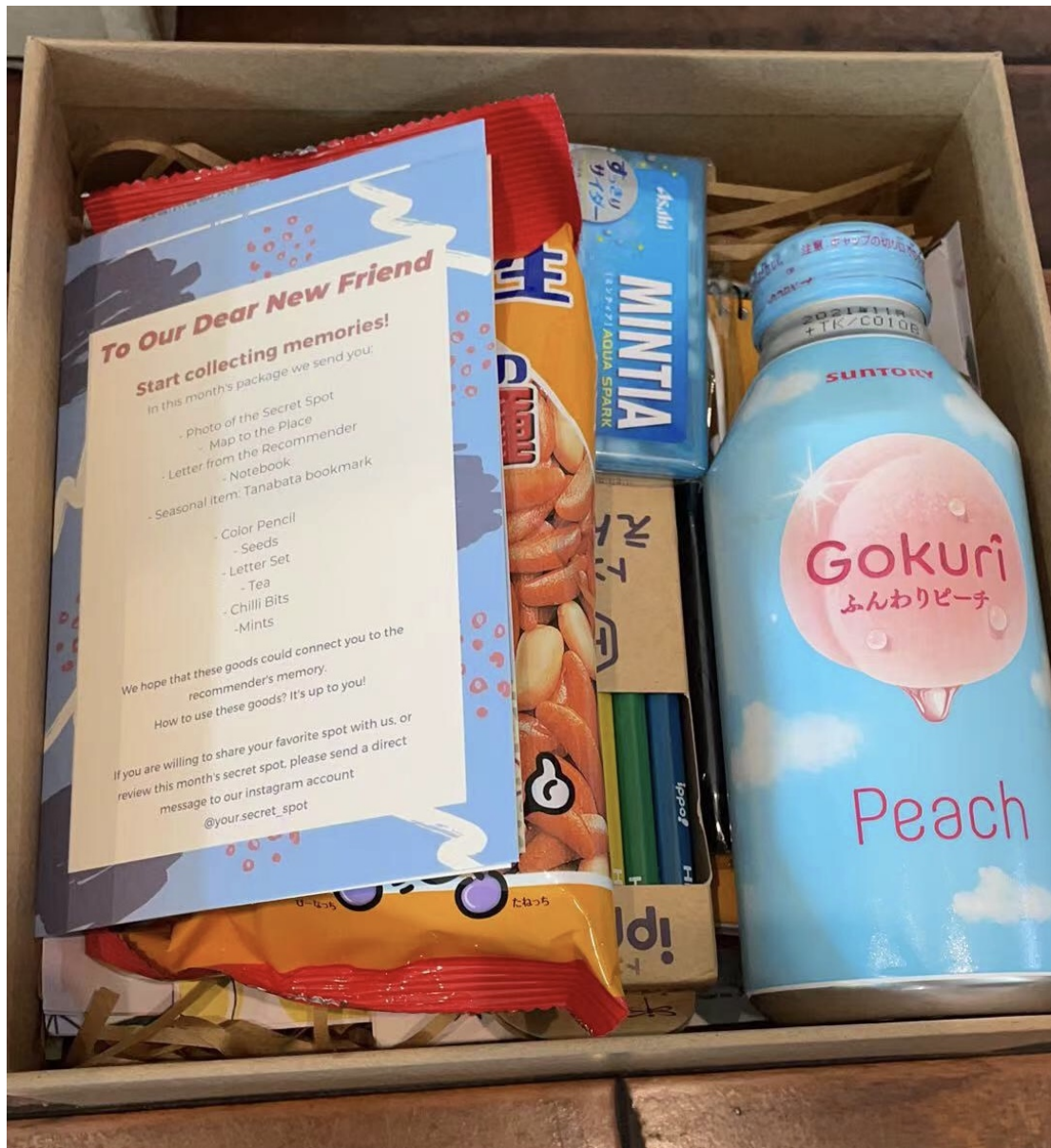
Figure 3.10 Example of an organized box

from the same research project as us. Researchers can often be regarded as a research tool in qualitative research. Since it is easier for us to find potential participants around us, the research relationships will be regarded as a bridge to get access to the final achievement [58].

The participants(n=7) first filled out their recommended information using the designated form and gave out their address waiting for the exchanged box to come. It should be noted that not all of their recommended information was used in the box-making process, and the research team only selected three spots that were replicated into multiple boxes in the first user study. The reason for not keeping all of the data was to control the quality of the boxes, as some of them had difficulties recalling the journey data and provided limited data. Among the seven participants, one of the participants only recommended the spot without receiving the box, as she was currently in France, and we could not reach any helpers to send out the box at that moment. Of the rest of the participants involved in both recommending and receiving their journey box, 5 of them were located in Japan, and one of them was located in China. After receiving the box, the participants were invited to take a 20-minute semi-structured interview.

3.3.6 Data collection

All of the interviews are conducted in an online situation. The research team designed the interview guide based on the four main areas that we were curious about during the first user test, which include their exploring experience, the change of emotions during the service, their view towards the way of exchange and the box contents. For instance, one of the questions in the interview guide is, "How did you feel when you opened the box?" As the interview was loosely controlled, additional questions may be asked besides the interview guide. The recorded interviews are transcribed in preparation for the analysis. Thematic coding was used to highlight important ideas about the participants' experiences. 18 themes emerged, such as ways of being surprised, branding, breakdowns when enjoying the secret spot box at home and so on. Also, 101 basic themes(codes) were generated to subdivide users' feelings. An example of the coding result is given in Table3.2.

Table 3.2 Examples of the the coding result

Themes	Basic theme(codes)	Example
Breakdowns when enjoying the secret spot box at home	didn't classify the items	'I kind of misunderstood that this can be used in the destination.'
	not sure about the intention of the item	'The notebook is probably...'
	limited connection between the snacks and the spot	'I feel limited connections between goods and the story as I first saw the cake...'
Unknown giver and indirect exchange	connection with sense of distance	'...prefer Strangers. Maybe, fun as long as I have a middle person'
	sense of belonging in the exchanging community	'It gives me a feeling that I'm inside this community...'
	receive something out of the existing social circle	'someone out of my friend's reach... is the exciting thing, I think.'

3.3.7 Limitations and Findings

To begin, the following findings are analyzed for the purpose of refining the prototype and the service flow. Since design thinking is a non-linear process, we could go back from testing to defining, identifying the value that is worth continuing and discovering new possibilities [54]. From this, it may generate new ideas to solve the user's problem and scrutinize the design criteria for future user studies.

Finding in terms of prototypes: Demand for more use of the mascot

When evaluating the aesthetic level of pleasure regarding the package and branding components, most participants expressed their love for the use of mascots. For instance, the package worked as a critical component of the surprising ele-

ments when the receiver first received their box. Therefore, the design criteria regarding the aesthetic experience should be retained. Although the aesthetic design received positive feedback and was beyond participants' expectations, the demand for more use of mascots emerged as a point that needs improving. Some participants even wish that they could have some derivative merchandise of this mascot and keep it as a memento of this service. Future design criteria should utilize the aesthetic features in more touchpoints.

Finding in terms of prototypes: Failures in attaching meaning

A salient theme that emerged from the interview is the various breakdowns when participants try to enjoy the box at home. The most explicit shortcoming is that participants failed to determine the correct purpose of each item properly. They did not understand the intention of some items and felt a limited connection between the items and the spot. Therefore, they expressed their limited resonance and empathy with the recommender. One of the participants told us her confusion: '...what can I do with this? I try to use everything, but I do not know what I can use.' Take the issue as a lesson learned, there should exist an explicit attribution between the recommended goods and their purpose, and the attribution of meaning level should be accounted for more attention in the next prototype.

Finding in terms of service flow: A certain degree of customization is needed

A striking component, which is involved in the curated subscription box service, is the level of customization. During the first user studies, the participants were not allowed to choose their preferences and the level of customization. Although most of the box-exploring feedback is positive, it was evident that people have different tastes about a spot and the desired journey experience. One of the biggest breakdowns when the receiver experiences the box, is related to the spot's location. Some participants wanted a spot that was located near their living area so they could quickly put it in their future visiting plan. In contrast, others enjoyed receiving a far-away spot that provided an opportunity to discover a foreign culture. The service should have more degree of freedom for the users to

choose and design greater levels of customization that could provide a personal attachment towards the service.

Finding in terms of service flow: Users should be able to choose their own roles

Although none of the participants showed distinct negative emotions toward the service, the desirability bias in this user study generated issues necessary to be considered and comprised the most infamous flaws of the research limitation. As the participants come from the same real project, they are familiar with the researchers and have a basic knowledge about the aim of the ongoing service. Therefore, they have a higher tendency to respond in ways that are more socially desirable. My position as both researcher and their classmates enables me to be a trustworthy individual with the participants to share their honest experiences. At the same time, they are more prone to answer in a way to please the researcher. For instance, most of the participants thought that they needed to actually visit the place, so they visited the place in haste during their busy week in order to be prepared for our interview. This counterproductive result is believed to stem from the defect of identifying the actor's role. In this study, participants need to be the recommender and the receiver at the same time. They felt obliged to participate in both roles and misunderstood that they needed to be involved in the complete service circle. In the future design, different actors should be identified, and users should be able to choose their own roles without pressure.

Finding in terms of service flow: Reciprocity, the desire of sharing and giving feedback

Besides the above findings regarding the desire for freedom of changing roles between the recommender and receiver, a salient theme that emerged from the interview is the desire of sharing. Not only about the desire of sharing their own secret spot and act as a recommender, but the receiver also wants to thank the recommender and tell their story of the experience. As one of the participants said:*'I want to share about what I experienced. If she wants to listen...'*, the desire to give feedback and express gratitude is relatively high among all of the participants. For the experience of recommending a spot, the participants also

express their wish to receive users' feedback and stories. This could be due to the reciprocity nature of the service concept, and the research team did not address the exchanging component enough, which should be paid more attention to in the future.

Findings in terms of service concept: Emotional values driven by the box

The emotional values driven by the box were beyond expectation. First of all, the surprise element received positive feedback before and after exploring the box. During the journey box exploration experience, some participants showed extra feelings driven by the process that are worth pursuing further. For example, one of the participants felt a sense of nostalgia as she connected the recommender's experience to her past memories: *'I felt nostalgic after I saw the fireworks because that is something that I did in my childhood.'* The fact that people have different ways of enjoying the box at home and their abundant imagination is driven by the exploring process illustrated that my research goal might be achievable, which is to create a 'journey inside a box' experience. Indeed, the various values suggest that the experience design needs to be pondered deeply.

Findings in terms of service concept: Exchange within or beyond a community

As the participants in the first user study come from the same school and are studying in the same real project, there is an existing community relationship between the participants. Although the exchange of spots was kept anonymous, most of the participants knew each other before participating in the user study. Nevertheless, they had fun guessing who was the recommender, and the anonymous way of exchange exerted an interesting feeling added by the secretness. They enjoyed the personal story of someone they might know. As the user test is conducted inside a small community, the exclusiveness results in a rising sense of belonging, as one of the participants told us that it gives her a feeling that she is inside this community. For future extensibility and application, the current service concept could be utilized inside a community and foster a relational bond.

3.4. 2nd user study

3.4.1 Purpose of 2nd user study

The first user study generates a potent toolkit for improving the current service. Following the design thinking models in the design process, it is vital for the researchers to keep testing with potential users and refine the design. The objectives of the second user study were:

1. To have potential users that are not familiar with each other

   One of the most conspicuous limitations of the first user study is that the participants already know each other and are confined to the same real project. They have a close relationship with the researchers and are more prone to give out socially desirable responses. Therefore, the purpose of the second user study is to have a less biased sample that does not have existing close social relationships with each other. The reason for having unacquainted participants is also in order to test whether the service could serve as a medium for building new relationships.

2. To refine the design criteria of the journey box in our current design

   According to the limitations and findings of the first user study, the lesson learned should generate new design criteria for the journey box. The same applies to the final design, which means that the valuable feedback that we gain from the second user test will be utilized in refining the final design criteria.

3. Testing out the commercial value of the service

   Shifting the focus to the business potential of the current research, it is essential for the research team to treat the potential users as potential customers. Therefore, there is a need to test out the business model. First of all, we will charge each participant 500JPY for the participation fee, which is the average cost of making a box. Then, according to the Hidden Revenue Model [59], the research team will integrate some advertisement leaflets into the box offering in order to test out the revenue derived from a third party, as shown in Figure3.11. If participants think the advertisements are

acceptable, there might be a source of primary revenue driven by the advertisement, with low-priced offerings made to the customers. The business model is only tested for research purposes regarding the sustainability of the current service.

Figure 3.11 Advertisement leaflets at the bottom of the box

3.4.2 Developing the 2nd prototype: Service flow

Design arena1: Information collection

Due to the fact that previous participants find it difficult for them to recall the past travelling memories, to minimize the user's time and effort on the service flow, the phase 1 of the current service, which is generating journey data from the recommender, should be designed in a more effective way. Screening through some existing services and literature about information collection methods, the second user study will be using a survey for journey data collection. Instead of filling out the previous form on the user's PC, the participants in the second round will be able to answer the online survey over the phone and on other devices. A survey consists of a list of queries, and supporting examples are given, which allows them

to upload any kinds of additional materials and choose from a list of responses. From Figure3.12, we can see that the aesthetic levels, including the color palette and the use of mascots, are incorporated throughout the survey presentation for the sake of service consistency.
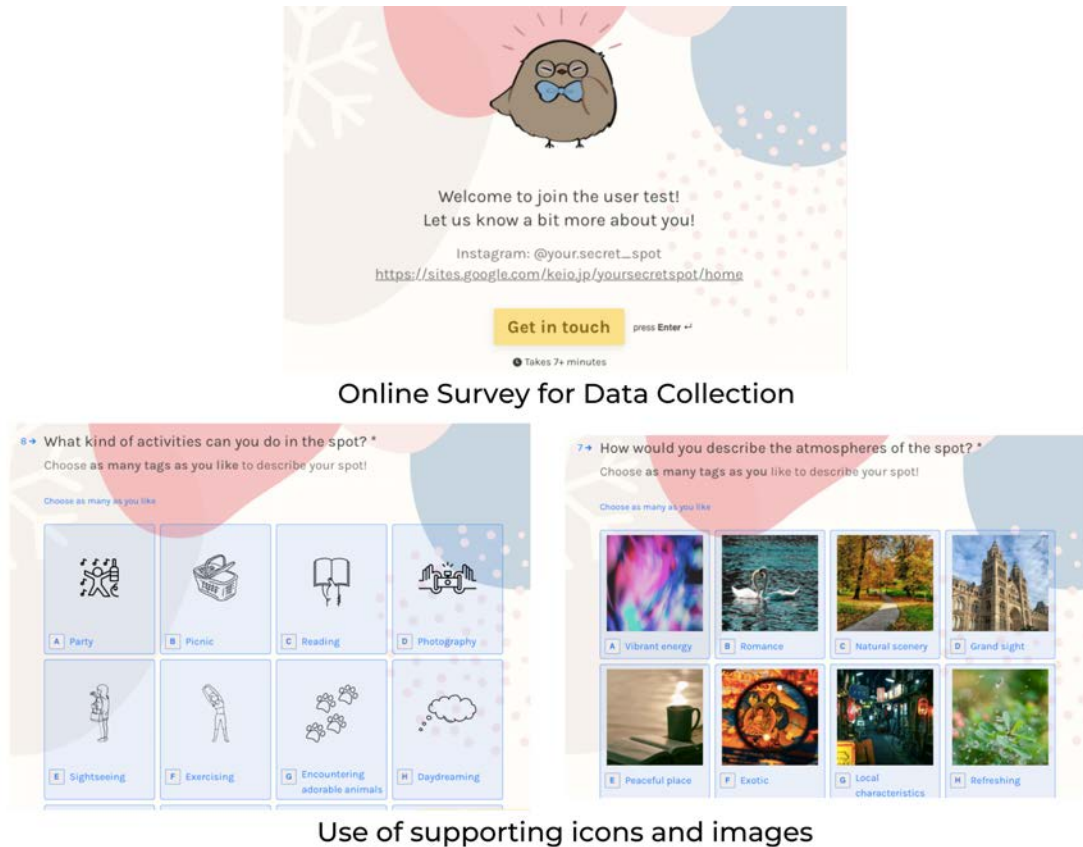
Figure 3.12 Online survey for data collection

As shown in Figure3.12, it is notable that visualization of some relevant information items is used in the multiple options design, such as icons and images, to better support the recalling process and imagination.

Design arena2: Choosing own role and a degree of customization

A significant finding in the first user study in terms of the service flow is that users should be able to choose their own roles. As illustrated in Figure3.13, participants will be able to select the role they want to play, so they will not
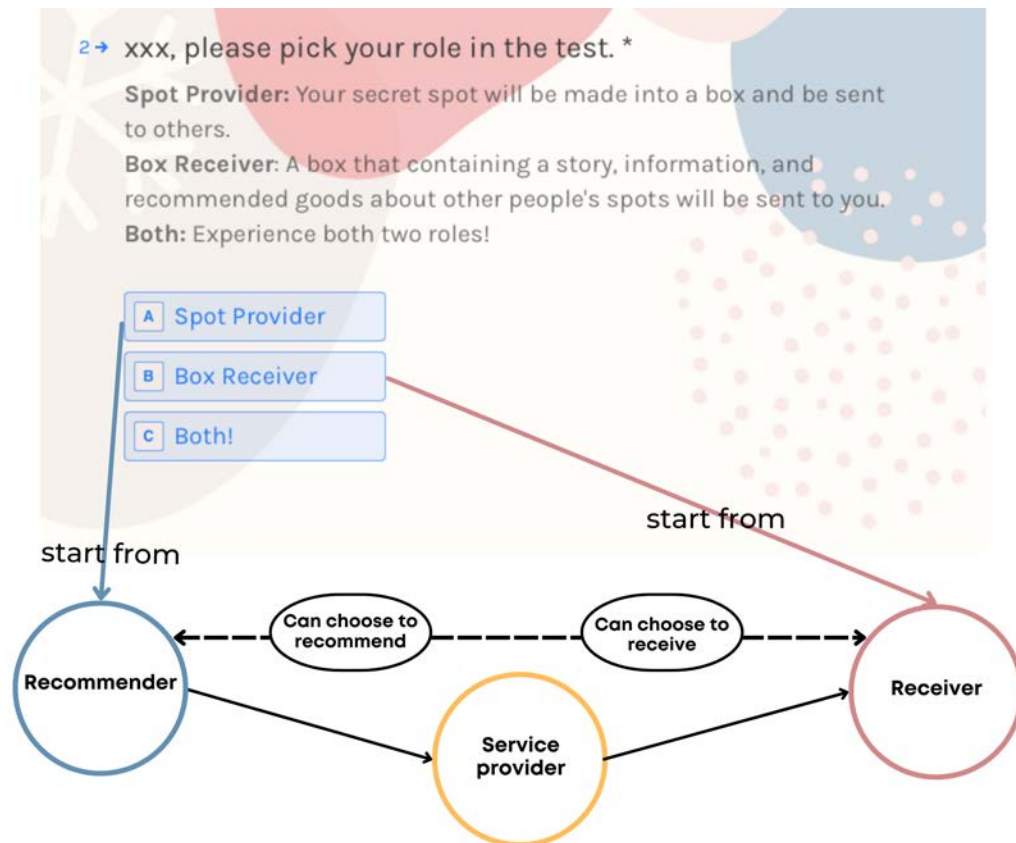
Figure 3.13 Choosing own role

be obliged to be the recommender and the receiver at the same time. They can choose their starting line whether they would like to recommend or try to receive a box first, and then interchange their roles at any time. Due to the fact that some participants wanted a spot that matched their taste, the service satisfaction is related to personal taste, and the participants should be able to choose their desired degree of customization. Participants should be given a sufficient level of design authority by offering receivers the chance to have a more customized box. Figure3.14 gives an example of some preference queries, such as the location of the spot. The spot information received from the recommender will be categorized according to the preference categories, and the one with a higher percentage of matching will be recommended to the user. Nevertheless, the receiver can certainly choose a random box. In these cases, there is no need for them to answer the preference queries, and their box will be selected randomly.

