



**CUSTOMISATION FRAMEWORK BASED ON USER SATISFACTION
AND MARKETABILITY OF CHINESE TRADITIONAL HANDICRAFT
PRODUCTS**

By

LIU HAORAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirement of the Degree of Doctor of Philosophy**

August 2024

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment
of the requirement for the degree of Doctor of Philosophy

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August 2024

Chairman : Associate Professor Hassan bin Hj Alli, PhD
Faculty : Design and Architecture

This research provides an in-depth discussion and validation of a design customisation framework for Chinese traditional handicraft products, aiming to enhance the user satisfaction and marketability. By introducing the new framework, this research intended to help the product designers an effectively combine the user needs and market trends at the early stage of a new Chinese traditional handicraft products design and development process. This research used the quantitative method through surveys. While the respondents involved in this survey acknowledged as handicraft product experts and end-users to obtain the relevant data on user satisfaction and marketability factors. The results identified 51 customisation elements based on user preferences, perceived value and marketability factors that provide the theoretical support for an innovative design of a new Chinese traditional handicraft products toward satisfaction and marketability. Furthermore, the elements also can demonstrate how user needs and marketing strategies can be integrated into product design to enhance the market performance of Chinese traditional handicraft products. The main contribution of this

research is proposed a new Product Design Customisation Framework (PDCF). By validating the framework, the research provides a new reference for future innovative design and market development of Chinese traditional handicraft products. Three successful Chinese traditional handicraft products were selected as sampling product assessment to analyse and validate the applicability of a new framework.

Keywords: New product development, Product Design Customisation Framework, Chinese traditional handicraft products, user satisfaction and marketability

SDG: GOAL 9: Industry, Innovation and Infrastructure

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**RANGKA KERJA PENYESUAIAN REKA BENTUK PRODUK KE ARAH
KEPUASAN DAN KEBOLEHAN PASARAN PRODUK KRAFTANGAN
TRADISIONAL CINA**

Oleh

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Penyelidikan ini menyediakan perbincangan mendalam dan pengesahan rangka kerja penyesuaian reka bentuk untuk produk kraftangan tradisional Cina, bertujuan untuk meningkatkan kepuasan dan kebolehpasaran pengguna. Dengan memperkenalkan rangka kerja baharu, penyelidikan ini bertujuan untuk membantu pereka produk menggabungkan keperluan pengguna dan trend pasaran secara berkesan pada peringkat awal proses reka bentuk dan pembangunan produk kraftangan tradisional Cina yang baharu. Penyelidikan ini menggunakan kaedah kuantitatif melalui tinjauan. Manakala, responden yang terlibat dalam kaji selidik ini mengakui sebagai pakar produk kraftangan dan pengguna akhir untuk mendapatkan data berkaitan kepuasan pengguna dan faktor kebolehpasaran. Hasilnya mengenal pasti 51 elemen penyesuaian berdasarkan keutamaan pengguna, nilai yang dilihat dan faktor kebolehpasaran yang memberikan sokongan teori untuk reka bentuk inovatif produk kraftangan tradisional Cina yang baharu ke arah kepuasan dan kebolehpasaran. Tambahan pula, elemen tersebut juga boleh menunjukkan bagaimana keperluan pengguna dan strategi

pemasaran boleh disepadukan ke dalam reka bentuk produk untuk meningkatkan prestasi pasaran produk kraftangan tradisional China. Sumbangan utama penyelidikan ini adalah cadangan baharu Rangka Kerja Penyesuaian Reka Bentuk Produk (PDCF). Dengan mengesahkan rangka kerja, penyelidikan itu menyediakan rujukan baharu untuk reka bentuk inovatif masa depan dan pembangunan pasaran produk kraftangan tradisional Cina. Tiga produk kraftangan tradisional Cina yang berjaya telah dipilih sebagai penilaian produk pensampelan untuk menganalisis dan mengesahkan kebolehgunaan rangka kerja baharu.

Kata Kunci: Pembangunan produk baharu, Rangka Kerja Penyesuaian Reka Bentuk Produk, produk kraftangan tradisional Cina, kepuasan pengguna dan kebolehpasaran

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*To my parents who gave me my life and strength,
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LIST OF ABBREVIATIONS

Symbols	Full Name
DDE	Design Demand Elements
UP	User Preference
PV	Perceived Value
MDE	Market Demand Elements
MF	Marketability Factors
PSMF	Product Satisfaction and Marketability Factors
NPD	New Product Development
US	User Satisfaction
PD CR	Product Design Customisation Requirement
PD CF	Product Design Customisation Framework
PD CE	Product Design Customisation Elements

CHAPTER 1

INTRODUCTION

1.1 Introduction

The introduction chapter begins with the description and discussed the background of the research followed by the problems and issues identification. The aim, research questions, research objectives, as well as area and scope of the study is also highlighted and explained. Finally, the thesis structure is summarised at the end of chapter.

1.2 Research Background

Traditional handicraft plays an important role in society development. Traditional handicraft is not only as a part of the cultural heritage, but it also contributes to the development of economic especially in the rural areas. Traditional handicraft can be referred as a cultural or applied product that are used daily or emotionally in people's lives and essential as a part of the local culture. Furthermore, it also often considered as a decorative or traditional type of consumer product that reconnects consumers with culture and tradition (Li et al., 2020). As reported in U.S. Agency for International Development (USAID) by (Sun et al., 2022), handicrafts are part of a larger home accessories market includes handcrafted, semi-handcrafted, and machine-made goods, and the home accessories market is strongly influenced by fashion trends, consumer buying patterns, and economic conditions in end markets. The value of handicrafts is appreciated mainly due to the quality of handmade products and the consumption habits of customers (Mazur-Kajta, 2020). However, with increased globalisation, products are becoming more commoditised, and artisans are finding their products

competing with goods from all over the world (Mahgoub & Alsoud, 2015; Zhao & Sahari, 2024).

In China, traditional culture has been threatened by rapid industrialisation and urbanisation. Chinese crafts are currently experiencing the so-called "third wave" (Mignosa & Kotipalli, 2019). In December 2018, 40 Chinese folk arts and crafts were listed on the UNESCO Intangible Cultural Heritage List, and 3,152 examples in 10 categories were added to the national list. Under the 2017 Revitalisation Plan for Traditional Chinese Crafts, the Chinese government provides guidance on how traditional crafts can be integrated into modern society. The plan encourages the inheritance and revitalisation of traditional handicrafts as an important means of increasing local employment, promoting income, and alleviating poverty (Government Document of General Office of the State Council, China, 2017). The development of folk crafts, especially in less developed areas of rural China, is also seen as an important means of economic empowerment and poverty reduction (Ministry of Culture and Tourism of the People's Republic of China). Then, in recent years, more and more Chinese designers are involved in the reform and innovation of traditional Chinese handicrafts, i.e., they design and develop new products in combination with Chinese culture. As an overall feature of traditional Chinese culture, the idea of "the unity of heaven and man" emphasises the interrelationship and inseparability of humans and nature, which has also influenced traditional Chinese creative thinking (Wang et al., 2020).

In China, traditional culture is not only the outer form of handicrafts, but also the core of their inner spirit. For example, handicrafts such as ceramics, embroidery and paper-

cutting not only reflect the craftsmanship and artistic pursuits of artisans, but also carry the philosophical concept of ‘the unity of heaven and mankind’. This concept emphasises the harmonious coexistence of human beings and nature, just as the creative process of handicrafts not only relies on natural materials, but also respects the natural properties of materials, reflecting the reciprocal relationship between human beings and nature (Xue et al., 2022). In addition, China’s traditional handicrafts have a long history and carry the cultural essence of different dynasties over the centuries. For example, the porcelain and lacquer works of the Ming and Qing dynasties not only demonstrate the technical level of the time, but also incorporate Confucian thinking and aesthetic standards (Yang et al., 2022). It is this profound accumulation of history and culture that makes Chinese handicrafts unique in the global market.

However, with globalisation and modernisation, many traditional forms of craftsmanship are facing a crisis of extinction. Modern designers are gradually realising the need to innovate while passing on traditional crafts. They have begun to incorporate modern design elements into traditional crafts to enable them to gain more recognition in the global marketplace. Through this innovation, traditional handicrafts have not only retained their cultural value, but have also satisfied consumers’ demand for cultural identity on a global scale. Consumers buy traditional handicrafts not only for decoration, but also to create a deep emotional connection with history and culture (Zhang et al., 2021). Moreover, changes in consumer demand have a significant impact on the market acceptance of traditional handicraft products. Understanding consumer preferences for cultural products contributes to the success of product design and marketing. Therefore, future research should focus on consumer

acceptance of traditional handicraft products and explore how design innovation can enhance the market competitiveness of these products (Ji et al., 2020).