Design arena3: Giving feedback to the recommender

The design for reciprocity, including giving feedback to the recommender, was omitted by the research team in the first user study, which was actually a prominent indicator in the sharing and receiving mechanism. In previous studies containing a circle of exchange, a significant component of participating contains elements of altruistic orientation, which is tied to the enjoyment of the gratitude of the receiver [41]. Even in the anonymous exchange cases, which in the absence of an existing social relationship with the receiver, the recommending and exchanging act will still be rewarding for the recommender who constructs themselves as a more generous person. Therefore, after the service Phase 3, which is after the journey box exploration, the receiver will be encouraged to give a 'Thank you message' to the recommender and express their gratitude. The thank you message will be combined and sent to the recommender by the service provider.

3.4.3 Developing the 2nd prototype: Attribution of meaning

One of the most salient shortcomings of the first user study is its failures in the attribution of meaning, which is related to our cognition process of interpretation

Figure 3.14 Example of some preference queries

of the box. At the level of meaning, our behaviour, cognition, and experience are interrelated in the human-product experience [24]. For instance, the recommended goods related to the story will not be meaningful if the user does not discover the connections between the items and the story source. The storytelling component will not be effective if the items are all over the place and there is no experience design.

Design arena1: Sequential exploration

Going back to the topic of creating a sense of travelling, the experience usually follows a temporal or spatial structure [22]. To better strengthen the experience design that better invites users to enter into the experience, it's requisite to design a sequential exploration and decide on an entry point. How will the users enter into the journey box? To set up the experience and provide the introductory context, the user will begin with an envelope loaded up with informational cards, including a list of content, a photo, a place-related story and a map. The sticker 'start explores your secret spot', as shown in Figure3.15, intends to give the user a sense of beginning the journey.

Figure 3.15 Entering with introductory context

Design arena2: Classification stickers

The relational meaning across different sources is vital in producing an affective experience [24]. Besides a sequential exploration process, it is important for the user to be guided to draw inferences from their explorations of the box contents. In order to separate the recommended items from mundane objects, there is a need to give an explicit explanation for the items' meanings [37]. During the first user study, some items were negatively perceived with confusion as the participants did not understand the intention of items and felt limited connection across sources, which prevented them from entering the journey experience through using and enjoying the box components. For instance, a tea bag will only exert beyond utilitarian meaning if meaning and stories are inscribed into the experience. Ordinary objects may just as well elicit feelings of attachment, for instance, when the product is associated with an important memory. If its producing origin is located near the spot and it appeared in the journey story, it is suggested in the pioneer studies that the ordinary object now becomes more meaningful to the user [26]. During the information collection survey, the recommender will choose the type of goods that they want to recommend, such as the goods that they mentioned in the story, the goods that fit the vibe of the spot, and the goods that help enjoy the possible activities at the spot. Classification stickers will be used to group a type of box item. An example is given in Figure3.16.

Design arena3: Degree of customization

Finally, the design for personalization is shown by addressing each receiver's name throughout the service process. Past literature suggested that people become attached to a product for the personal and special meaning it conveys [9]. If the degree of customization in the service flow is to increase the receiver's satisfaction in terms of personal taste, the personalization design here is to increase the journey box's personal relevance to an individual. To better obtain personal meaning, the journey box should provide the user with identical addressing. For instance, the written receiver's name on the envelope is shown in Figure3.17. Both recommender and receiver will be addressed with their preferred name throughout the service process, including the email notification of box send.

Figure 3.16 Classification sticker
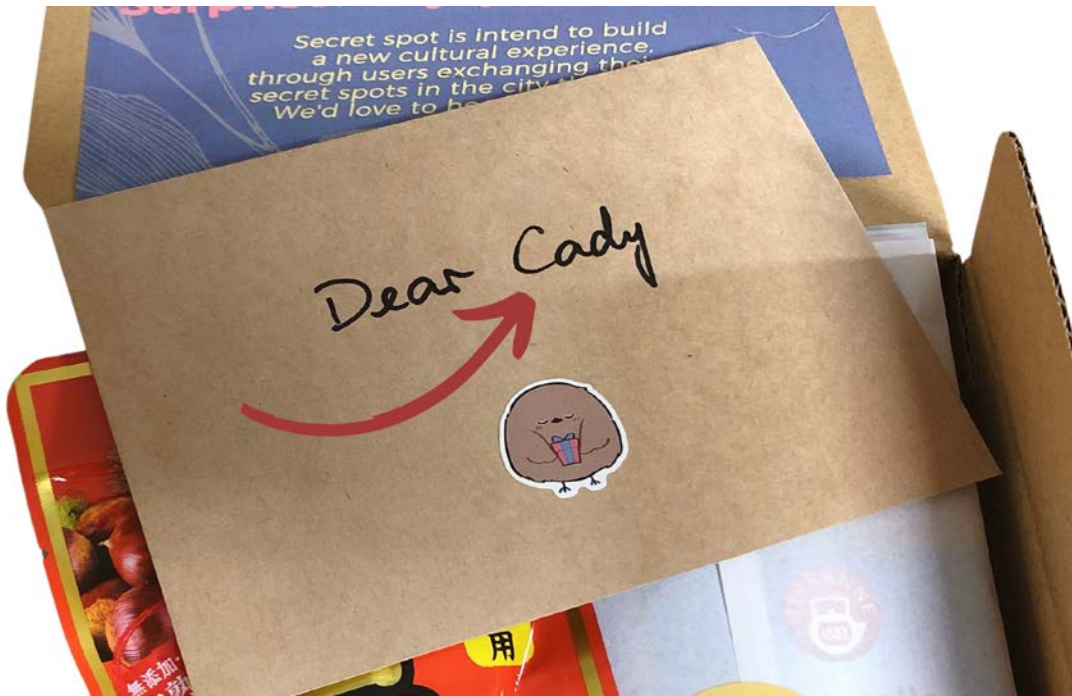
Figure 3.17 Addressing the receiver's name

3.4.4 Design criteria

Based on the first design criteria, the refined version will be based on the limitations and findings acquired from the previous user study. Therefore, the design components that resulted in positive findings will be kept, and some new criteria will be added to the list. The design criteria for the second prototype are stated below:

1. The aesthetic design for the service should utilize the color palette

2. The service's mascots should be used at various touchpoints

3. There should be a recurring package for every box

4. The recommender's journey data should be collected using a designated survey, with questions, options and examples to help with their recalling process.

5. Participants should be able to choose their own role and box preference through the survey.

6. The receiver's name should be addressed at various touchpoints

7. The receiver should be allowed to give feedback to the recommender.

8. The contents of the box should include a photo of the spot, a map of the spot, a related story, a list of contents and some goods recommended by the recommender.

9. The exploration should be designed in sequential order.

10. There should be some classification stickers explaining the intention of items.

11. The service provider should add on some items such as seasonal goods as a complimentary gift from this service.

An example of an organized box is illustrated in Figure3.18. The seasonal goods that were added by the service provider was a bag of chestnut, as the user study happened in autumn.

3.4.5 Procedures

The second user study was conducted from September to November 2021. Unlike the first user test, the second user test used the volunteering sampling method to openly recruit the participants through SNS platforms. As the channels allow the research team to reach the potential participants outside the school's community, most of the participant is partisipants are not familiar and do not possess existing social relationships with each other. The research team posted the recruiting information with the QR code of the online information collection survey so that people could register their participation directly through the survey.

The participants(n=15) first chose their role and filled out their information using the survey, whether it was the recommended information or their preference and delivery address. For the box receiver, they will be charged with 500 JPY, which is the average cost of making a box. Regarding the sample's demographic information, only one of the participants was located outside Japan (in China),

Figure 3.18 Example of an organized box in the second user study

and the other 14 participants were all located in Japan. One of the participants chose to recommend her spot without receiving the box, three participants chose to be both recommender and receiver, and the others chose to be the receiver only. After receiving the box, the participants were invited to take a 30-minute semi-structured interview and a feedback survey.

3.4.6 Data collection

According to the participants' preference, 2 of the interviews were conducted in a face-to-face situation, and the place was chosen to be a casual café. The other interviews were conducted in an online situation. Prior to conducting the interview, the research team informed the participants about the purpose of the study and ensured that participants were comfortable with conversations being digitally recorded for around 30 min. To make the conversation in a more comfortable style, some warm-up questions were asked at the beginning of the interview. To explore the topic at hand and generate hypotheses for the future quantitative study, an interview guide is created (see Appendix A). This guide has been inspired by previous findings in the first user studies. For instance, regarding the different ways for people to enjoy the box at home, some participants in the first user study said that receiving a tangible box makes the experience different. To address this topic in the second user study, a question about 'what is the difference between simply seeing this spot in the online situation?' was asked. The questions are structured in such a probing style in an effort to obtain an in-depth understanding [58]. During the interview, the research team showed the recommender how their recommended information turned into a finished journey box. As some of the interviewees' first language is Chinese, the collected data of these participants will be documented and translated from Chinese to English. For the feedback survey, the receivers were asked to rate their level of satisfaction with each box component using a Likert scale from 1(not satisfied at all) to 7(more than expected) and their way of experiencing the box. At the end of the service, receivers were asked whether they wanted to write a thank you note to the recommender.

Acknowledging the rich qualitative data that was collected through the second user study's interview, I decided to conduct a sequential exploratory mixed

Table 3.3 A glance of coding table:Failures of experience design

Themes	Basic theme(codes)	Example	Count
Failure of experience design	Unfamiliar language	'I didn't notice the English tags...'	7
	Culture difference	'I feel like it's not the right season for chestnut...'	3
	Word size design (too small)	'I didn't notice it because the word size...'	3
	Printed image quality needs improvement	'The map is cute but it's printed a bit small and unclear'	2
	Distractions cause miss of information	'The snacks attract my attention too much and I ignore...'	3
	Demand of text information guidance	'I would understand it more if there is a text 'enjoy' written'	4
	Way of showing the location information	'I want to know the nearest station...'	2
	Smaller size box- demand of keeping the whole box	'I kind of want to keep the whole set and put it in my house'	4
	Recycling problems caused by packing material	'The cushioning material is hard to recycle...'	3
	Lack of customer communication channel	'We have been used to have communication channel...'	1
	Want to know the exact day of receiving	'I asked when would I receive the box'	1
	Service flow needs improvement	'You can have more supporting questions...'	7

method for the final design and utilize the collected qualitative data in the second user study, which means that some themes that emerged from the interview will be used in the questions and multiple-choice options of the survey for the final design and its proof of concept. Therefore, the below findings will be analyzed in terms of the design perspective, and the interview results will be discussed again in Chapter 4.

3.4.7 Limitations and Findings

Same as the first user test, the following findings will be analyzed for the purpose of refining the design and discovering new possibilities of values. The interview analysis also used thematic coding to highlight salient themes from the interview transcripts. 23 themes emerged with 176 basic themes(codes), different from the last user study. I also included the frequency of occurrence of each basic theme.

First of all, a vital theme that generates issues necessary to be considered in the refining process is the failures of experience design, which is generated from 22 related basic codes. Table3.3 shows a glance of the theme and how the frequency of occurrence is recorded as the count in the table.

Finding in terms of prototypes: Unfamiliar language and cultural differences

In speaking with the participants, it was immediately evident that they showed a level of satisfaction with the journey box. However, an essential oversight regarding the design is that the text language in this design is all shown in English.

For participants that do not speak English as their mother tongue, the use of language throughout the service experience is distracting and hard to understand. For instance, one of the participants, who is a Japanese male, said that he did not read the instructions and the classification text clearly as it is in English. Moreover, another Chinese participant said that although he understands the language written on the classification sticker, it does not function effectively as it failed to guide the exploring process. He expressed his thought that using Chinese text would be more helpful for him. The mother tongue is vital in framing the thinking and emotions of people. The use of unfamiliar language might not process the information into the user's cognition thinking, thereby failing to guide the participants through the textual information. For future design, it is imperative for the research team to develop textual instructions in different language versions according to the various audiences.

Concerning the participants of different nationalities, the theme regarding cultural differences might facilitate an issue. The service providers added a bag of chestnuts as seasonal goods as a complimentary gift from this service, which in fact, created certain misunderstandings and confusion. One of the participants said that *'I feel like it is not the right season for chestnut. . . '* in his culture, so he was very confused by this item and even complained about it. The cultural differences might establish a constraint to understanding some box contents, as they impede a rational thinking process in different cultural contexts. However, the cultural difference theme might be beneficial in terms of exchanging different cultural experiences, making the box a tool for cross-cultural communication. For instance, through reading the text information and interpreting the recommended goods, some participants recognize that the recommender has a different cultural background. In this case, they enjoy the journey box as a cultural experience sent from the secret spot and appreciate the opportunity to discover a new culture.

Finding in terms of prototypes: Distractions cause a miss of information

When evaluating the box components in the feedback survey, the receivers were asked to rate their level of satisfaction using a Likert scale from 1(not satisfied at all) to 7(more than expected). The overall average satisfaction with the box was relatively high (average=5.5). However, there are some components that failed to

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properly play their role due to a lack of experience in design. An example of the survey result is shown in Figure3.19.
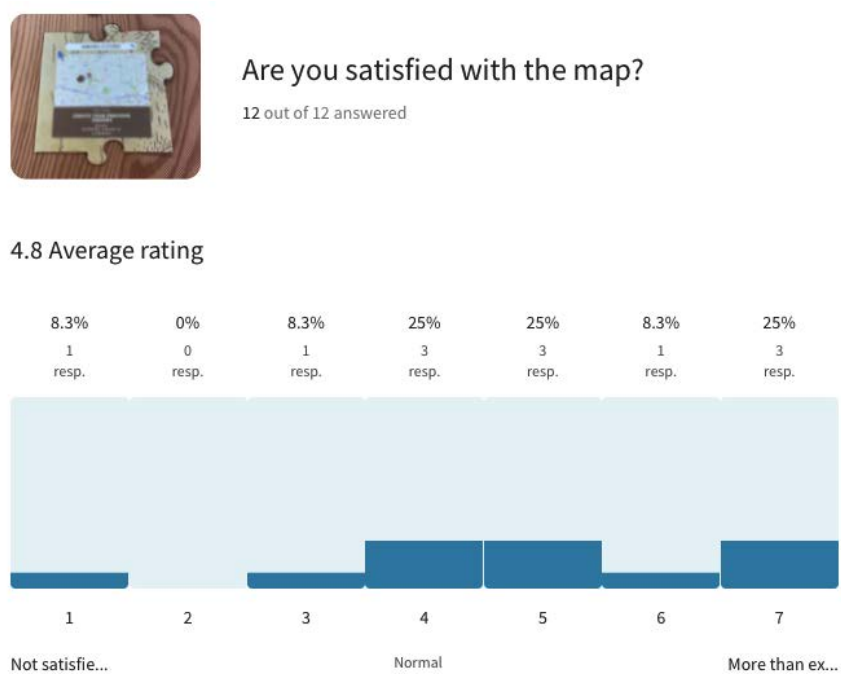
Figure 3.19 Survey result of the map satisfaction

For the map, the research team tried to make it as the shape of a puzzle, hoping that it could increase the sense of exploratory gaming. Although the shape of the item received positive feedback, several participants suggested that the size of the word not only on the map but also in other textual presentations caused difficulty in reading. Besides, the printed image quality was dissatisfactory and needed improvement. The deficiency in aesthetic presentation design results in inadequate informational function, thereby causing some miss of information. According to one of the participants, the texts in the classification tag are invisible, so she was distracted by the snacks. She did not follow the sequential order of exploring, so she did not feel that she was guided through the experience. The aesthetic presentation should be designed in a more user-friendly way.

Finding in terms of prototypes: Demand for text information guidance

There is a demand for more text information guidance in various touchpoints. About the way of showing the location information, one participant said that she wanted to know more on-site information around the spot, like the nearest station and recommend some nearby cafes. In the current design, the textual information guidance is limited to a list of content, a story, location information on the map and the classification tags for items. The introductory context did not encompass the service concept and how to use the journey box. In this sense, the functional information is not enough and requires further development [47].

Finding in terms of prototypes: Demand for keeping the whole box

Scholars have concluded that when meaning is attached to an object, people have a tendency to keep the object in the sphere of everyday life [36]. It is interesting to note that a number of participants express their demand for a smaller box size in order to keep the whole box. For instance, one participant said: *'I kind of want to keep the whole set and put it in my house'*, which serves as evidence that the journey box generates meaningful perception. Nevertheless, the size of the box is too big to keep in a home environment. Besides, the packing material caused problems in terms of recycling. The research team put some cushioning material at the bottom of the box, which received negative feedback about the recycling problem. The material and size of the box need to be designed in a way that could be positioned in a home space.

Finding in terms of service flow: Lack of customer communication channels

Although the information collection survey was designed to minimize users' time and effort, when it comes to the service flow, part of the participants has been used to having customer communication channels that they can reach out to at any time. Communication channels play a significant role in helping services and users connect with each other for various forms of engagement and interactions. Having a reachable channel for engagement and interaction is, therefore, the need of modern times to boost the level of user experience. It has been shown that

participants in the second user study expected to know the exact day of receiving and keep up with the delivery details. In future studies, reachable channels, including email and social media, should be explicitly implemented into the service touchpoints.

Finding in terms of service flow: Improving data collection survey

To generate journey data from the recommender in a more effective gathering way, the research team interviewed the recommenders in terms of their survey filling experience. According to their valuable feedback, there are several areas for improvement. First of all, the sequence of the questions should be designed in a better way that follows the storytelling. The order of questions can have a real effect on how respondents answer. When people go through the stages of memory recalling, there are some techniques for memorizing information, such as using visual cues. In the final design, the information collection survey will set the photo uploading question in the early stage, ask some engaging questions and request the recommender's story in a later stage. The purpose of the change of order is to help encode recommender memories through the supporting questions and organize their thoughts to tell a relatively integral story. Besides, the recommender suggests that the question contents could be improved by using more probing questions that guide people's thoughts. The survey will be modified and incorporated into different languages in the final design.

Finding in terms of service flow: A certain degree of customization is validated

For those who selected a level of customization for their box, the feedback survey shows that they have high satisfaction with their received box. As one of the participants explains, the most surprising thing for her is to have a place that really matches her preferences. Therefore, the need for a certain degree of customization is validated through the second user study and should be continued using in the following design.

Finding in terms of service flow: The received feedback did not meet the recommender's expectations

As explained in the procedure, receivers were encouraged to write a thank you note to the recommender at the end of the feedback service. The notes to the recommender vary from person to person. While some participants wrote relatively long feedback about their feelings and how they experienced the box, part of the participants only wrote a short sentence to simply express their feelings, for example: *'The spot you told me about is far away from me, but I feel a little closer to it. Thank you!'.* The short thank you message might be due to the fact that the research team phased the question into writing a 'thank you note', which causes a misunderstanding that the receiver might keep their feedback short and include the word of appreciation.

After forwarding feedback to the recommenders, we conducted an interview with recommenders. Despite the fact that they were surprised by the received feedback, the overall feedback did not meet their expectations. One participant said that instead of receiving a simple thank you message, she would like to receive another's story of experiencing: *'I want to receive an exchange of experience, the experience of me and you about the same place. I hope people can share this kind of memory'.* Besides, the recommenders felt happy when the research team showed their finished box and said it was good to see provided information being cherished and packed. The finding inspired the research team that the feedback section is a vital part of the service flow, especially for the exchange nature of this service concept. Not only does the textual feedback matter, but photographs and videos should also be considered in the feedback section. Therefore, we should allow more kinds of uploads and encourage the receiver to share their experience.

Findings in terms of service concept: Encourage better imaginative thinking

One of the most salient themes that emerged from the second user study is 'imaginative thinking'. Precisely as its name entails, participants showed fertile imagination across their journey box experience, including imagining the scene, the local atmosphere, the possible activities, and imagining the time when the recommender visited the spot. A striking instance which provides a vivid example of

participants' rich imagination is that most of them had an imagination about the recommender. They imagined and portrayed the individual person and identity and conducted personality guessing based on the choice of spot and the received information. They want to explore the journey box with doubt and thought, like the style of using lived experience as a touchpoint to know the recommender and would like to have more personal information about the recommender. Consequently, there should be some activities designed to encourage imagination and provide more information about the recommender.

Correspondingly, there should be some activities designed to stimulate the receiver's interaction with the journey box. Especially for the participants that tend to take photographs with the box. A designed prop that helps with photographing might be able to increase the user's aesthetic pleasure of experiencing and the desire to share the photos.

Findings in terms of service concept: Commercial value

In order to test the commercial value of the current design, we charged each participant 500 JPY. After sending out the boxes, the receivers were asked in the feedback survey about how much do they thought was the proper price for the service. 83.3% of the participants answered with a price that is higher than the average cost. Shifting the focus to the advertisement leaflets that were incorporated inside the second user study's boxes, most of the participants thought that it was acceptable if the content of the advertisement was related to the service to a certain degree. For the second user test, the advertisements were related to the service as it was from the University's collaborated projects. Some of the participants even enjoyed reading the advertisement leaflet to obtain more information about the related projects. The testing of commercial value can be extended into a broader context in future design.

Findings in terms of service concept: Extend the audience

One of the major objectives of the second user study was to have participants that could be tested beyond an existing community. A theme related to the way of anonymous exchange is to send or receive something out of the existing social circle. Some receivers suggest that they think it is appropriate for them to use the

spot as a topic to start a conversation with the recommenders. On the other side, the recommender also enjoys sharing the things they like with someone unfamiliar. What is surprising in the second user study is that the middle-aged population has an interest in the current service idea. A middle-aged female who helped send out the boxes expressed her profound interest in this service, which was very unexpected and showed us a new possibility. Due to the fact that the recruiting was conducted on SNS platforms, the participants were mostly in their 20s and 30s. The unexpected interest showed us that the research team needs to think outside the box in regard to the service's audiences.

3.5. Validation with different audience groups

Recognizing the possibility of audience extension in terms of age groups, the research team decided to conduct fieldwork in different age groups. Due to the fact that the demographic sample of the second user study is limited to ages from the 20s to 30s, the research team happened to have a chance to conduct the journey box fieldwork in an aging community in cooperation with another school's project.

3.5.1 Background of the aging community

Yonamoto is a research field located in Chiba with a majority of senior residents. The fieldwork was conducted in a community center located in Yonamoto Housing Complex. It is a place for the seniors to gather around and conduct social events with the help of several community staff. There were various recreational activities designed for the seniors to encourage social interaction and alleviate loneliness. Therefore, the research project in the field was to investigate different approaches for the elderly to engage.

3.5.2 Purpose of the fieldwork

The objectives of the fieldwork were:

1. To test with the different audience group

As demonstrated by the findings in the second user study, there is a possibility for us to broaden the audience as the middle-aged group possesses an interest in this service. Besides the difference in terms of age, it should be noted that people have different reasons for spending time at home or in a limited physical environment. For the elderly, there might be a tendency for them to not go out traveling due to physical health or a wish to spend their free time in their neighbourhood. The various staycations opportunities enlarge the service utilization and should be taken into account.

2. To see the journey box's effect on a community event.

   The first user study was conducted inside a small community and resulted in the feedback of a rising sense of belonging. However, the boxes were sent to the participants separately without any face-to-face opportunity. In the aging community fieldwork, the research team will share the journey boxes with the elderly in a face-to-face situation. Hence the seniors have more chances to talk to each other, and the style would look more like a community event. Seeing the utilization of the journey box in a different context is of importance for evaluating the extensibility of the current service.

3.5.3 Procedures and Data collection

First of all, it is essential for the research team to adjust the prototype according to the different audiences. Besides converting the text information to Japanese, the word size should also be adjusted to a bigger size. Older adults and people with low vision have less difficulty processing typefaces that have serifs, so the choice of font is a vital part as well. After modifying the prototype into a more user-friendly presentation, the research team took the boxes to Yonamoto and conducted the fieldwork in December 2021. Figure3.20 shows an example of how seniors explore the modified journey box.

Prior to the fieldwork, the research team prepared the interview guide with warm-up questions and some basic questions that were easy to comprehend. For instance, one of the questions is 'Do you like telling stories to others?' The questions would be asked before and after their exploration of the journey boxes. Besides the interview, the research team also conducted observations in terms

Figure 3.20 Seniors exploring the modified journey box

of the seniors' reactions toward the box and their change of behaviors with the
presence of the box. Figure3.21 illustrates the situation in how the fieldwork is
conducted.

3.5.4 Limitations and Findings

Stimulated conversations

First, there are findings regarding the fundamental questions about seniors' situa-
tion and habits in the community. One of the grannies said that she liked having
a conversation with others, especially inside the community center. Although
the residents gathering here was, in fact, come from various prefectures, they are
about a similar age, so it is easy for them to engage in conversation and imagine
others' past experiences. Through observing the seniors, the research team found
that in the community center, the elderly tend to talk about their experiences
naturally. During their exploration of the journey box, their conversation was
also triggered by the snacks inside the box, which are the recommended goods
for them to feel the vibe of the spot. As the spot is a place located in a foreign

Figure 3.21 Aging community fieldwork

country, the seniors had a discussion about the novel foreign snacks and enjoyed the snacks together. After the box exploration session, a granny told us that she enjoyed the experience of being able to find a common topic around the box and trigger more conversations.

Desire of sharing

Regarding the desire to share, the seniors in the community had shared a lot of stories with us before and after the box exploration. The storytelling from some elderly even continued for a long time, and we could not stop them. Therefore, it is easy to obtain the recommended content, such as travelling-related stories, while talking to the seniors. If the current service is implemented in the elderly age group, the way of information collection should probably be changed to gaining information through talking.

A chance to experience the sense of travelling

When we asked about their travelling habits, most of the seniors replied with the fact that they used to love travelling but have less chances of going out. One of the grannies said that her latest travel was going to a nearby hot spring. They have interests in other cultures and were happy throughout the box exploration process. Hence, having a journey box could be a chance for them to experience the sense of travelling and facilitate their well-being.

The confusion caused by the text information

However, there are certain confusions caused by the text information, such as the title written on the box package. When the seniors saw the 'Hello, stranger' on the package, they had increased vigilance toward the word 'stranger'. For the elderly, they have a high awareness of the things that comes from people they do not know. The anonymous way of exchange could work if it is happened in a community event, whereas the specification of an object that come from a stranger might be intimidated. The text information on the package should be designed in a better way to avoid confusion. Besides, they also misunderstood the intention of the seasonal goods, which were complimentary goods from the service provider,

and thought that were part of the foreign snacks. Participants in the second user study also had different interpretations of the season and created confusion, so the seasonal goods should probably be eliminated in the following study.

3.6. Final Design

After doing the above tests, the research team has been able to alter and refine the prototype, rule out problems in the areas like functional flaws that users identified, and develop the design criteria for the final design. The purpose of the final user study is to test the service on a larger scale and evaluate the design in terms of proof of concept and analyze the data corresponding to the research questions.

3.6.1 Developing the final prototype: Service flow

Design arena1: giving feedback to the recommender

Concerning the finding that the received feedback did not meet the recommender's expectations, I reviewed the literature regarding the motivations for sharing and exchanging. As suggested in Chapter 2, previous research on exchange activity indicated that the recognition of giving plays an essential part in reciprocitykomter2005social. A significant component of participating in the exchanging activities or simply giving to help contains elements of an altruistic orientation and is tied to the feedback of the receiver aptekar2016gifts. Even in the anonymous exchange, with the absence of an existing social relationship, the circulation of information requires a properly designed feedback section. According to Aptekar and Sofyaaptekar2016gifts, altruistic desires to give are gratified by the match of two parties over the same object. Seeing evidence that a gift is wanted and needed is part of exerting power for the participating motivation. Recommender's positive emotions could be driven by the fact that their act is helping someone else's consumption or environmental situation. Besides solely motivated by helping others, the motivation of giving also contains the chance to connect with someone through the object, as the sharing and receiving are activities transacted outside the boundaries of one's social circle.

For the sake of satisfying the reciprocity need, the feedback section will provide

possible options that could describe the receiver's gratitude, including options like 'I think the box is wanted and needed for my current situation' and 'The recommender and I share something in common, we may possibly get along'. Besides, the receiver will also be encouraged to upload any kind of evidence of their experience, including photos and videos. The service provider will organize the feedback in an aesthetically pleasing way and send it back to the recommender.

Design arena 2: Communication channel

Regarding the lack of some fundamental features of the service flow, participants in the second user study suggested that communication channels between the service provider and the users play a significant part in the various engagements. It is imperative for the research team to build a reachable channel to boost the user's experience. Firstly, the research team will be using email to update the service status and enable the users to keep track of the delivery details. An example of the email tracking is shown in Figure3.22. Besides, the research team developed social media channels to update the service details and provide information regarding the service concepts. As shown in Figure3.22, the potential users are welcome to reach out to the service through the official website, Instagram account, and emails. In fact, the recruiting of participants for the final design is simultaneously updated on the various communication channels. Thereforethe final user study's participants could be able to engage in the user test through various means.

3.6.2 Developing the final prototype: Aesthetic presentation

Design arena1: Package design

According to the feedback in terms of the journey box, there is a demand for keeping the whole box in the second user study. For the final design, the journey box will be designed in a smaller size that is similar in size to a thick A4 book. The change in aesthetic presentation of the package is shown in Figure3.23. The purpose of the change of style is to make the journey box easier to be kept in a home sphere. For instance, users can put the box on their bookshelves. The change of size of the box also avoids possible problems of recycling, as the items
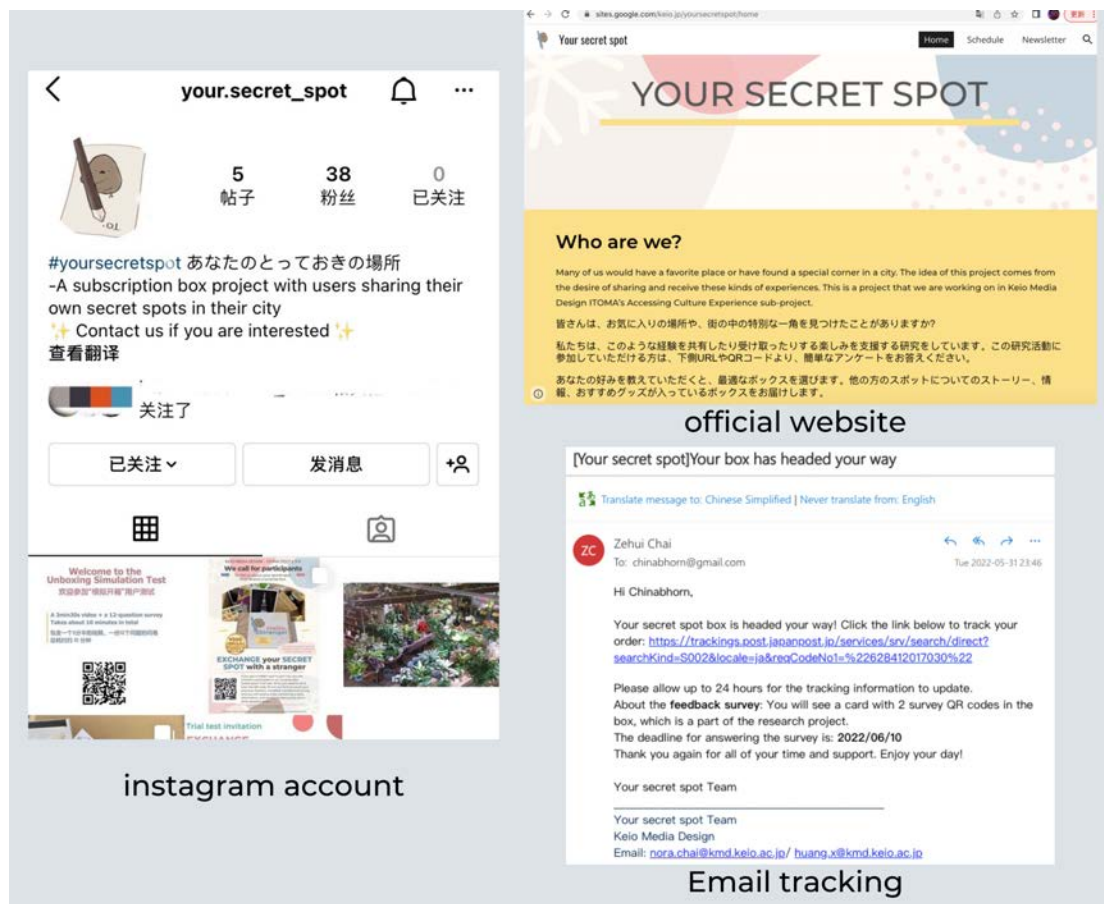
Figure 3.22 Developing communication channels

in the box precisely fit the box space, and there is no need to insert cushioning material. Besides, the title of the box cover changed from 'Hello Stranger' to the name of the service 'Your Secret Spot'. The purpose of the change of cover is to emphasize the brand impression through the repetitive usage of the service name.

Figure 3.23 Change of package and box size

Design arena 2: Different language versions

For participants that do not speak English as their mother tongue, the use of language throughout the service flow and the journey box exploring experience should be designed in their mother tongue. During the information collection survey, the participant will be given a chance to select their nationality. Expect the service name 'Your Secret Spot', and all of the textual information, including the classification sticker, a story of the spot, and a list of content, will be verified

according to the different languages. In addition, the word size and the quality of printing will be designed in a more user-friendly way that can be comprehended.

3.6.3 Developing the final prototype: Functional information

Design arena1: Classification of items

Although the second user study developed classification stickers that intend to explain the function of items, the sentiment around the item classification was dissatisfactory and needed improvement. For example, the texts in the classification sticker are too small, and each group of items was not in an integral order due to the collision during transportation. To avoid the impact of jolted transportation that separates each group, the items will be put into separate transparent sealed bags, with a classification sticker attached to the bags explaining the function of each group of box components. An example of a group of the item is illustrated in Figure3.24.

Design arena 2: Text information guidance

As a result of the demand for text information guidance in various service touchpoints, a service leaflet is designed and will be put into the journey box. As shown in Figure3.25, the design of the leaflet incorporates the color palette, service mascots, and service concept and has been published in various languages. The purpose of the leaflet is to provide basic service background concepts and enhance the authority of the service. Additionally, the texts in the informational cards, such as the list of content, will be designed in a more logical order.

Besides, as participants wanted to know more about the on-site information around the spot, the information shown on the map will contain more related details. There will also be an informational card explaining the nearby spots, including details like the location of the nearby spots and the cost of time walking. Besides the textual information guidance, the research team also produced a concept video in support of the text explanation, which will be introduced in the following chapter.

Figure 3.24 Classification of items

Figure 3.25 Service leaflet

3.6.4 Developing the final prototype: Interactive and response activities

Design arena1: Think sheet

TABLE 1—Think Sheet for the Artifact and Imagination Links Activity			
Think Sheet			
Item	Description or drawing	Facts	Notes and possible connections
Photo			
Artifact			
Literature			
How we think the set of materials is connected and why:			
Names of Imagination Team Members:			
_____			
_____			
_____			

Figure 3.26 Labbo and Field's original think sheet

Participants in the second user study have shown fertile, imaginative thinking across their journey box experience. Correspondingly, there should be some activities to support the thinking process. In Labbo and Field's study, they identified the importance of establishing response activities and believed that the richest response activities require the user to engage in higher-level thinking skills [8]. A think sheet was developed from the study for the artifact and imagination links activities. As shown in Figure3.26, the original think sheet concept was to tell

the user that they must use the clues and their imagination to figure out how the materials are linked together, and the sheet works as a guide for this activity.
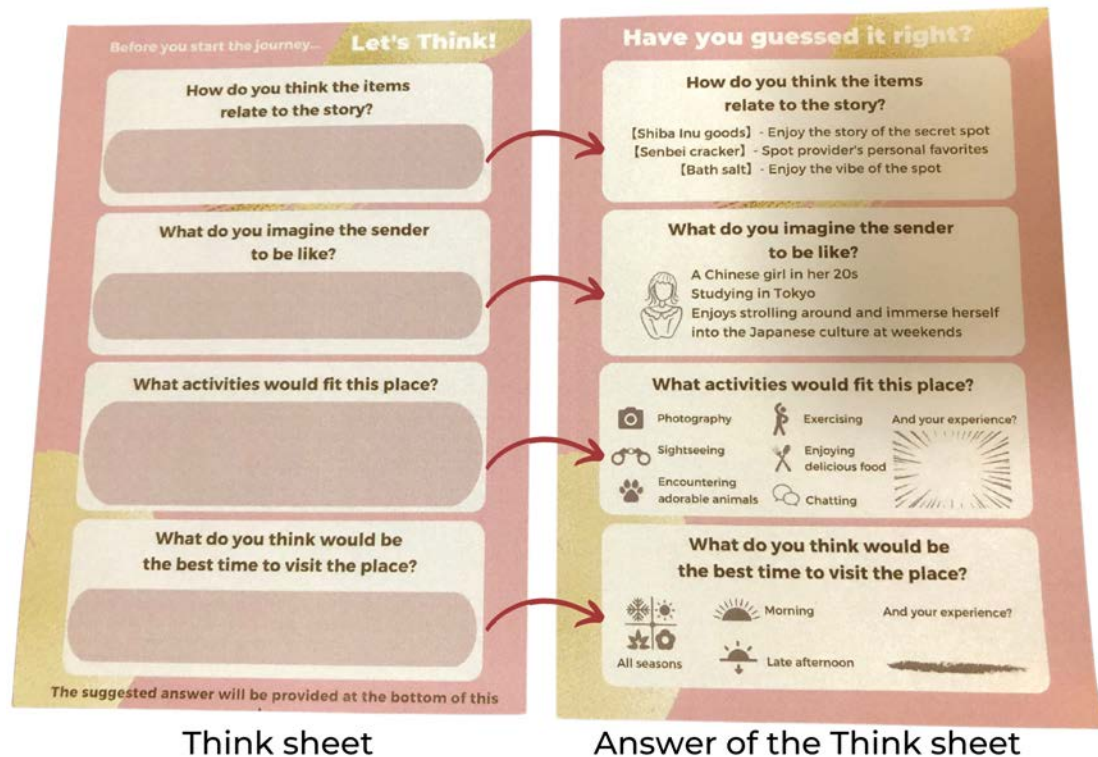
Figure 3.27 Think sheet and the answer

Building on the idea of Labbo and Field's think sheet activity, the research team developed a think sheet as illustrated in Figure3.27. Contrary to the original think sheet, the current design intends to use probing questions to raise users' awareness. The use of questions was to encourage the user to draw possible answers, thereby resulting in the logical thinking process by examining each source of information. Besides the questions regarding the spot, there is also a question stimulating the receiver's imagination towards the recommender. As the participants in the second user study tend to conduct personality guessing based on the choice of spot and the received information, it is essential for us to respond to the user's need to provide a glance of information about the recommender. Compared with the

original think sheet in Figure3.26, the research team also created a corresponding answer for the think sheet based on the information provided by the recommender. Similar to the quiz activity, providing answers could help assess users' guesses and offer a rationale for their thoughts. The answer sheet will be put at the end of the at-home exploring kits so people can check their answers after exploring the journey box.