Handicrafts are considered a key strategy for sustainable development, providing employment opportunities, especially in rural areas, and contributing to economic growth and environmental management (United Nations Conference on Trade and Development, 2008). Handicrafts are a product of creativity and craftsmanship. With the development of the times, market demand, aesthetic preferences and consumers' consumption behaviour will change. New technologies, materials and techniques must be applied to the production of handicrafts in a rational manner according to consumer needs and the latest technological developments (Jiang, 2023). Technology is not only the material force that regulates and changes the relationship between human and nature, but also the intermediary between human and society. Therefore, with the continuous development of society, many handicraft industries have been transformed into mechanical industries. Traditional handicraft industries have been greatly affected and face a series of challenges. At present, most of China's traditional handicraft industries are still based on handicrafts as a single product, and only a small part of them have achieved industrialised production (Bingying, 2023).

Traditional culture can only be integrated into modern society by recombining it with modern symbols. As people's modern lifestyles change, the design concepts of traditional handicrafts have become outdated and the technology of the craft is slow to update, resulting in a shrinking market. Recently, numerous traditional art forms have been disappearing from people's lives and China is facing difficulties in maintaining its cultural traditions (Guo & Ahn, 2021). Consumers buy handicrafts

because they like to feel a connection to their local traditions and culture in a globalised and increasingly commodified world. In addition, understanding of user needs and preferences is mostly not considered in the process of developing new products. A good understanding of consumer innovations in handicrafts is necessary to successfully utilise them in the marketplace (Shafi et al., 2021). However, no one has studied the factors that influence consumer acceptance of handicraft innovations. An understanding of user preferences and the perceived value of the product is mostly critical for product developers. There is also an urgent need to study the potential of design attempts to enhance the marketability of traditional handicraft products and to consider design management such as skills, materials, stakeholders, marketing, retailing, and customer. In conclusion, there are some issues need to study further (see Figure 1.1).

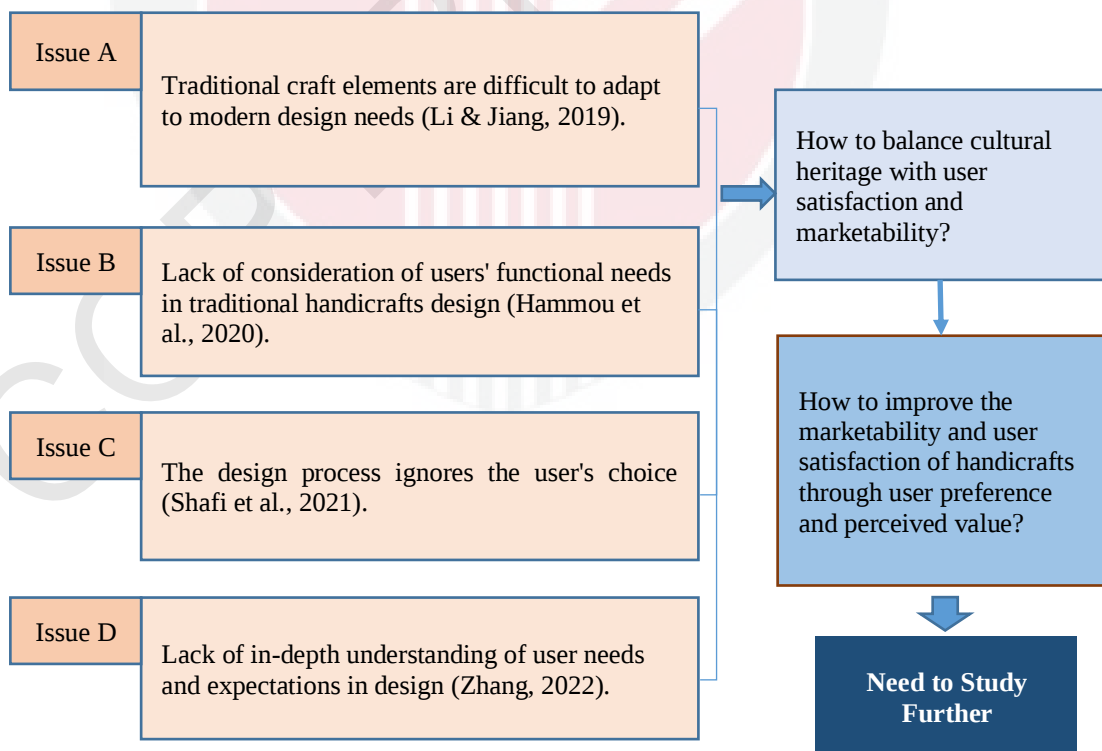


Figure 1.1 : Summary Issues of the Research Background
(Source by author)

1.2.1 Research Problem

Handicrafts play an important role in China's socio-economic and cultural development. According to Shanshan (2024), rapid industrialisation has brought new challenges to the crafts industry, and in recent years the preservation of traditional crafts and the development of cultural sustainability have become important concerns for designers. The future of cultural sustainability is how to integrate traditional crafts with the needs of contemporary society. The production of Chinese traditional handicrafts is not only an artistic creation activity, but also a socio-economic activity (You et al., 2024). Rapid industrialisation has led to the gradual replacement of the production of handicraft products by large-scale mechanisation, resulting in a shrinking market share for the handicraft industry. Traditional handicraft products are less marketable in modern society, and many practitioners are still in the small-scale self-care stage, unable to compete with the market competitiveness of modern industrialised products (Li et al., 2019).