Design arena2: Interactive transparent card

Figure 3.28 Interactive transparent card

Adding to the response activity, I develop a prop to stimulate further interaction between the receiver and the journey box. Participants in the second user study have shown their tendency to take photographs with the box or the box

components. A transparent Instagram-style card was developed as a photography prop. One of the examples is shown in Figure3.28. The card incorporates the mascot that appeared in the photo and includes the starting sentence of the story as a reminder of the secret spot. The purpose of the card is to encourage the interactive photographing act and increase the possibility of sharing through the SNS platform. Usually, the role of the props in photography is to help add character and interest to a photo or to add context to the scene. We also hope that the transparent part of the card can be portrayed as a frame that users can paint their own colors and co-create with the box component.

3.6.5 Design criteria

To compare the change in design criteria throughout the various tests, a design criteria comparison chart is shown in Figure3.29. The features in red font are the important components that are related to the change in service flow. It is notable that the features to be kept in the final design were refined and evolved based on the user studies' findings. The seasonal goods had been removed due to the different interpretations of the season created confusion in the second user study and the aging community fieldwork.

Adding on to the design criteria of the second user study, the new components are stated below:

1. The service should develop various communication channels such as social media platforms and email tracking.

2. The box size should be easy to keep in a home sphere

3. The box should have different language versions.

4. There should be text information guidance of the service, such as a service leaflet.

5. The service should provide some information, such as the nearby spots around the place, to facilitate the on-site experience.

6. The service should provide some interactive and response activities such as a think sheet to support the user's imaginative thinking.

journey box FEATURES	Design Criteria Comparison Chart		
	1st test	2nd test	final test
utilize the color palette	✔	✔	✔
service's mascots	✔	✔	✔
recurring package	✔	✔	✔
Information collection form	✔		
contents of the box: a photo, a map, a related story, a list of content and some recommended goods	✔	✔	✔
seasonal goods	✔	✔	
Information collection survey		✔	✔
customization		✔	✔
address receiver's name		✔	✔
choose their own role		✔	✔
giving feedback		✔	✔
sequential order		✔	✔
classification stickers		✔	✔
various communication channel			✔
box size should be easy to keep			✔
different language versions			✔
service leaflet			✔
nearby spots			✔
interactive and response activities			✔

Figure 3.29 Design criteria comparison chart

Figure3.30 shows an example of the final prototype. The sequence of exploration will be put in a way to first go through the envelope, which serves as the introductory context and is loaded up with informational cards, including a list of content, a photo, a place-related story, a map, and a think sheet. Then, the receiver will explore the at-home kits and the on-site kits. The at-home kits are items that help them enjoy the vibe of the spot at home, which are the recommended goods. The think sheet answer will be put inside the at-home kit. As for the on-site kits, they contain the items that help them enjoy the journey of visiting, which includes the nearby spots information and the Instagram transparent card as a photography prop. Finally, the service leaflet and some service freebies are placed inside the box.

Figure 3.30 Example of the final prototype

Chapter 4

Proof of concept

4.1. Service concept and value proposition

To better deliver the service concept, the research team made a concept video to explain the service flow and some proposed values. Using some scenes from the concept video, the value proposition in each phase can be explained in Figure4.1.

Shifting focus to the research questions that this current research intends to investigate, there is a need to look back to section 3.1.2. The findings and the proposed value will be discussed according to each research question.

4.2. Methodology

4.2.1 Sequential exploratory method

As discussed in the second user study, the current research intends to use a sequential exploratory mixed-method design. In other words, in this research, the survey questions and options were developed based on the data of the qualitative results, which is from the interviews of the second user study. As described as the exploratory design, it means that one data set acts as a secondary role and is based primarily on the other type [58]. These sequential approaches are useful when research needs quantitative information to shape the intervention or to be tested on a larger scale. While the interview in the second user study allows in-depth conversation and is used to inform another method, it allows me to obtain a deep, rich understanding of individuals' thoughts and experiences. At the same time, the followed online simulation survey and feedback survey, which will be introduced in the section below, offer insight from a large sample using quantitative research. The mixed-method approach has been suggested by scholars to

Figure 4.1 Using concept video to explain the value proposition

'illuminate each other' [60].

For the first step, the interview data in the second user study will be treated as exploratory data that will be used to gauge our interpretation and lead the following surveys. Based on the themes that emerged from the interview, alongside the literature, it enables us to create a questionnaire that can be distributed online to a more significant number of participants.

4.2.2 Methodology for online simulation test

The previous user studies use surveys, workshops, interviews, and field studies to examine user experience by creating usage context for users to interact with the journey box physically. They require labour-intensive efforts in several tasks, such as organizing the service flow, finding suitable participants, and preparing appropriate surveys and products for testing. What is more, the current situation restrains the research team from shipping the box to distant countries, and the delivery in China is retained due to the newest lockdown in Shanghai. Therefore, having an online simulation test might buttress the restrictions. Simulation is defined as creating a logical presentation of a process, product, or service that allows designers to test the design before the formal launched [61]. For the online simulation, here, the service can be accessed by a large number of users at a time. The population sample could be more representative. Thereforethe findings can be used to validate the insights from the past and future physical user tests.

Besides, online context could allow identifying issues as well as errors or biases due to the nature of the internet, such as anonymity, which means people will respond in ways that are less socially desirable. This is explained by McKenna Green [62] as anonymity will foster aggressiveness as it decreases an individual's self-awareness. What is more, the research question RQ1c is investigating the difference between seeing the box online and offline. Hence, there is a need to compare the online presentation of the journey box and the experience of receiving a tangible box. There will be some common questions shown in the online simulation test and the offline user test for better comparison.

Nevertheless, the online simulation test has various disadvantages. The nature of the internet could lead to response bias when the participants are disengaged. Those who have no interest in the survey tend to get tired and choose the last

option of most questions, which again leads to unreliable results. Also, the online presentation of services and products has to be confined to the survey, which can lead to misleading information.

4.2.3 Designing online presentations

The design of online product presentations has been studied extensively in recent years. For the online simulation test, it is imperative for the research team to display the journey box using vivid multimedia features to enrich the presentation. Pioneer studies have found that online presentation often uses dynamic video presentation or demonstration using photo display effect function [63], and the unboxing video has become one of the most popular choices. Concerning the current journey box design, the 'unboxing' could be the right way of showing our service's experience as we are exactly designing through a box. As a result, the research team will develop an unboxing video as an online presentation to show the service experience in the simulation test.

Accordingly, retailers are increasingly focusing on driving consumers to participate in their physical service using an online presence. Therefore, the design of an effective online product presentation should consider enticing potential consumers to conduct product trials offline. The online presentation should deliver a proper and holistic online experience for not only the simulation purpose but also an enticing presentation that could arouse participants' desire for further experience offline. In this sense, the online simulation test will be used as the main method of recruiting participants for the offline user test.

4.2.4 Methodology for Final offline user test

With the help of the online simulation test, the offline user test helps to bring ideas or concepts to life and explore the real-world acceptance, impact, or value that idea or concept can have. Compared with the first and second user tests, the final offline user test intends to gain a larger sample size and distribute more boxes outside Japan. The purpose is to build an understanding of user experiences across a broader context and bridges the gap between the proposed final design and the user needs. After sending out the physical box, the participants will

complete a feedback survey with questions and options developed based on the data of the qualitative results from the interviews of the second user study and some corresponding literature. The collected data will be mainly quantitative as the survey will have closed-ended questions but will also allow the user to upload various kinds of media and narrative feedback.

4.2.5 Observation methodology

A common problem in the development of user testing is that designers either overlook certain aspects of the users' situations or do not have access to them [58]. This happened to the past 2 user tests in the current research, while the researchers have no access to participants' real-time feelings. The follow-up interviews and the survey collected self-narrative data but limited the scope of information that could be collected. Photo or video-based feedback observation approaches provide opportunities for researchers to understand the role of the physical environment. The result of the observation can be used to establish connections between perceptions and the observed activities.

4.3. Online simulation test

4.3.1 Designing online presentations: unboxing video

Adding to the concept video, the research team will display the journey box using an unboxing video narrative of the presentation. Figure4.2 shows the storytelling shown in the unboxing video. The video incorporates a complete process of unboxing the journey box, starting from opening the package and then showing the sequential exploration of each box's components with some text information for translating the content to different languages. For the scene that contains text information, there will be some time for the participants to read the message, but they are also welcome to pause the video at any time, which will be explained in the instruction of the video. The video has no voice narration and only shows the reviewer's hand for the sake of avoiding subjective leading and biased judgment.

Figure 4.2 Unboxing video used in online simulation test

4.3.2 Designing the online simulation survey

Drawing on the findings of the second user study's interviews and scrutinizing and narrowing down the questions and responses, a short online survey composed of 12 questions was posted through social media (Weibo, WeChat, Instagram, and Slack). The complete questionnaire can be found in Appendix B. Most of the online survey questions are constructed quantitatively, but a few open-ended options are included to enable the participants to write their qualitative answers, such as including blank space in the "others" option, which allows the respondent to add qualitative comments and write their own answer. Due to the globalized nature of social media and the social circle around the research team members, questions and options were given in bilingual (English and Chinese).

As explained before, the questions and options are driven by the second user study's result. An example of how to compose the question is shown in Figure4.3. The coding result is used as exploratory data. For instance, one of the emerging main themes about ways of enjoying the secret spot box at home is used in the question as asking the participants 'If you are going to enjoy this box at home, how would you like to enjoy it?' And the options are derived from the salient basic codes as the possible responses.

Besides the questions that are designed with multiple answers for the participants to choose the options that suit their feelings, for the questions that are asking levels of agreement or extent of feeling, the answers are designed on a 7-Point Likert scale. Items were generated based on the question. For example, the question asking, "After watching the video, how do you agree with the following statements?" is followed by each statement anchored by options from "strongly disagree" (1) to "strongly disagree" (7). Consent was requested at the start of the survey, and the aim of the study was stated. Participants were informed of the approximate time the survey takes to keep them from rushing the online survey. Beyond quantifying each respondent's feelings about the journey box, the survey served the additional purpose of recruiting. As the research team intends to use the online simulation test as the primary tool for enticing participants for the offline test, one of the questions is asking if they want to participate in the offline test that is scheduled in May and leaving their email as the way of contact.
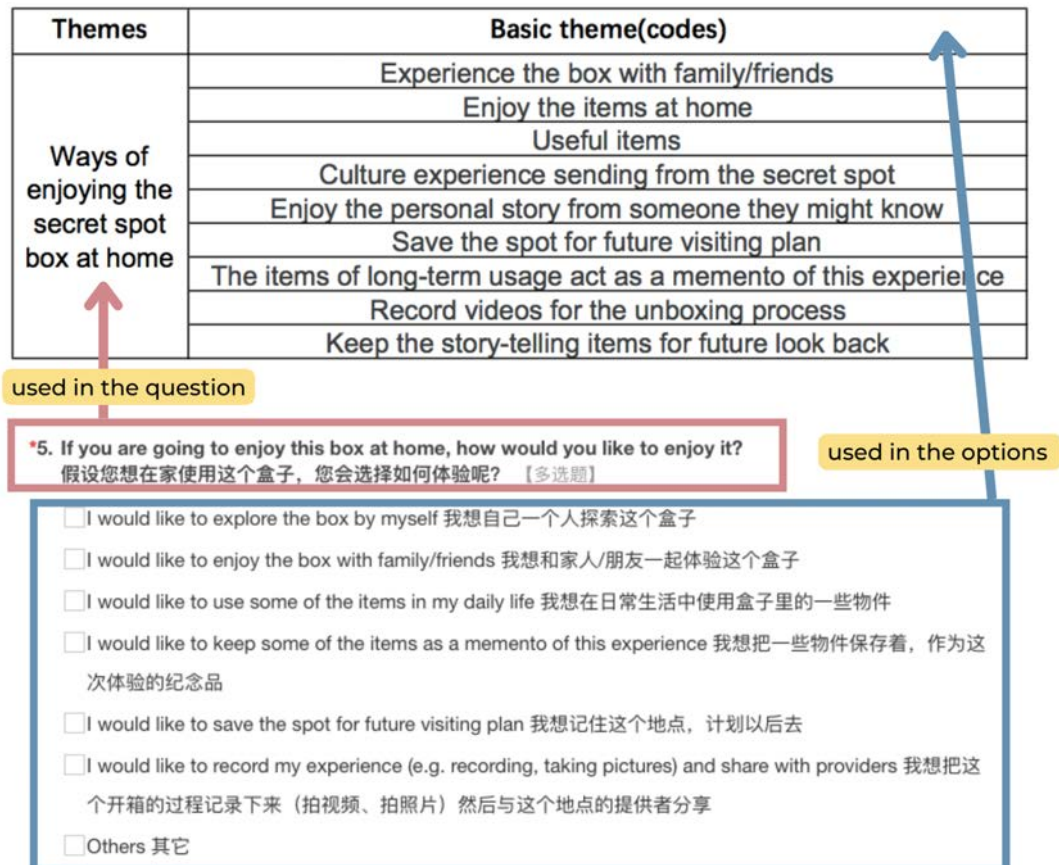
Figure 4.3 How to compose the survey questions

4.3.3 Procedures and data collection

The data of the online simulation test was collected between April 14th and April 29th, 2022. The research team posts the information and the link of the survey on social media, including Weibo, WeChat, Instagram, and Slack. We received 103 usable responses and stopped the survey after it was posted for 15 days. The demographic information is shown in Figure4.4 using pie charts.
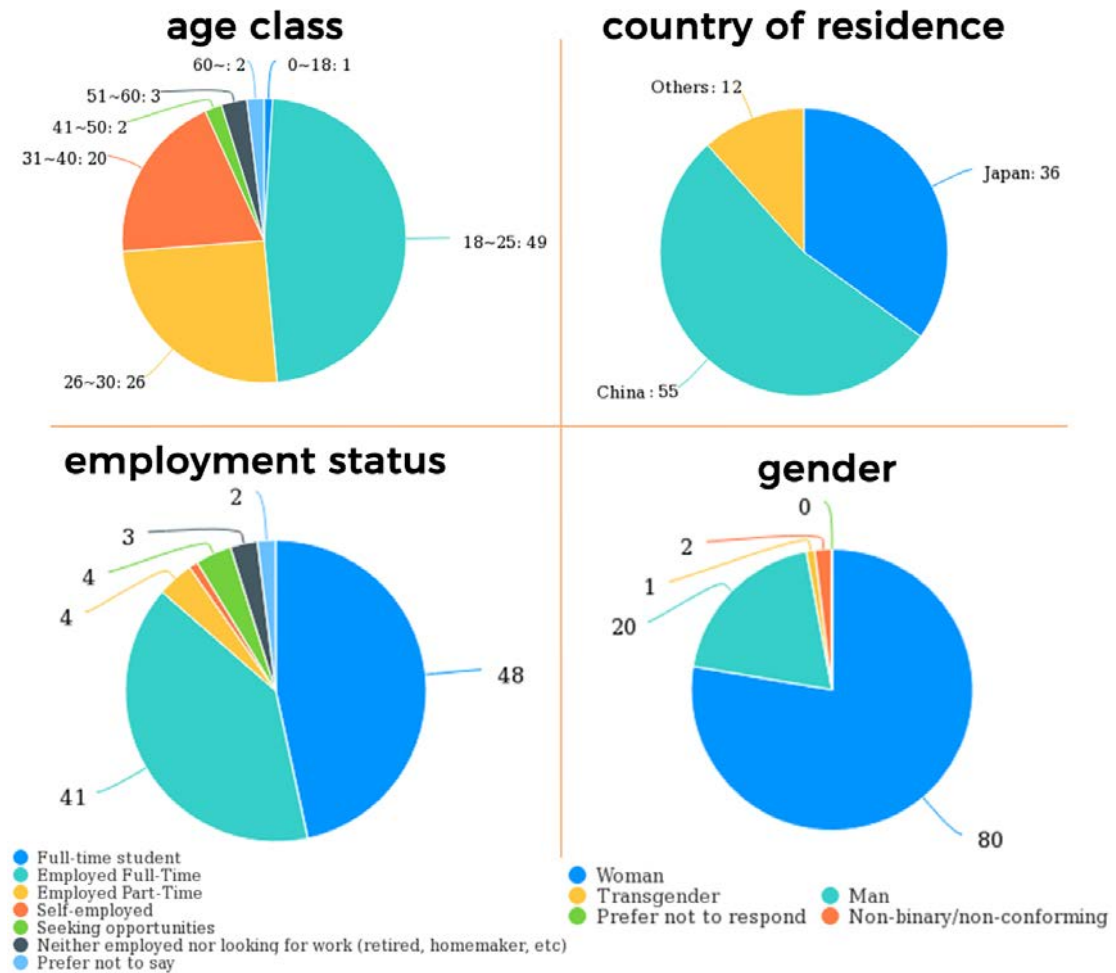
Figure 4.4   Demographic information of the simulation test's participants

From the charts, we can see that the age group of participants covered a relatively wide range from teenagers to seniors. The largest age group is between 18-25, along with the largest segment of participants being full-time students.

This might be due to the social circle around the research team members, which is mainly composed of students. However, the people aged from 31-40 still account for 19.42% of the participants, and there are 5 participants above 50s. Compared with other physical user tests, the demographic sample of the simulation is more extensive, which might contribute to an increase in validity. 80 participants are female, which constitutes the majority of the gender. As for the current country of residence, we have 55 participants located in China, 36 participants located in Japan, and the other 12 participants located in other countries ranging from the US, UK, Australia, etc.

Speaking of the employment status and the country of residence, it is actually an essential factor in exploring audiences spending their at-home time for different reasons as my research goal intends to design for the at-home opportunities. For the participants that are employed full-time or self-employed, which is 40.78% of the sample, they might have less leisure time to go out travelling. At the same time, the participants located in China might have less chance of travelling due to the COVID-19 lockdown situation. It is important to note that the sample has participants spending their possible vacation at home for different reasons.

Nevertheless, the data collection of the online simulation survey has several disadvantages. In terms of the methodology, the online distribution has difficulty reaching certain types of participants, such as those who do not have internet access or samples in niche industries. As the participation in volunteering and sending out by the research team members, a part of the participants might have an existing social relationship with the researchers, thereby leading to a response in a more socially desirable way. Finally, the languages of simulation demonstration are limited to English and Chinese, which impedes the chance for testing in other cultural contexts.

4.4. Final offline user test

4.4.1 Designing the feedback survey

Similar to the composing process of the simulation survey, which is shown in Figure4.3, the questions and options in the feedback survey were developed based on

the data of the qualitative results from the second user study's interviews. There are similar questions for both the simulation survey and offline feedback survey, which serve as a comparison for investigating research question 1c: the difference between experiencing the journey box online and offline. Besides, the applicability of the result in the online simulation test will be further investigated in the survey. Also, the quantitative approach serves as a comparison of each interviewee's responses and facilitates the more precise conceptualization of the research questions. Apart from using the exploratory data from the past interviews, the feedback survey also employs several theories and models from corresponding literature.

Levels of experience

Hekkert [23] used three components to analyze product design experience which is an aesthetic pleasure, attribution of meaning, and emotional response. Going back to chapter 3, the design process also applies these components to deliver a better journey box experience. Therefore, some design components can be categorized into these three levels, and some themes stimulated by these design components can be used as a possible response. For example, a basic code from the second user test's interview, 'being guided to draw inference', is aroused by the classification sticker, which is designed to increase the attribution of meaning. As for the emotional experience, it would usually be elicited by experiences of meaning and aesthetic experiences [24]. Participants' interpretation of the box contents will be assessed using the 3 levels of experience.

Attach meaning: what comes after

Scholars have focused on how to assign meaning to tourist-related products such as souvenirs. A few studies have invested in the integration of souvenirs at home, and some of them suggest that the object that has been assigned meanings should be easy to integrate the souvenirs into the sphere of everyday life [37]. Therefore, the afterwards story is, in fact, a vital part of investing the meaning attached to the journey box. There would be a question asking the participants, 'How would you like to do with the box after exploring?' to see if they want to keep the journey box in their home sphere.

Reciprocity

Shifting the focus to the way of exchange created by the current service, the Research question2 intends to find the value of exchange. As mentioned in the literature review, A.E. Komter promotes a model that contains 4 dimensions of giving that exist in different types of exchanges, which are recognition of the other, social distance, motive, and reciprocity [40]. Among the 4 dimensions, it has been shown that in the second user study, the theme of reciprocity emerged as a salient theme. Besides applying the 4 dimensions and the previous theme in the question about the value created by this way of indirect exchange, there will be a question asking the receiver's feedback to the recommender. The design for reciprocity, including giving feedback to the recommender, which was actually a prominent indicator in the sharing and receiving mechanism, was not well designed in the previous user tests. There will be options addressing the needs of receiving feedback, for instance, to know that their recommendation is helpful [41].

Perceived value of UGC

Scholars agree that tourists' perceived value in terms of UGC (user generated content) includes the emotional, functional, relational, and entitativity values [46]. Acquiring the measurement model from the previous research, there will be some statements selected to assess participants' perceived value. For example, 'This service is helpful for me' is one of the construct statements demonstrating the functional value [46]. Certainly, there would not be any distinct information showing the function of each statement as it might reveal the research purpose. The level of the agreement will be measured using a 5-Point Likert scale, the same as the measurement model applied in previous studies [50].

4.4.2 Procedures and data collection

Participating in the online simulation test will be used as the main method of recruiting participants for the offline user test. It is notable that among the 103 participants in the simulation test, over 54% of the participants wanted to sign up for the offline test and leave their way of contact, which was beyond expectation. The research team sent the information collection survey for the offline test to the

potential participants and recruited 36 participants for the final offline user test.

Regarding the box sending, a helper in China assisted the research team in distributing the boxes to the China mainland address. A card with the feedback survey QR code and a payment QR code is included in the box. The payment QR code is for pricing purposes, and each participant can pay with the price they are willing to pay for the journey box. Among the 36 participants, 34 participants completed the offline user test process, including the surveys. The other 2 participants failed to receive the box or complete the feedback survey due to inevitable environmental factors, such as delivery problems and unfamiliarity with technology (QR code).

The demographic information of the sample is shown in Figure4.5. From the pie charts, we can see that each age class percentages are similar to the simulation test, including some samples aged above the 50s. This could illustrate that the audience group constitution is similar to this age distribution. The gender distribution and the employment status are also similar to the result shown in the simulation test demographic, with mainly female participants, full-time students and full-time employees. However, it is still notable that the percentage of female participation, which is 88.24%, is higher than the percentage in the simulation test, which is 77.67%. Female audiences have a high tendency to participate in receiving the tangible boxes. As for the current country of residence, we have precisely 50% of the participants located in Japan and 50% of the participants located in China.

Compared with the first and second user tests, first of all, the broader sample of participants explored potential situations underlying the answers in the second user's interview and other theoretical dimensions in the literature. Especially for the residence's distribution, as the past user tests only have 1-2 participants located outside Japan. All of the participants took the role of the receiver, and 2 of them acted as recommenders at the same time. It should be noted that due to the delivery situation and the limited resources of the research team, only those who live in Japan and China could participate in the final offline test, which establish a constraint to the generalizability in terms of countries. The results of the surveys will be analyzed in an attempt to answer the research questions in the section below.
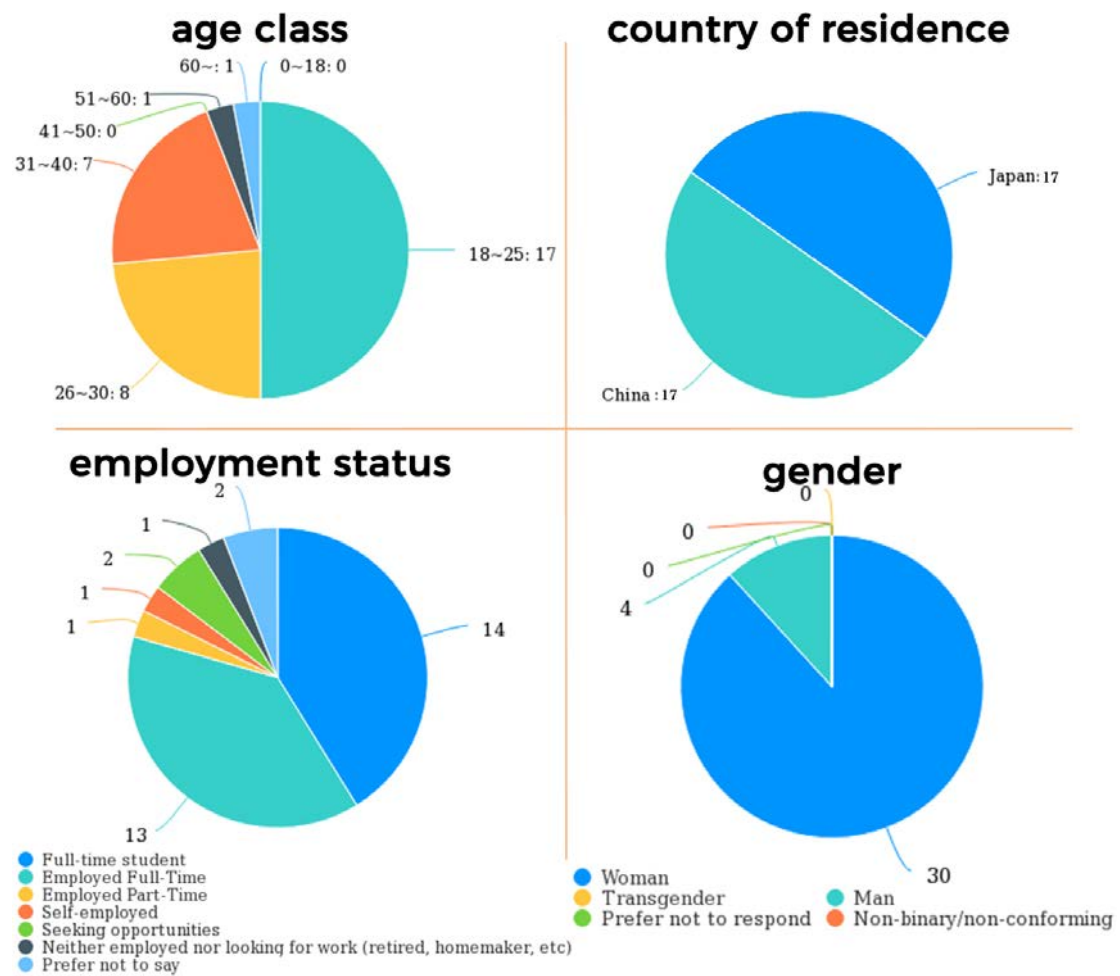
Figure 4.5 Demographic information of the offline user test participants

4.5. Photo and video-based feedback observation

While the feedback survey allows participants to upload any kind of media, the enthusiasm from the participants to provide multimedia material is beyond expectation. Of the 34 participants who completed the offline user test process, 21 of them uploaded photos or video feedback, which is above 61%. To treasure the valuable feedback and make full use of the received data, I decided to conduct photo and video based observations to analyze the multimedia feedback.

Since the participants recorded the photos or media spontaneously in their own environment and real-world settings, the observation is naturalistic. For the data analysis method, I decided to conduct event sampling, which could give the observer an efficient way to build up a picture of specific behaviour and help inform the possible triggers for an event. I will observe and record how many times a participant shows a specific behaviour.

4.5.1 Event sampling results

The research team assigned each participant a serial number for analyzing their offline user test. Hence the number presented their identity. Among the 21 participants who uploaded the media for observation, 5 of them included videos of their unboxing process. The result of the event sampling is shown in Figure4.6. The possible causes or consequences of concerning behaviour will be analyzed with the surveys' data together in the latter section.

4.6. Ways of enjoying the journey box at home

The following sections will discuss the results of the simulation survey and offline feedback survey together corresponding to the research questions. For each research question, serval themes were generated using the exploratory mix-method. To start, an important theme emerged starting from the first user test is that people have different ways of enjoying the journey box at home. Multiple choice question 2 in the offline feedback survey and question 5 in the simulation survey is designed to investigate the respondents' possible ways of enjoying, which is concerned with RQ1. The options are the ways selected from the noticeable codes

participant	media	Using the interactive transparent card	go out with the box's components	take photos of the box itself	use the box components in daily life	taking photos of the box's components at home	show the receiver's name	put their favourite things/creatures together with the box	record the unboxing process	express their sense of travelling through the box	decorate the box in their own way	recall their own travelling experience	engage in the think sheet activity	imagine the recommender	imagine the future travelling	want to share their recommendation
										behaviour						
participant1	photo	1	1													
	photo					1	1									
participant2	video	1							1	1						
participant3	photo			1	1						1					
participant4	video						1		1	1						
participant5	video	1			4				1			2	1		1	1
participant6	photo			1												
participant7	photo					1										
	photo				1											
participant8	video				1		1		1				1	1		
participant9	photo			1			1	1								
participant10	photo			1			1								1	
participant12	photo				1	1	1							1	1	
participant13	photo			1			1	1		1						
participant14	photo												1			
participant15	photo	1													1	
participant16	photo						1									
participant18	photo						1						1			
participant19	photo		1	1	1	1	1	1							1	
participant24	photo	2	2	1			1	2								
participant25	photo			1												
participant31	photo											1			1	1
participant35	video				1			1	1	2		2	2	3	3	
Total(count)		6	4	8	10	7	9	5	6	4	1	5	6	6	8	2

Figure 4.6 Event sampling observation

regarding how the second user test's participants enjoy their box. A comparison of the bar charts result is shown in Figure4.7.
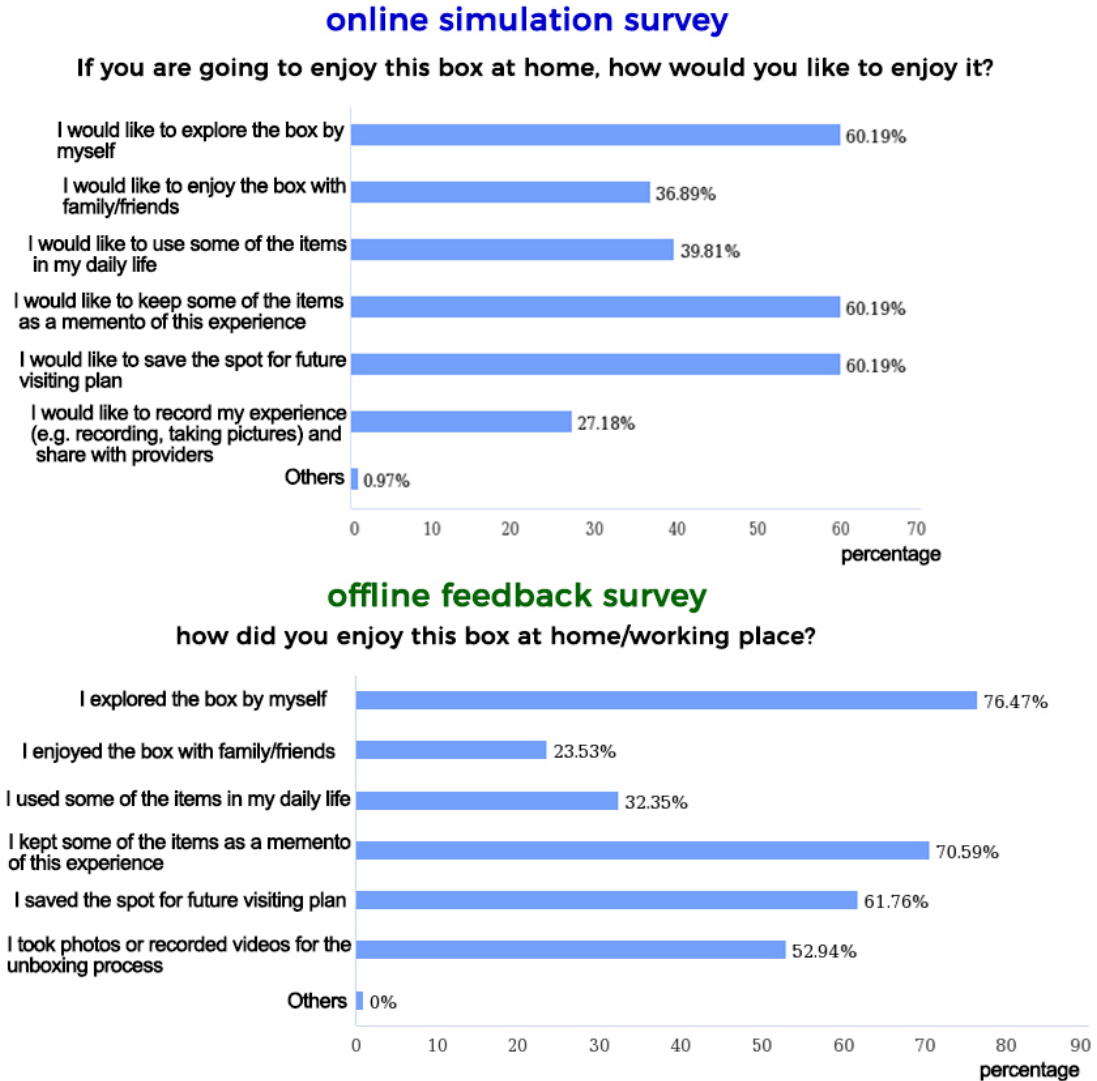

Figure 4.7 Ways of enjoying the journey box at home

From the graph, we can see that the top 3 ways that people tend to do at home are: explore the box by themselves, keep some of the items as a memento of this experience, and save the spot for the future visiting plan. It is notable that despite 36.89% of the participants in the simulation test saying that they would

like to enjoy the box with family/friends, for the participants in the offline test, there is only 25.53% of them had actually enjoyed the box with their close ones, which means that for the people that received the tangible box, the exploration is a more private experience.

This also happens in the observation of participants' multimedia feedback. From the table that shows the event sampling of observation in Figure4.6, a frequent behaviour is to deliberately show the receiver's name, whether in their photos or in their unboxing video. For example, in participant 4's unboxing video, she delightfully showed her name written on the envelope to the camera and expressed her happiness as it was a letter for her. Addressing each receiver's name is designed to increase the degree of personification, as it is suggested that a product that conveys more personal and special meaning would be more attachable [9]. The identical addressing could be said to be an effective design component in the at-home exploration process.

4.7. Interpreting the box components

To investigate RQ1a, which is people's interpretation of the contents inside the box, question 4 in the offline feedback survey is designed utilizing Hekkert's 3 levels of experiences. The result of this question is shown in Figure4.8. First of all, it should be noticed that these 3 components of an experience can be very much intertwined and difficult to distinguish. Particular experiences may activate other levels of experience. An experience of meaning attached may give rise to the aesthetic experience and emotional responses, and vice versa [24].

4.7.1 Aesthetic pleasure

At the aesthetic level, we consider the object's capacity to delight one or more of our sensory modalities [24]. From the table illustrated in Figure(interpretation of the contents inside the box), 30 respondents agree that the contents are beautiful to look at, forming a percentage of 88.24%. Compared with visual pleasure, the experience of usefulness and tastefulness is relatively low. Therefore, visual perception constitutes the primary system for processing the box's contents. During the design process, there are many strategies used for enhancing the aesthetic

RQ1a: How do they interpret the contents inside the box?		
How do you interpret the contents inside the box?	**total**	**percentage**
aesthetic I think the contents are beautiful to look at	30	88.24%
pleasure I think the contents are useful/tasty	19	55.88%
I was being guided by the tags and text information to draw inference	24	70.59%
I use the content to draw inference and make associate	19	55.88%
attribution I imagine the vibe of the spot through **of** eating/using the items	16	47.06%
meaning I interpret and associate the spot and the story with the different items	17	50%
I think the contents of the box helped shape my perception of the location	17	50%
I Imagine the recommender's personality **emotional** based on the spot and the story	21	61.76%
response After exploring this box, I think the contents have an emotional meaning to me	16	47.06%
Others	0	0%
Total number of respondents	34	

Figure 4.8 Interpretation of the contents inside the box

98

experience level, including designing aesthetic patterns using a color palette, mascot, and the visual presentation of information. The aesthetic pleasure could have been improved by exploring other modalities of the journey box's aesthetics, with carefully selected recommended goods that have higher quality.

Nevertheless, the aesthetic pleasure does not only involve static usage and presentation. Some approaches have been discussed to design for aesthetic interactions. A general design goal that Hekkert focused in the past study aimed for richness in sensorial experiences and action possibilities [23]. An interactive prop designed for the final user study, which is the transparent card, is intended to create enriched action possibilities by using the card to capture or frame their experience.