More importantly, modern design tends to focus on the external manifestations of traditional handicrafts while ignoring their deeper cultural connotations (Yang et al., 2018). Industrialisation, globalisation and changes in consumer tastes and preferences have triggered the production of machine-like products and negatively impacted the consumption of handicrafts. This superficial application has not only weakened the cultural value of traditional handicrafts, but also limited their innovation and transmission in contemporary society. Consumer preferences and tastes are changing in the context of globalisation, with cheap machine-made goods and substitutes gradually taking over the market position of traditional handicrafts (Ji et al., 2020). This situation confronts craft producers and designers with the dual challenge of

adapting to modern market demands while maintaining cultural tradition. Despite the problems associated with the development of Chinese traditional handicrafts, in the face of increasing international competition, the Chinese government has recognised the importance of strengthening cultural preservation and revitalising traditional handicrafts, which is crucial to the establishment of a sustainable system of traditional Chinese culture (Xue et al., 2022), and is an important way of promoting the revival of the handicrafts industry. Consumers' reactions and preferences when choosing handicrafts are often unpredictable and less easy to research and generalise than their reactions to other products (Hammou et al., 2020). Therefore, understanding users' perceptions and expectations of handicrafts is crucial for product design innovation. Successful product innovation must consider not only the actual needs of consumers, but also the cultural symbolism of the product and its sustainability in the market. Customers express clear preferences for handicrafts, including the materials used (Yunyue & Sikka, 2024). It can help practitioners to streamline their strategies to cope with ongoing globalisation issues and to compete with cheap machine-made imitations and related alternatives that dominate the market (Che & Md Hashim, 2024).

Furthermore, researchers have emphasised that understanding consumer perceptions and attitudes is necessary to increase demand for handicrafts (Shafi et al., 2021). However, a good understanding of consumer perceptions of handicraft innovations can reduce this confusion. In addition, to successfully introduce product innovations, it is crucial to understand consumer needs and expectations (Yang et al., 2022). Therefore, there is also a need to better understand how design expertise can appropriately support the creative economy, respect cultural heritage and remain consistent with contemporary understandings of sustainability, inclusiveness and

resistance (Zhang, 2022). Appearance, production and quality are key to proving the value and type of crafts in the marketplace (Shafi et al., 2021b). In modern design, designers need to extract the materials, techniques, composition, colours and other elements of traditional crafts and combine them with the developing needs of modern society in order to continue traditional crafts in a new way (Li & Jiang, 2019). Product characteristics are important factors in product maintenance, while user preference and perceived value are important aspects of product interaction that can help users choose and use products. Meanwhile, product appearance, quality and production methods also play a key role in determining the market acceptance of handicrafts. However, today's Chinese traditional handicraft designers find it difficult to integrate underlying meanings when developing new products and to find product characteristic attributes that are preferred and perceived by users. Therefore, an in-depth study of consumer preferences and perceived values would help to enhance the market competitiveness of products and increase their success in the modern consumer market

By understanding the background of Chinese traditional handicraft industry, this study hopes to explore how to enhance the market competitiveness and user satisfaction of these products by analysing the factors influencing user preference, market acceptance and design innovation of Chinese traditional handicrafts. The results of the study hope to provide product designers and traditional craftsmen with valuable suggestions for improvement, helping them to enhance the marketability of their products while maintaining their cultural heritage, thereby improving the purchasing experience of potential consumers.

The Problem statement can be summarised in the following four (4) points:

- a) Challenges of Rapid Industrialisation - Industrialisation, globalisation and changes in consumer tastes and preferences have led to the gradual replacement of traditional handicraft products by mechanised products and a shrinking market share.
- b) Disconnect Between Design Concepts and Cultural Connotations - Modern design often focuses only on the external forms of traditional handicrafts, ignoring their deeper cultural connotations, limiting innovation and inheritance.
- c) Insufficient Research on Consumer Preferences - As the consumer response to handicrafts is unpredictable, research on consumer preferences and perceptions is particularly important for design innovation.
- d) Balance Between Market and Culture - In order to respond to market demand, designers need to combine the materials and techniques of traditional handicrafts with the development needs of modern society to improve the market competitiveness of their products.