Aesthetic interaction

A transparent Instagram-style card was developed as a photography prop. The purpose of the card is to encourage participants to take photos with the card and help facilitate the context for their photography. Based on the observation table (Figure4.6), people used the interactive transparent card for different purposes and have taken pictures not only during their exploration stage but also in their daily life. Some examples of the usage of the card are shown in Figure4.9. Participant 24 used it in her home sphere and poked the card out of the balcony to catch the view from the window. As for participant 1, she took the card outside and captured the view outdoors. The designed prop not only stimulates the aesthetic interaction in the at-home context but also encourages further engagement in the mundane life.

4.7.2 Attribution of meaning

It is suggested that cognition comes into play at the level of meaning, including interpretation, memory retrieval, and associations [24]. In the current research, there are many components designed for the attribution of meaning, which was one of the most time-consuming aspects of the design process and has been refined since the first user study. For instance, for artifacts to convey beyond utilitarian meaning, the storytelling components, such as the sequential exploration and

Figure 4.9 Using the interactive transparent card

classification sticker, are vital for delivering the journey experience.

From Figure4.8, it has been shown that over 70% of the participants successfully were guided by the tags and text information to draw an inference. Compared with the coding result in the second user test, the guidance and textual information are the most salient factors that fail to establish the journey experience properly. The massive increase of effectiveness in guiding the participants might be due to the consideration of linguistic expression factors since the second user study. In the final offline study, the research team prepared boxes in different language versions according to the participants' mother tongue. Therefore, this research suggests that language plays a major role in people's interpretation of experience, and the cognitive process is vulnerable to cultural differences.

Meaning attaching

From Figure4.7, it shows that 70.59% of the participants in the offline test tend to keep some items as a memento of this experience. Besides, question 6 in the offline feedback survey is designed to investigate the afterwards story of the journey box, which is 'How would you like to do with the box after exploring?'. The result of this question is shown in Figure4.10. Only one participant would throw the whole box away, and most of the users wanted to keep the box themselves for various reasons. The act of keeping the box components is supported by the respondents' answers. Besides, it is notable that no one thinks that the meaning of the box disappears after exploring, and the only respondent that would throw the whole box is because of the limited living space.

Meaningful journey experience in the living area

While designing for the goal of delivering the journey box experience in the at-home context, the integration of the travelling experience into the home sphere was a hump in the design process. In previous literature that investigated the attached meaning of the tourist object, people would be prone to keep the meaningful ones in their living areas [37]. Concerning the reasons for keeping the box, the participant would like to keep the majority of the box for the purpose of future visits, to keep the precious memory that someone shared and for the meaningfulness created by the box. The journey box after exploring, could act as a

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offline feedback survey

how would you like to do with the box after exploring?
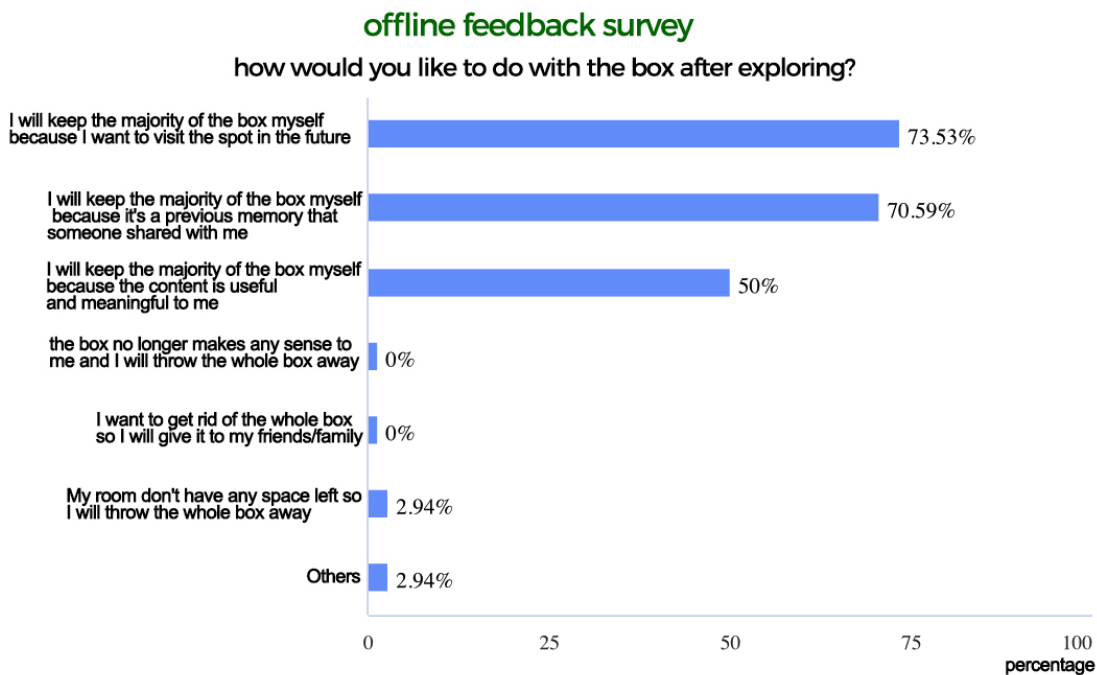
Figure 4.10 Afterwards treatment of the box components

meaningful object because the specialness or sacredness of vacation time, place, and people is represented through these tourist objects. The attachment to possessions may be dissolved, leading to the disposal of possessions. Our research underlines that the reasons for retaining the box are constituted by the special meanings created by the service and the people involved in the exchange.

Response activity

One of the box components that is designed to encourage people's imagination and help draw inference is the think sheet activity. The think sheet in the current design was developed from Labbo and Field's study and was designed for the purpose of facilitating the interpretation process and providing a rationale for the links among materials [8]. While 55.88% of the respondents use the box content to draw inferences and make an association, there is some novel usage of the think sheet from participant observation, which is beyond the research expectation. Some of the participant's engagement with the think sheet activity is shown in

Figure4.11.
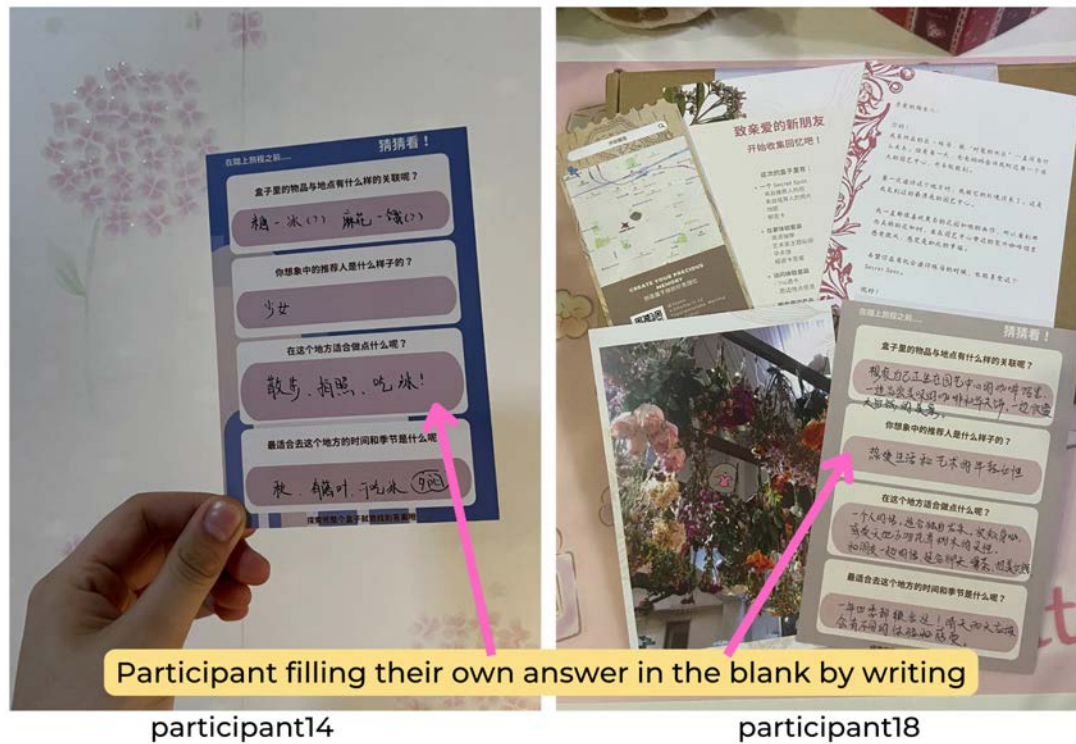
Figure 4.11 Engage with the think sheet activity

The original design idea for the think sheet is to use it as a stimulus to raise questions in participants' heads and support the imaginative thinking process. The blank space under each question was not for writing and was only designed in order to show a better comparison to the answer sheet. By contrast, some participants engaged in further interaction and wrote their own answers on the sheet. Rather than just thinking about the questions in their head, the 2 participants in Figure4.11 wrote their imagination down and uploaded it as feedback that they intend to show to the recommender. For them, the interpretation process serves as an exciting process, and they might expect the recommender to see their imagination towards the spot.

Besides using textual information to deliver the journey story, the recommended goods are created to enhance multisensory understanding and imagination. However, same as the perceived usefulness and tastefulness on the aesthetic level, it is

relatively hard for the recommended item to drive inference as about 47% of the respondents imagined the vibe of the spot through eating/using the items. The design for the recommended items, including snacks, needs to be warranted more attention to deliver a better experience in a multisensory approach.

4.7.3 Emotional response

At the emotional level, it is usually the personal significance of an object, rather than the object itself, which causes the emotion [24]. Both the aesthetic experience and experience of meaning can give rise to an emotional experience. Rather than reflecting either the properties of the stimulus or the situation, the emotional response could represent an evaluation of the properties and the situation as it relates to the properties of the individual. For instance, instead of simply recognizing the recommender's role, 61.76% of the participants evaluated and hence imagined the recommender's personality based on the spot and the story, illustrated in Figure4.8. Likewise, a prominent theme that emerged from the second user study is empathy through imaginative thinking towards the recommender. For instance, participants would imagine the time when the recommender visited the spot and empathy with the recommender through the story card. With 16 participants choosing that they think the contents have emotional meaning to them after exploring the box(Figure4.8), the story card was mentioned as an emotional arousal item in the feedback survey. A participant explained that she felt this story had enabled her to 'travel' to another country and culture. The imagination towards a sense of travelling also transports the audience to other times and places, stirring emotions and creating empathy [6].

4.8. Values in the at-home context

Delivering the service in the at-home context has always been the ultimate goal of this study. RQ1b is specifically accessing the value provided in the at-home context. To investigate this research question, question 3 in the offline feedback survey and question 2 in the online simulation survey are designed to investigate participants' feelings after the journey box exploration. The options are derived from prominent themes that emerged in the second user study, which are related

to the values in the at-home context. After conducting the online simulation test, the same question is used in the offline feedback test with 2 additional options generated from the simulation's open-ended responses. The results are shown in Figure4.12.

4.8.1 Extraordinary experience

First, it should be mentioned in advance that from Figure4.12, we can see that the mean for every statement in both tests is higher than 5. While the scale 4 represented neutral, the agreement for each option could have been said to be significant and will be analyzed in the following section. From the offline feedback survey, it is notable that the mean of sense of surprise reaches 6.47, which is the highest among all the options. Similar to the sense of surprise, respondents also agree that the box provides a sense of extraordinary experience in my mundane life, with a mean of 5.82 in option h.

Besides, the sense of surprise is generated by various reasons. According to the coding themes in the second user study, people expressed that they are surprised by the spot, the quality and quantity, the wholeness of experience, and so on. The keyword 'surprise' has been shown in not only the title but also in the reach goal of this current research. The reason for stressing the element of surprise is that delivering an extraordinary experience has been illustrated as the key to stimulating a sense of travelling in pioneer staycation study [15]. Moon's study suggests that people's perceived staycation experiences within their home areas will transform into a sense of travelling as the ordinary setting and activities induce an extraordinary feeling to some degree [17]. Such a feeling of traveling is induced due to the different and new components in participants' everyday lives. In this regard, the findings of this study created a high level of surprise, and extraordinary could be the vital factors that generate the journey inside a box experience at home.

4.8.2 Exploration activity at home

With the relatively high agreement on the box as the provided sense of exploratory and a good choice for spending time at home, the current service could serve

Online Simulation survey								
After watching the video, how do you agree with the following statements?	1=strongly disagree, 7=strongly agree							mean
	1	2	3	4	5	6	7	
a. I feel increased desire of going out and travelling	1	0	3	9	26	27	37	**5.8**
b. I feel I'm gradually exploring the box with the video	1	0	3	15	30	26	28	5.55
c. I feel sense of surprise	2	1	5	10	26	20	39	5.65
d. It arouse my imagination towards the spot	1	2	2	9	22	32	35	5.77
e. It arouse my imagination towards the unknown giver	3	3	4	15	23	21	34	5.44
f. It arouse my own favorite spot memories that I would like to share	1	3	6	11	24	28	30	5.5
Total	9	9	23	69	151	154	203	5.62

Offline feedback survey								
How do you feel after exploring the box?	1=strongly disagree, 7=strongly agree							mean
	1	2	3	4	5	6	7	
a. I feel increased desire of going out and travelling	0	0	1	1	5	12	15	6.15
b. I feel a sense of exploratory	0	0	0	5	3	13	13	6
c. I feel sense of surprise	0	0	0	2	3	6	23	**6.47**
d. It arouses my imagination towards the spot	0	1	1	0	5	14	13	6.03
e. It arouses my imagination towards the unknown giver	0	0	2	2	7	9	14	5.91
f. It arouses my own favorite spot memories that I would like to share	0	1	2	4	4	6	17	5.85
g. It serves as a good choice for spending time at home	0	0	1	4	3	12	14	6
h. It provides sense of extraordinary experience in my mundane life	0	0	1	4	8	8	13	5.82
Total	0	2	8	22	38	80	122	6.03

Figure 4.12 Feeling after exploring the journey box

as an exploration activity at home. The exploration purpose of providing the journey box is one of the key reasons why Labbo and Field created the original concept [8]. The desire encouraged them to design the process for telling the story of a journey to guide students in exploring the information and various material. From this, they would make intertextual connections during the exploration and foster higher-order thinking skill. In this current research which moves the stage to the home sphere, the exploration that happened at home also could encourage dynamic thinking and provide a quality time.

Special meaning under the Covid lockdown

Nevertheless, it should be noticed that people spend their time at home for different reasons. Looking back to the demographic information of participants(Figure4.5 and Figure4.4, the age group of participants covered a relatively wide range from teenagers to seniors. In the offline test, there are 50% of the participants were located in Japan, and 50% of the participants were located in China. One of the participants, located in Japan, appreciated the sequential exploration in her feedback as a way to gradually fall in love with a place and would like to visit the place because it is accessible, thereby creating functional value by introducing a new scenic spot [48]. As opposed to most of the people located in Japan, the participants in China have to stay at home due to the Covid lockdown situation, and the exploration process provides more emotional value to them. According to the receiver's feedback in the offline user test, one participant in China who is suffering from the Covid lockdown gave us a valuable and emotional response. Her sincere feeling is shown below:

'I am very grateful for the recommender and this service. I was no doubt surprised when I received the box, and I could feel my heart beating faster when I opened it. But I couldn't help but cry as I explored it, perhaps because I was actually very negative about my chance to travel abroad again to a place so far away, or perhaps because the location and the words of the recommender reminded me of my own short but happy study abroad. I had conflicting feelings when I imagined this place and how enjoyable it had been for my recommender. But that doesn't mean I hate this ambivalence. It makes me feel happy. A little pessimism about my own future, or envy for the experiences of others, gives me relief from the state

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of anxiety I am in at the moment.' – Participant 5, final offline user test.

Besides, many participants in the feedback survey appreciate the service in terms of their current situation, like 'it means a lot to me after a 2-month lockdown'. The difference in providing emotional and functional values demonstrates an elective point of view that the exploration process generates value for different at-home contexts.

4.8.3 Imaginative thinking

From the rating of statements d and e in Figure4.12, it has been shown that the journey box exploration process will arouse people's imagination toward the spot and the unknown giver. In the design process, there were several elements to encourage better imaginative thinking, such as the think sheet activity. Question 1 in the online simulation test and offline feedback test is designed to determine how much does each item drive participant's imagination about the place. The results are shown in Figure4.13. Photo of the secret spot and the story act as the prominent designed items that encourage imaginative thinking.

Besides the box components generated in the design process, the evolving service concept also includes elements that generate people's imagination. For instance, there was a mythmaking process, such as using the word 'secret' in the service title, which intends to create a sense of mystery that motivateimagination. Besides, the anonymous nature of exchange adds the elements of the unknown before opening the box and serves as a mythical aspect of storytelling of the whole box-exploring experience.

4.9. Difference between online and offline user experience

4.9.1 Differences in driving imagination

RQ1c is investigating the difference between receiving the recommendation through a tangible box and seeing it online. As mentioned before, there were similar questions for both the simulation survey and offline feedback survey, which serve as a

Online Simulation survey								
How much does the item drive your imagination about the place?	1=not at all, 7=strongly drives the imagination							Mean
	1	2	3	4	5	6	7	
A. Photo of the secret spot	3	0	1	7	13	27	52	**6.07**
B. Recommender's Letter	1	5	8	17	26	22	24	5.17
C. Map	4	3	11	30	27	11	17	4.69
D. Think Sheet	5	3	10	34	22	17	12	4.59
E. At-home kit	3	6	11	15	29	20	19	4.91
F. On-site kit	2	4	14	17	25	23	18	4.94
total	18	21	55	120	142	120	142	5.06

Offline feedback survey								
How much does the item drive your imagination about the place?	1=not at all, 7=strongly drives the imagination							Mean
	1	2	3	4	5	6	7	
A. Photo of the secret spot	0	0	1	1	4	14	14	6.15
B. Recommender's Letter	0	0	0	0	4	15	15	**6.32**
C. Map	0	1	3	5	8	10	7	5.29
D. Think Sheet	0	1	2	6	10	9	6	5.24
E. At-home kit	0	0	2	3	6	12	11	5.79
F. On-site kit	0	2	0	5	8	9	10	5.53
total	0	4	8	20	40	69	63	5.72

Figure 4.13 How much does each item drive imagination

comparison for investigating this research question. In Figure4.13, participants' rating of imagination-driving items increases when they explore the tangible box. This finding is significant as the mean of each item increased remarkably. Therefore, we can conclude that the offline experience drives more imagination about the place and the journey experience. Hence validating the service concept of receiving the recommendation through a tangible box will generate a more fertile sense of travelling.

Besides, it should be noticed that participants' highest rating of imagination driving item in the simulation survey is the photo of the spot, and the highest rating of imagination driving item in the offline feedback survey is the recommender's letter. The visual stimuli in the online context have more impact than other elements, and the textual information, especially storytelling, is more effective in stimulating imagination. Hence, to deliver the service in an offline context, we should recognize that stories are an important tool and should be treated as a central element in the design process.

4.9.2 The difference in feeling after exploring

Going back to the Figure4.12, it is also significant that participants' agreement on each statement increases when they explore the tangible box. Therefore, the offline exploration process could be seen as a more infectious approach to delivering the experience. Nevertheless, the most prominent feeling after experiencing the journey box online is the increased desire of going out and travelling, and the feeling of a tangible journey box is the sense of surprise experience. The box presented online acted as a stimulus for going out and travelling, including providing a journey preview and the spot recommendation. In this sense, the online presentation of the current service might exert more functional value. Shifting focus to the offline test, the sense of surprise and extraordinary has been discussed in the previous section as vital factors that generate the journey inside a box experience at home. The experience could be more related to stimulating the participant's emotional responses.

4.9.3 Compare to the other online tourism content

In addition to the comparison between the online and offline presentation of the current service, the difference between exploring the tangible journey box and seeing the recommendation from other online platforms is also investigated in the second user study. The codes regarding the theme of receiving the recommendation through a tangible box are shown in Figure4.14. One of the participants expressed her appreciation of becoming a passive recipient of information through the act of receiving: *'If it were me, I would not search it by myself. I need to be fed and passively accept the knowledge'.* The offline box exploration helps participants remember the information, and the users validate this way of tangible things in the digitized modern world.

2nd user test coding form	
Themes	**Basic theme(codes)**
Receive the recommendation through a tangible box	Good to receive hand writing/tangible things in the digitized world
	Personal experience
	The actual receiving experience keeps the secret spot in mind
	Cherish the received information
	Provide rich information
	Become passive recipient of information
	Help remembering the information
	Increase persuasion of going
	A start of doing self-research about spot

Figure 4.14 Receive the recommendation through a tangible box

Having said all of the above, there is a demand for keeping a digital copy of the box from the offline test feedback. One participant gave a piece of advice that *'the text information and the photo can be saved in an electronic edition, so it is more ecofriendly, and I can review this memory more freely.'* The combination of physical and digital presentation of the journey box can be considered in future studies.

4.10. Users' feedback on indirect exchange experience

Shifting focus to the existence of an intermediary that the service provider acts in this service, research question 2 is investigating how the service creates values through the indirect exchange between the recommender and receiver. To address this focus, question 5 in the offline feedback survey investigates users' feedback on the way of exchange. The result of this question is illustrated in Figure4.15.
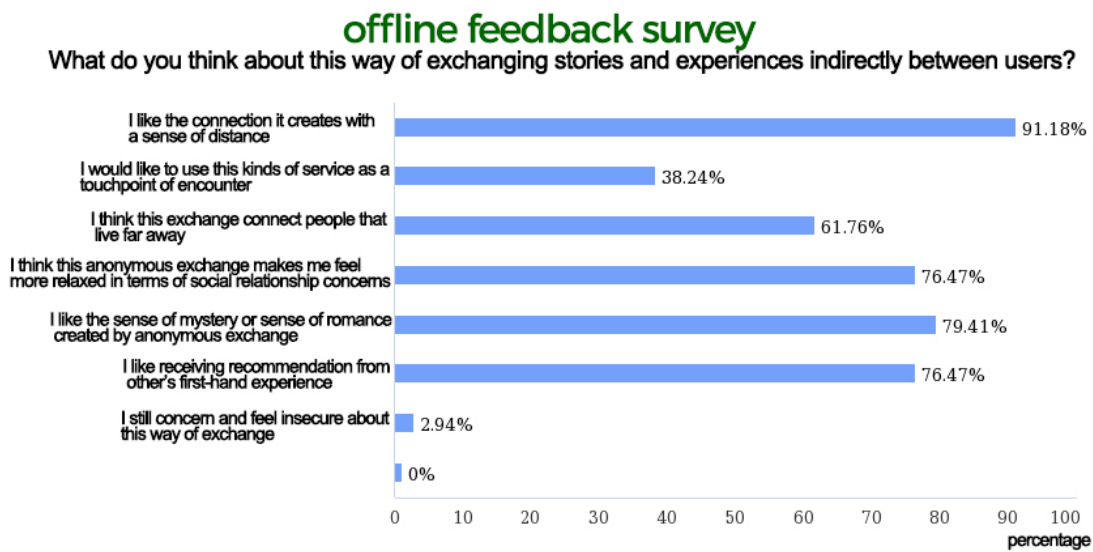

Figure 4.15 Users' feedback on indirect exchange experience

Recognition of the other

First, it should be noticed that most of the participants recognized the involvement of people, which is the recommender as another actor in the service process. Instead of treating the service as a box sent from the service provider, the recognition of the recommender is vital in successfully delivering the design concept. For instance, in Figure4.15, 76.47% of the respondents said that they like receiving a recommendation from others' first-hand experiences. Besides recognizing the provided information from the recommender, the theme regarding recognition of

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the other in the second user study also includes cultural difference recognition, identifying the individual person, and guessing the identity.

In Komter's study, the recognition of the other is listed as the first dimension of exchanges [40]. The identity and human worth of the other seem to be the moral basis for creating an exchange in that both actors can feel valuable. The extent of that recognition will be important in determining how the service contributes to valuable exchange among the recommender and receiver.

4.10.1 Perceived value of UGC

Speaking of the recognition of the other, it also involves the content generated from the others, which is concerned with the topic of UGC (user-generated content). Question7 in the offline feedback survey acquired the statements in the measurement model using a 5-Point Likert scale [46]. In the previous study, this measurement model was used to assess the perceived value of UGC. When evaluating RQ2, which is the value that this kind of exchange provides, the theory of tourist perceived UGC value could be used to access this research question as UGC is generated through the exchange. The result of this question is shown in Figure4.16.

Emotional and functional value

From Figure4.16, we can see that people's rating for the emotional value is the highest, with mean of 4.74 and 4.56. When it comes to the tourism-related aspect, it is suggested that tourists' emotional value is positively associated with fun and enjoyment obtained from the search for information about destinations [46]. As discussed in the previous section, there are many components designed to enrich participants' emotional responses. One of the most focal points in an attempt to increase the emotional value is the involvement of people and UGC in the service concept. By obtaining past memories from the recommender, the past memories are capsulated into the journey box. Compared to the mean of emotional value, the functional value of the current service is relatively low. Although the emotional value acts as the most effective factor to drive tourists' positive evaluation [48], there is a need to combine the emotional and functional UGC in the design process.

Perceived value of UGC							
To what extend do you agree with the following value that the service provided?		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	mean
		1	2	3	4	5	
Emotional value	This service is fun	0	0	0	9	25	4.74
	This service is exciting	0	0	1	13	20	4.56
Functional value	This service is helpful for me	0	1	10	12	11	3.97
	This service is useful for me	0	0	8	16	10	4.06
	This service is functional for me	0	2	9	13	10	3.91
Relational value	My participation enables me to build a connection with the other participants	0	1	5	13	15	4.24
	I feel a bond with the service	0	1	5	14	14	4.21
Entitativity Value	I believe that members of the service have common goals or interest	0	1	3	9	21	4.47
Total		0	6	41	99	126	4.27

Figure 4.16 Perceived value of UGC

There is still some room for improvement to generate more functional information from the recommender, and this untapped opportunity should be recognized in future studies.

Entiativity value

The entitativity value refers to an individual's belongingness to the service and is measured by the perceptions as a single entity [46]. Before conducting the feedback survey, the research team did not expect the entitativity rating to be high since the offline test is conducted with participants that have a little existing social relationship with each other. However, from Figure4.16, it is evident that participants feel a bond with the service and believe in the common goals and interests that members of this service share. According to the original measurement models of UGC, entitativity value is conceptualized as the degree of commonality between individuals and is manifested by common goals and similarity of interests [46]. The high magnitude of entitativity that is shown in user feedback means that the participants with similar interests successfully achieve similar objectives in this ongoing service. Therefore, reaching the right audience is key to driving the entitativity value.

As for the relational value, it is the connection and relationship derived from the user's interaction and this way of exchange. The relational value in terms of UGC could be conceptualized as the benefits of exchanging content with people that have common interests. The connection will be further discussed in the next section.

4.10.2 Connection with a sense of distance

As a subquestion for research question 2, RQ2a is investigating the connections that the service created between the users. From Figure4.15, it is significant that over 91% of the participants like the connection that the indirect exchange created with a sense of distance. The interesting aspect is that people appreciate the social distance in the current service facilitates the service concept of indirect exchange. Regarding the social distance, Burden and Michael suggested that affective exchange could be aroused by anonymity [39], and is concerned with the

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value of anonymous exchange. Aptekar and Sofya also illustrated that people felt more comfortable in anonymous exchanges because they do not have to be considerate in the limited connections [41]. Similar to the pioneer research, this current design also shows that anonymous exchange will make users feel more relaxed in terms of social relationship concerns, with 76.47% of the respondents agreeing with this statement. Besides, 79.41% of the participants enjoy the sense of mystery or the sense of romance created by anonymous exchange. The anonymous exchange adding on to the mythmaking that motivates imaginative thinking and inspires change [43], and the limited connection is validated in this research.

Furthermore, the appreciation of the limited connection is verified by people's unwillingness to make further connections with others. With only 38.24% of the participants wanting to use this kind of service as a touchpoint of encounter, the maintenance of social distance might be more desirable in terms of users' touchpoints with each other. However, the 38.24% of respondents that are eager to have a further connection with the others cannot be neglected and could be considered in other contexts in the service extensibility.

On the other hand, it should be noted that the social distance created by way of indirect exchange has disadvantages. With 1 participant thinking that she is still concerned and feels insecure about this way of exchange4.15, anonymity can certainly relate to insecurity and anxiety. In previous literature, the feeling of insecurity indicates a concern about status and expectations [39], and has been shown in the aging community fieldwork, which the elderly people have more concern about the word 'stranger'. The drawbacks of anonymity should be accounted for when designing for an audience that has a higher awareness of insecurity.

Connect people that live far away

With half of the participants located in Japan and half of them located in China, the offline user test involved exchanges across countries and delivered some foreign spots for part of the receiver. In Figure4.15, 61.76% of the respondents agree that this exchange connects people that live far away. In the second user test, while some participants enjoy nearby spots where they can visit, some of them enjoy receiving a far-away sot as an opportunity to discover a new place and

new culture and enjoy the sense of journey at home. While some participants recognize the involvement of different cultures in this service exchange, it could be argued that the journey box in the current design helps enhance cross-cultural communication. Cross-cultural understanding is developing through telling or hearing stories that happened in our everyday lives [6]. When participants engage in cognitive thinking to rationalize the questions in the think sheet activity and make interpretations across box contents, this design enables people from different cultures to view, conceptualize, understand, imagine, and construct each other. Nevertheless, the final offline user test is conducted in limited countries under the delivery restrictions and scarcity of area resources. Future works that want to emphasize the cross-cultural aspect should be tested in a wider geography.

4.11. Reciprocity: values for running the exchange circle

Reciprocity refers to the act of exchange. In this design, encouraging reciprocity refers to not only switching the roles between recommender and receiver but also the exchange of recommended spots and exploration feedback. In the final offline user test, there is a feedback section addressing the need for reciprocity. Every receiver filled out the feedback, with above 61% of them uploaded photos or video feedback. According to the observation of multimedia feedback, many of the participants recall their own travelling experiences and want to share their own recommendations (Figure:4.6). The second user test also proved the participant's increased desire to recommend after receiving the box, which served as a possibility for continuing to run the exchange circle.

4.11.1 Values for the recommender

After receiving the receiver's feedback, the service provider forwards the multimedia information to the recommender and conducts a simple interview with the recommender based on the feedback they received. From the interview with the recommenders in the final user test and the second user test, some themes emerged in terms of the values specified for them to provide the recommendation.

City recall

According to the recommenders, giving recommended information enables them to recall precious memories during the information collection survey. What is more, two of the recommenders said that after recommending, they had the motivation and revisited their own spot. One of the recommenders said that her act of recommending serves as a reason for her to review her own spot. It is suggested that when tourists recall their past travel memories, they will benefit from the autobiographical memories as enhancing present satisfaction and beautifying the place their visited [52]. Therefore, the past travel experiences will revitalize the city and encourage revisiting.

The new meaning attached to the recommended spot

People suggested that the recommended spot will be more meaningful after going through the exchange process. The feedback that is given to the recommender also acts as storytelling from the receiver. Therefore, meaningful and emotional attachment is also applicable to the recommender. In this sense, the telling of stories and sharing of emotional value is reciprocal. What is more, recommenders are happy to see their provided information being cherished and packed. According to Moscardo [29], the motivation for travelling-related experiences is driven by opportunities to tell stories from their experiences or receive stories from others. The sharing and resonation about a place is a potent stimulus driving the exchange circle.

Besides the above discussions, the recommender's perceived value in terms of connection and indirect exchange experience is the same as the receiver. The recommending process also drives their imagination about the receiver and how their data would be organized into a box. Some themes are applicable to both or all actors involved in the exchange process.

4.12. Enrich the future experience

As for Research question 3:'How to enrich users' at-home experience?', the experience design refinement process has been shown in Chapter 3, and the increased

validity of the final design illustrated the effectiveness of user experience design strategies. However, in the final offline user study, there are still some surprising findings that might benefit the future at-home experience design.
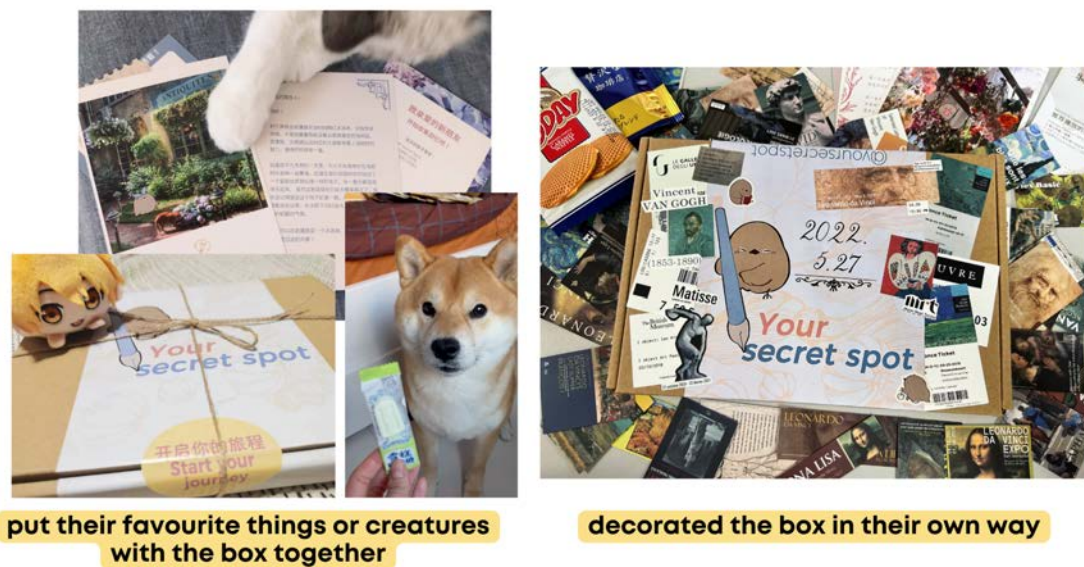
4.12.1 Personalization and customization

Figure 4.17 People enjoy adding a personal feature to their user feedback

In Figure4.17, the receivers tend to use their own way of interacting with the box. For instance, people would put their favourite things or creatures with the box together and take pictures, adding their personal traits to the photos. One of the participants let her cat be with her during the entire box exploration time, recorded it, and sent the photos as feedback to the recommender. One participant interacted with the box in an unexpected pattern. She decorated the box in her own way. As shown in the Figure, people enjoy adding a personal feature to their user feedback, which contributes to an increase in personal meaning. Past literature suggested that people become attached to a product for the personal and special meaning it conveys [9]. Design that allows better personalization could be beneficial for the future experience.

4.13. Service sustainability

4.13.1 The view from the participants

RQ3a is investigating the service ecosystem and service extensibility. In the on-line simulation test, there is an open-ended question designed to approach participants' views on the further utilization of this current research. The answers are summarized in Figure4.18.

category	participants' answer
How would you like to further utilize this service?	
Tourism	Purchased as a souvenir of a trip to a particular place
	Holiday planning
	Tourism promotion
	Promotion of niche tourist destinations
	Personal travel souvenirs, travel item lists/guidelines
	Share the personal experience as a tour guide
	Add to the enjoyment of your trip and inspire you to explore the next stop
	For travel around
	Get to know a new shopping street, neighbourhood or school; apply to your alma mater, or for memories of a previous trip
Personal usuage (memento)	For recording everyday memories with friends and family, and as a travel memento/inspiration
	A little surprise on a date with a friend. You can separate the same location into two boxes with different contents and set off together to the same location, gaining more memories of the two of them as they explore each other and learning more interesting things through each other's exploration.
	Recommend to a friend, great memories!
	Wedding
	Time capsule of past memories
	For a family memento with your family
	Feels good as a wedding gift (?) Can be used as an invitation
	A time and place specific box that can be seen later to remind you of that time and place
	Give as a gift
	Memories to keep
	Keeping own memory
	You can replicate the same process and make your own time capsule to revisit memories of people and events that have special meaning.
Socializing	Dating software, for example, people with similar interests may have the same memory
	Send it to a stranger and exchange it for a virtual trip
	Receiving a box of an exotic location at a cultural exchange event
	social
For Special Populations that have less chance going out	Give as a gift to people who cannot easily travel, such as elderly people with mobility problems, so that they can experience the fun of travel at home.
	Give joy to someone in hospital who is unable to go out freely

Figure 4.18 The view from the participants

Based on participants' views, the service can be mainly utilized in 4 categories.

For personal usage, which means that the participant will pay for the service and there is no need to involve further actors, the pricing question could facilitate this utilization, which investigated the receivers' ideal price for the box in the final offline user test. Each participant paid the price they were willing to pay for the journey box, and the average pricing was about 800 JPY. With an average cost of 300 JPY for making each box, the pricing could suggest that the service provider will profit from selling the box and operating the service as an individual business. For personal usage, people want to keep the journey box as a memento purpose for their past memories, as a gift to friends, and so on.

For socializing purposes, the desire for more connections with other users comes into play. As shown in the above section, this service has entitativity value and connects people that live far away, enabling people from different cultures to view, conceptualize, understand, imagine, and construct each other. Regarding the extensibility of socializing, stakeholders that want to encourage communication can be involved in the future, such as use in an event held in a dating app or penfriend organization. Besides, the cultural exchange between users enables the journey box to be utilized for cross-cultural communication purposes.

On behalf of the special populations that have less chance of going out, the validation with different audience groups serves as an example of this usage, which is tested in an aging community. From the aging fieldwork, the finding shows that seniors have a desire to share, and the presence of the journey box helps stimulate conversations. Having a journey box could be a chance for them to experience the sense of travelling and facilitate their well-being. Besides the seniors, participants also gave us an example of a possible group of audience, which is people in hospital. It is true that people who are unable to go out have various reasons, and the journey box could give joy to some who live in a confined space.

As for the tourism purpose, the research team created a survey and reached out to the potential stakeholders. The received response will be discussed below.

The view from the repeated users

In the 3 rounds of user studies, there are a few participants took part in multiple user tests. In order to make ensure their interest in the journey box, the research team used several strategies such as making sure they will not receive the same

box and enhancing the level of customization. The repeated users' feedback was used as an important reference for us to elevate the service. Results have shown that the final user test provides a place that matches their preference better than the previous journey box. Due to the fact that the second and final user test was voluntary, their interest in participation shows that the service can hold a possibility for long-term usage. However, one participant said that she felt less surprised when received the second box. Measures to keep their interests can still be a topic for future research.