In a conclusion, there is a need to explore how to improve the market competitiveness and user satisfaction of Chinese traditional handicrafts by analysing user preferences, market acceptance and design innovation (see Figure 1.2).

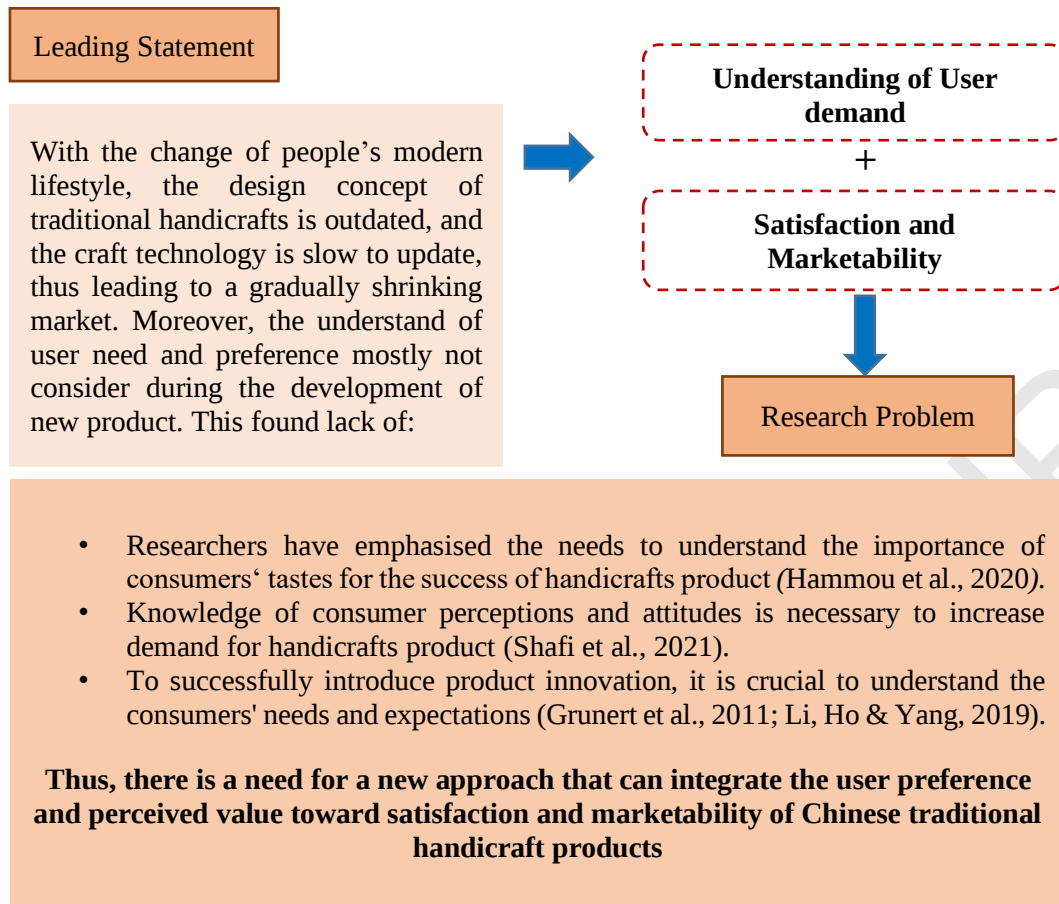


Figure 1.2 : Summary of Research Problem
(Source by author)

1.3 Aim

The aim of research is to develop a new product design customisation framework that integrate the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products. The framework becomes a guideline for product designer in the development and process of a new product that bring its successful to the market. Figure 1.3 illustrate the integrated of research aim with the research question (RQ) and research objective (RO) for further investigation.

The AIM of research is **to develop a new framework that integrate the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products**. The framework becomes a guideline for product designer in the development and process of a new product that bring its successful to the market

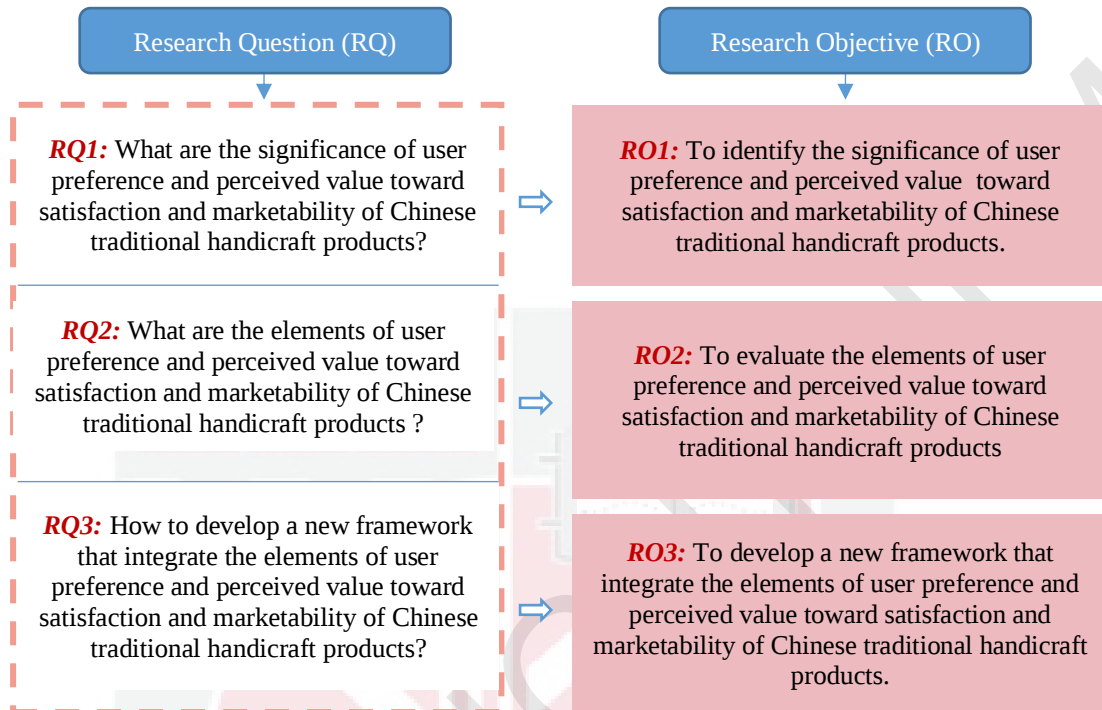


Figure 1.3 : The Integration of Aim, Question, and Objective of Research
(Source by author)

1.3.1 Research Questions

To achieve the aim of this study, three (3) research questions are highlighted:

- RQ1 What are the significance of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products?
- RQ2 What are the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products?
- RQ3 How to develop a new framework that integrate the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products?

1.3.2 Research Objectives

To attain this research aim, three (3) objectives are laid out:

- RO1 To identify the significance of user preferences and perceived value toward satisfaction and marketability of Chinese traditional handicraft products.
- RO2 To evaluate the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products.
- RO3 To develop a new framework that integrate the elements of user preference and perceived value toward satisfaction and marketability of Chinese traditional handicraft products.

1.4 Scope and Area of Research

In this study, satisfaction and marketability are two (2) core concepts that are closely linked and have a key impact on the design and market performance of Chinese traditional handicraft products. Satisfaction is a measure of the positive response of users to their sense of experience after using a product. It reflects the gap between users' needs and expectations and the actual performance of the product (Wang et al., 2021). For Chinese traditional handicrafts, consumer satisfaction is not only reflected in the evaluation of the appearance and quality of the product, but also in the recognition of the cultural values embedded in the product (Yuan et al., 2022). By studying user preferences and perceived values, and understanding which factors affect user satisfaction with handicrafts, it can help designers improve their products to better meet the needs and expectations of modern consumers. This is essential to increase product acceptance in the marketplace.

Marketability refers to the saleability and attractiveness of a product in the market. It includes factors such as demand, pricing, and competitiveness of the product in the market (Xiang et al., 2022). Marketability is usually influenced by consumer demand, market trends, and cultural factors. Market competitiveness needs to be based on an accurate grasp of user needs, especially in the handicrafts market, where consumer preferences and perceived value largely determine whether a product can stand out in the fierce competition. Studying the elements of user preferences and integrating them into product design can help improve the market competitiveness of handicrafts (Meng & Hitchcock, 2020).

User satisfaction and marketability are interrelated. High satisfaction tends to enhance the marketability of a product, and increased marketability can further contribute to consumer satisfaction. Understanding and integrating user preferences and perceived value can improve both consumer satisfaction and product marketability (Wu, 2021). This study attempts to improve product satisfaction and marketability by developing a new framework that integrates user preferences and perceived value into the design process. This not only helps Chinese traditional handicrafts to better adapt to modern market demands, but also allows handicrafts to maintain their unique cultural appeal in a globalised market through customised design strategies. By deeply analysing the interrelationship between satisfaction and marketability, this study provides a systematic approach to enhance the competitiveness of Chinese traditional handicraft products to achieve their sustainable development in the modern market.