4.13.2 The view from the tourism related stakeholder

The view from the tourism related stakeholder							
Do you agree this service provides the following values?	1=strongly disagree, 7=strongly agree						
	1	2	3	4	5	6	7
Enrich the cultural experience of staycation(e.g. similar to the experience of a virtual trip)					✓		
Motivate people to visit the place recommended in the box					✓		
People from different cultural background can learn the travel related experience from each other				✓			
Promote local culture				✓			
Provide cultural experience for those who have difficulty travelling					✓		
Serve as a souvenir of a trip					✓		
Share the experience related to the recommended place with someone						✓	

Figure 4.19 The view from the tourism related stakeholder

According to the participants in the simulation test, they would like to use the service as a souvenir of a particular place and a promotion for a niche tourist destination. From this tourism related category, travelling institutions may benefit from local revitalization and tourism promotion. After sending out the survey to

potential tourism related stakeholders, one incorporated public interest foundation replied to us with the result shown in Figure4.19. The respondent agrees that the service can motivate people to visit the place recommended in the box and serve as a souvenir of a trip, which shows the possibility of utilization in these scenarios. The possible service ecosystem expansion in the future is illustrated in Figure4.20
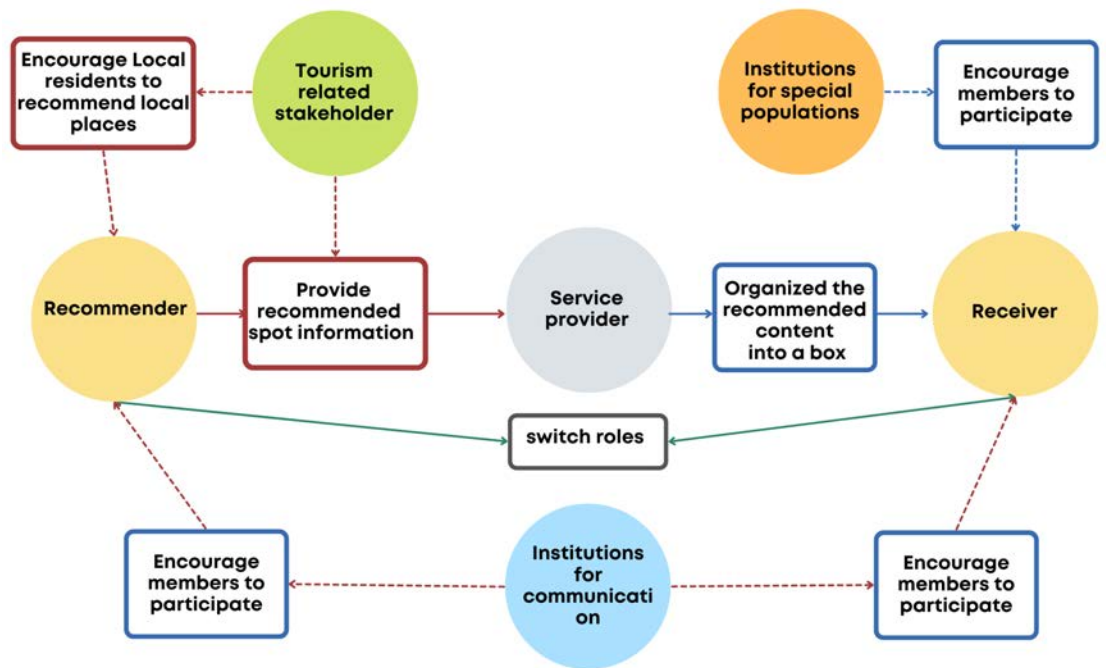

Figure 4.20 Service ecosystem expansion

Chapter 5
Conclusion

5.1. Conclusion

Through multiple user tests, the study provides meaningful insights into the literature related to staycations and tourism. First, the current design contributes to the staycation literature by providing a holistic and dynamic approach to delivering a journey inside a box experience at home. The design refining process sheds light on experience design by adjusting its design criteria and drawing a comprehensive framework from the beginning of ideation. Through going back from testing to defining, this design touched upon some of the complexities of user experience. For instance, minimize users' effort on the service flow by providing an efficient information collection method and designing for sequential exploration that better invites users to enter the experience. Building on the idea of the 'journey box' originated by Labbo and Field [8], this design rebuilt the process of creating and receiving journey boxes and redefined the box contents by adding various design components such as the recurring package, classification stickers, and interactive activities. The framework presented in the design process may provide scholars insights into the integration of experience inside a box by the aesthetic and meaningful information presentations through storytelling and artifacts. While previous studies mainly focus on classifying the practices that take place during staycations and identifying the journey box experience, this study takes travel motivation into account and advances the staycation and tourism literature by providing evidence of participants' sense of travelling being derived from the journey box in conjunction with a sense or extraordinariness.

By taking a sequential exploratory approach, this study showed several interesting findings regarding users' interpretation of the box components and their staycation experience. First, the interpretation process was largely associated

with the meaning attached to the components and the imagination towards a place influenced by the storytelling. The experience of meaning attached gave rise to the aesthetic experience and emotional responses, and vice versa. Another finding of this study revealed that the value for the at-home context varies in terms of different stay-home reasons. For participants that have relatively physical freedom, this design served as an extraordinary experience that provided an exploration activity and enriched people's everyday lives. For people that are confined at home due to Covid or physical conditions, the service received stronger emotional responses and provided a sense of travelling.

Regarding the way of indirect exchange, the present study enhances the understanding of the effects of UGC on tourism perceptive. The findings suggest that participants' perceived values, such as emotional, functional, and entitativity values, arise from the connection created by the act of sharing and receiving. The indirectness created by the anonymous nature is appreciated by the participants since the exchange made users enjoy the sense of distance and feel more relaxed in terms of social relationship concerns. This style of exchange also contributed to the mythmaking process of storytelling. Lastly, it should be noticed that by comparing the online and offline test results, receiving a tangible box encouraged better imaginative thinking and exploration experience. With a high rate of participation in the offline test, the statistic implies that the user's direct physical experience is still a critical step for the journey experience formation.

5.2. Limitations

Even though this study provides theoretical and practical implications in terms of the usage of journey boxes, the present study is not without its drawbacks. First, it should be noted that due to the scope of this study, the limited sample size in the first and second user test interviews facilitates an issue of the lack of richness of data, in effect discrediting the emerged themes from the interview. Second, the role of culture and nationality in shaping a sense of travelling and their attached meanings deserves scrutiny since the geography sample of this study was limited to China and Japan, thereby questioning the generalizability of the results. Besides, the subjective nature of the qualitative analysis means that biases may be present

in the interviews and data analysis process [58], and the reliability of the coding results and findings should be checked or reviewed by a third party. Although the final user tests recruited participants in open SNS platforms and tried to reach as many respondents as possible, a social desirability bias may still be present in the participants' responses, as people may avoid reporting negative experiences. As the recruiting placed more importance on the receivers, the limited sample size of recommenders also limited the repetitiveness of data. Lastly, the discussion of service extensibility and reaching out to potential stakeholders was conducted in a relatively short period of time. Therefore, the research team only received feedback from one tourism-related institution and did not have a chance to contact potential actors in other categories.

5.3. Future works

As such, future research can use larger samples of participants across different nationalities and provide more generalizable results. It would be worthwhile conducting a more cross-cultural study to examine differences in terms of behaviors and preferences. Also, the recruiting of participants can last for a longer time to collect multiple recommending information. The researchers may consider other factors that influence users' feedback regarding the journey box experience. For instance, the feeling and meaning of the time change could be an interesting factor that is worth investigating. Besides, future studies may explore the downside of user experience by focusing on negative incidents during their journey box exploration. As the surveys involve limited negative questions and options, researching for dissatisfactory may be more beneficial in the service refining.

The aging community fieldwork served as an example of testing the application of the current design in a different context. Based on the service ecosystem expansion graph(4.20), the possibility of utilization of the journey box in scenarios including tourism promotion, socializing, and for special populations can be tested in different contexts and other audience groups. It would be interesting to examine the extent to which our findings apply to younger age groups as well. Based on these conclusions, practitioners should consider addressing the application of the journey box in various contexts.

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Appendices

A. 2nd user study interview guide

A.1 Personal question/Warm-up questions:

1. Do you like traveling?
   2. Do you enjoy staying at home?
   3. How did Covid change your view towards traveling
   4. Any changes after receiving this box? do you feel you want to go out more?
Does this box ease your desires of traveling?
   5. What was the situation when you open this box?

A.2 About the service and the service strategies:

1. How do you feel when you are opening the box?
   2. To what extent do you feel 'surprised'?
   3. Which item do you like the most in the box?
   4. Is there anything you feel confused about in the box?
   5. Does the sticker tags guide you through exploring?(guided to draw inferences)
   How do you feel about. . . (ask questions based on the survey feedback)
   Pairing survey
   Package
   Address user Name
   Table of contents
   The letter
   The puzzle map
   Item classification
   The items
   Seasonal goods

Thank you card

A.3 Users' connection and the indirect exchange

1. What you do think about this way of indirect exchange between users? Does it make you more...

2. Does this box make your feel any connections with the recommender?

3. Do you like this 'recommended information' by a stranger or unknown person? Why?

4. Compare to direct conversation, how do you feel about using lived experiences as a touchpoint for you and the recommender?

5. Based on all of the items and stories inside the box , what kind of person do you think the recommender could be? Use your imagination. What makes you think that? (life storytelling)

6. (For participants received a box from a 'foreign' recommender): Have you notice that the recommender is from a different culture background? Through this box, Do you feel any culture difference between you and the recommender?

A.4 Value/ways for people enjoying the box at home

1. Do you feel you are more familiar and comfortable with the spot now? What's the difference between simply seeing this spot in online situation?

2. Do you feel like you kind of experienced the journey through this box?

3. Do you like this way of experiencing? Why?

4. How would you use this spot information? Would you mark it in the google map, put it in your head, or just experience it as a story?

5. As a user who pays for this service, do you prefer a place that you can actually visit or you don't care whether you can actually visit it or not? For example, the recommended place could be somewhere in China, where you can't visit during the pandemic.

6. Do you feel the items share a common theme? How you think the set of materials is connected and why? (thematic unit ,inferences and hypotheses)

7. After exploring the box, do you feel any desire of sharing your own experience?

A.5 Value/ways for people experience the service by visiting the spot

1. What's your first impression of the spot?
   2. How long have you lived in Tokyo?
   3. Did you know the area before you receive the box?
   4. What's the difference between simply seeing this spot in an online situation?
   5. Why did you choose to visit the spot?
   6. Did you go alone or with anyone?
   7. Were there any memorable experiences?
   8. How would you describe your visit?
   9. Does your impression of the place change after you visit the spot?
   10. Do you feel you are more familiar and comfortable with the spot now?
   11. Will you pay another visit to the spot? why?

A.6 Does it have to be a subscription (sustainability)? Testing other business models

-How do you feel about the items with same logo?(purchase products within fixed retailer shop)
   -How do you feel about the ads? (put advertisement into the boxes)
   -After experiencing this service, would you like to be a content provider?
   rhetorical question
   1. Do you have any concerns or questions during your experience?
   2. Maybe any idea that you think can improve your experience?

B. Simulation test survey

*1. How much does the item drive your imagination about the place?
盒子里的物品能多大程度上激发您对地点的想象?
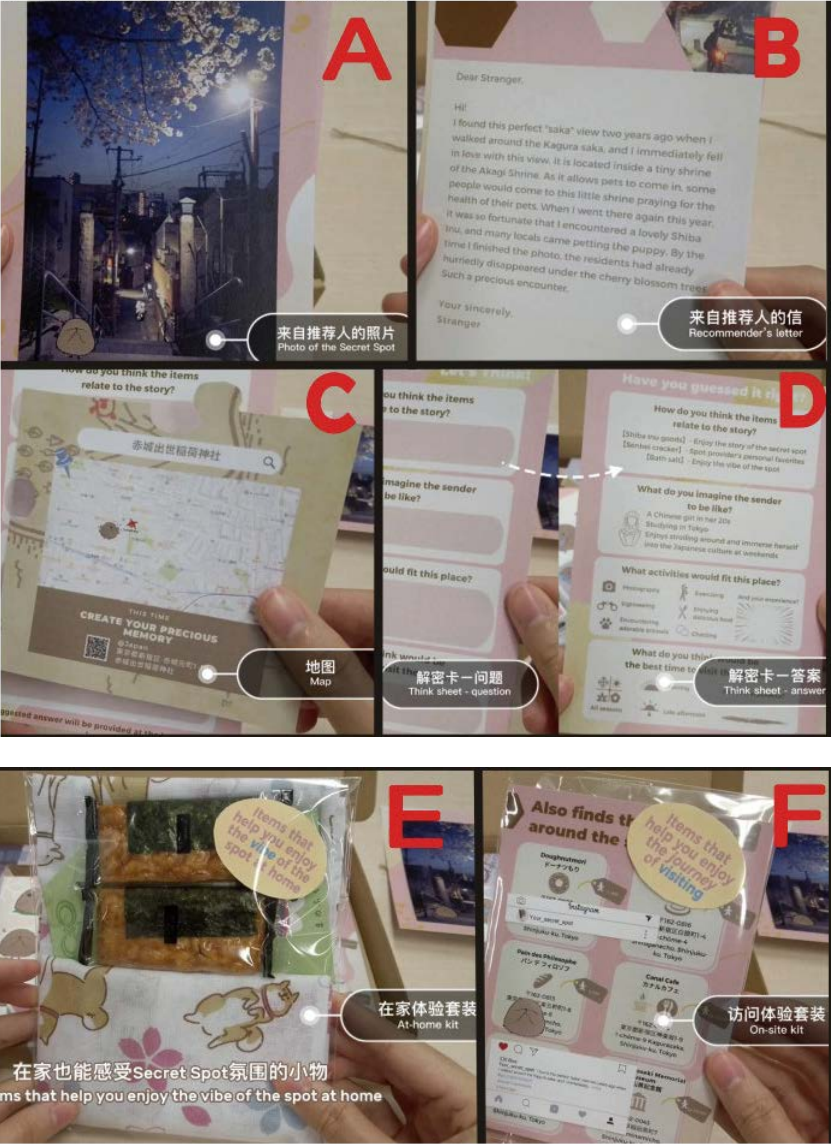
Not at all   1 ~ 7 Strongly drives the imagination
完全无法想象 1 ~ 7 极能激发想象

	1	2	3	4	5	6	7
A. Photo of the secret spot 来自推荐人的照片	○	○	○	○	○	○	○
B. Recommender's Letter 来自推荐人的信	○	○	○	○	○	○	○
C. Map 地图	○	○	○	○	○	○	○
D. Think Sheet 解密卡	○	○	○	○	○	○	○
E. At-home kit 在家体验套装	○	○	○	○	○	○	○
F. On-site kit 访问体验套装	○	○	○	○	○	○	○

*2. After watching the video, how do you agree with the following statements?
看了视频之后，您多大程度上同意以下陈述？

Strongly disagree 1 ~ 7   Strongly agree
极不同意   1 ~ 7   深有同感

	1	2	3	4	5	6	7
a. I feel increased desire of going out and travelling 我觉得增强了想出门和旅行的欲望	○	○	○	○	○	○	○
b. I feel I'm gradually exploring the box with the video 我觉得看视频的时候有探索这个盒子的感觉	○	○	○	○	○	○	○
c. I feel sense of surprise 我觉得有惊喜感	○	○	○	○	○	○	○
d. It arouse my imagination towards the spot 它唤起了我对这个地点的想象	○	○	○	○	○	○	○
e. It arouse my imagination towards the unknown giver 它唤起了我对这位未知寄件人的想象	○	○	○	○	○	○	○
f. It arouse my own favorite spot memories that I would like to share 它唤起了我对自己的喜欢的场所的回忆，我也想分享自己喜欢的地点	○	○	○	○	○	○	○

*3. Are you familiar with the place (Kagurazaka, Tokyo) BEFORE you "receive" the box?
您在"收到"这个盒子之前，是否熟悉这个地点（东京神乐坂）？

○ Familiar as a resident 熟得跟当地居民一样

○ Have been there before 去过这个地点

○ Have heard about the place but haven't visited there 听说过，但是没去过

○ Have no knowledge about the place 完全不了解这个地方

○ Other 其它

*4. Compared to your previous perception of the place, have you changed the impression of the place AFTER you "receive" the box?
与您以前对这个地点的认知相比，"收到"盒子后您对地点的印象变了吗？

          1   2   3   4   5   6   7

Changed in a negative way 印象极大   ○ ○ ○ ○ ○ ○ ○   Changed in a positive way greatly
程度变差了   印象极大程度变好了

*5. If you are going to enjoy this box at home, how would you like to enjoy it?
假设您想在家使用这个盒子，您会选择如何体验呢？ 【多选题】

☐ I would like to explore the box by myself 我想自己一个人探索这个盒子

☐ I would like to enjoy the box with family/friends 我想和家人/朋友一起体验这个盒子

☐ I would like to use some of the items in my daily life 我想在日常生活中使用盒子里的一些物件

☐ I would like to keep some of the items as a memento of this experience 我想把一些物件保存着，作为这
   次体验的纪念品

☐ I would like to save the spot for future visiting plan 我想记住这个地点，计划以后去

☐ I would like to record my experience (e.g. recording, taking pictures) and share with providers 我想把这
   个开箱的过程记录下来（拍视频、拍照片）然后与这个地点的提供者分享

☐ Others 其它

*6. If you are going to visit the spot, what would be the motivation for going?
假设您打算实际前往这个地点，促使您去体验的原因是什么呢？ 【多选题】

☐ I have been interested in the place or the area 我一直对这块区域/这个地点有兴趣

☐ The story told in the letter aroused my interest of the place 信中的故事唤起了我对这个地点的兴趣

☐ The items in the box aroused my interest of the place 盒子中的物件唤起了我对这个地点的兴趣

☐I would like to experience the place in the recommended way 我想按照推荐的方式去这个地点体验一下

☐I happen to have some leisure time to pay a visit 我刚好有一点空余时间可以去

☐It's accessible to me in terms of transportation 我去这个地方没有交通上的阻碍

☐Others 其它

7. How would you like to further utilize this service? (Optional)
您认为这项服务还能被用于哪些情境？ （选填）

e.g. For keeping your own memory. Receive your own box as a time capsule of past memories.
比如：用于珍藏个人回忆。收到一个属于你自己的盒子，作为时间胶囊，重温过去的记忆。

*8. Would you like to participate in our actual test that is scheduled in May, receiving a real box or sharing your secret spot to others?
您是否愿意参加我们计划于五月开展的用户测试，收到一个实体的盒子或者推荐您自己的地点，体验整个过程，并给我们简单的反馈？

*We will be able to deliver to residents in Japan
*我们可以寄给住在日本的朋友。

○Yes, please 好的，我想参加！

Please leave your <u>email address</u> or <u>wechat</u> (or anything that we can reach you).

请留下您的<u>邮箱地址</u>或<u>微信</u>（或任何联络方式）。

○No, thanks 不了，谢谢。

*9. Would you please tell us your age class?
您的年龄段：

○0~18   ○18~25   ○26~30   ○31~40

○41~50   ○51~60   ○60~

*10. Your Gender:
您的性别：

| 请选择 ▼ |

*11. Your current employment status:
您目前的雇佣状况：

| 请选择 ▼ |

*12. Your <u>CURRENT</u> country of residence:
您<u>目前</u>居住的国家

| 请选择 ▼ |

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