The study towards enhances the satisfaction and marketability of Chinese traditional handicraft that integrating the elements of user preferences and perceived value. It due

to recently, many people still facing difficulties in the developing a new product that can meet the consumer expectations and marketability (Zhang et al., 2021). An in-depth study of user preference and perceived value was conducted, and the information obtained was used to develop a new framework to facilitate the product designers to develop a new product that can bring successful to the market of the Chinese traditional handicraft products.

This study obtains the perspectives of designers and user, who are the primary stakeholders in determining product marketability and success. It explores product designer efforts in product planning, and purchase decisions by the user in the early stage of product development namely product definition phase. To address of non-acceptance product and increase its satisfaction and marketability, this study specifically investigates the factors that influence user preference and perceived value. It also explores on user involvement and contribution toward product satisfaction and marketability of Chinese traditional handicraft products. Finally, it uses a case study valid a new framework proposed toward product satisfaction and marketability of Chinese traditional handicraft products.

The investigation site of this research paper is selected in Yunnan Province, China. As an important birthplace of Chinese traditional handicraft culture, Yunnan Province has a wide variety of handicrafts, which contain a profound historical and cultural heritage (Zhong et al., 2023). Yunnan's intangible cultural heritage has experienced a long historical accumulation and has unique cultural connotations and charms (Li & Chandhasa, 2022). Many intangible cultural heritages can be traced back to thousands of years ago: historical records show that wood carving in Jianchuan began in the 10th

century, Chuxiong Yi clothing has a history of more than 1,700 years, and the history of Dai pottery can be traced back to at least 4,000 years ago (Shi, 2020). The long history of Yunnan's intangible cultural heritage shows the track of its cultural evolution and unique local characteristics, and also gives a strong historical background to the development of local tourism products (Zhao et al., 2022).

Yunnan Province has a wide range of Intangible Cultural Heritage (ICH) items selected at the national level, covering ten major categories, including poetry, performing arts, social practices, rituals and festivals, traditional sports, traditional medicine, and folklore (Zhang, 2023). In terms of space distribution, these ICHs are spread throughout the province, with most of the districts possessing more than five types of ICHs (see Figure 1.4). Therefore, the selection of Yunnan Province as the study site not only helps to provide an in-depth understanding of the current market situation of traditional handicrafts in the region, but also allows for a more comprehensive exploration of consumer needs and preferences.

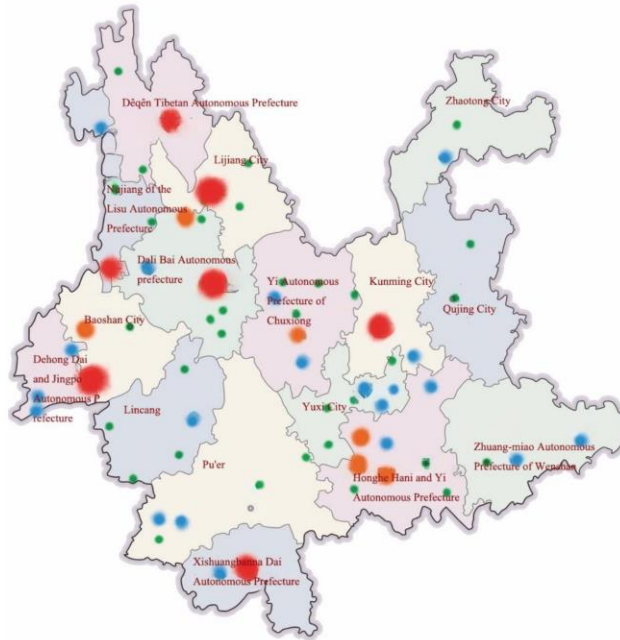


Figure 1.4 : Distribution of National Intangible Cultural Heritage in Yunnan Province
(Source by Qian, 2024)

The survey respondents of this study are consumers who buy traditional handicrafts throughout Yunnan Province. By researching these consumers, the study will analyse their preferences for traditional handicrafts, their perceived value and its impact on market satisfaction and willingness to buy. The diversity of the sample provides a strong foundation for a comprehensive understanding of the market performance and consumer responses to Chinese traditional handicrafts in different regions.

1.5 Outline of the Thesis

This thesis consists of six (6) chapters, each of which relates to various stages of the research progress, as shown in Figure 1.5 below:

Chapter 1 Introduction - This chapter outlines the background of the study, the aim of the study, the objectives of the study, the scope of the study, and the structure of the thesis.

Chapter 2 Literature Review - This chapter provides a review of the major issues in conducting the study. At the end of the chapter, research gaps are identified, and a new strategy is proposed.

Chapter 3 Research Method - This chapter describes the methodology used in this study. The research plan, data collection, data sources, and data analysis are described.

Chapter 4 Data Analysis and Results - A descriptive analysis is presented, key findings are extracted from the primary data, and findings based on the survey are discussed.

Chapter 5 Development a New Framework - A new framework is introduced that integrated the elements of user preference and perceived value toward satisfaction and marketability of Chinese handicraft products. The proposed framework is a guideline for product designer in the development and process of a new product that bring its successful to the market. The validation was conducted to prove that the new framework is accepted according to it proposed.

Chapter 6 Conclusions and Recommendations - This chapter concludes and summarises the research contributions. Recommendations for further research are also highlighted at the end of this chapter.

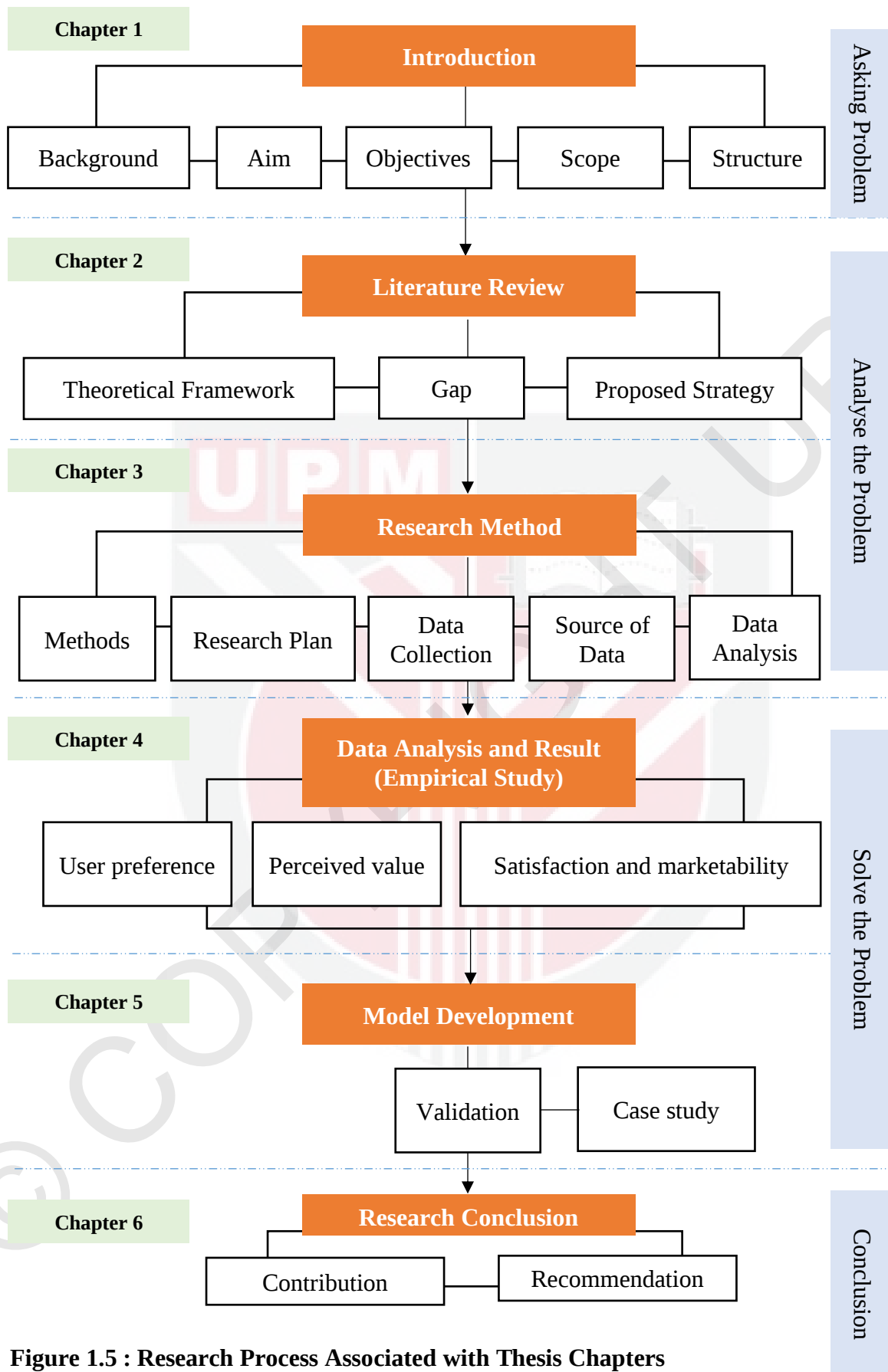


Figure 1.5 : Research Process Associated with Thesis Chapters
(Source by author)

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