

Young interior designers' creative pattern to draw potential consumers' attention: Expectation, capital, and strategy

ABSTRACT

One of the initial problems faced by young interior designers is to make a creative pattern to draw potential consumers' attention. Their belief in the creative pattern should fit consumers' expectations. This study scrutinized the relationship between young interior designers and potential consumers about both expectation, designers' capital, and designers' strategy to capture the pattern in the design market. To this end, young interior designers (n=100) and potential design consumers (n=100) were recruited as respondents. Multiple linear regression and ordinal logistic regression were applied. The data analysis result demonstrated young designers' marketing patterns to draw potential consumers' attention. A correlation was found between young designers and design consumers. The expectation, capital, and strategy of designers were found to be interrelated by 48.1%, while those of consumers were interrelated by 28.6%. The research variables, which are designer capital, designer strategy and the two respondent groups, were found to have an impact on the expectation by 94.5%. This study concludes that young designers have a marketing pattern to draw potential consumers' attention. It showed a relationship between designers' and consumers' expectations, designers' capital or information received by consumers, and designers' strategy. This study may serve as a reference for young designers' behaviors when entering the market design.

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Introduction

The first challenge young designers should tackle when entering a market design is the increasingly competitive market among design department graduates (Edena & Marniati, 2020).

Therefore, young designers requires a method to overcome this challenge. In principle, young designers would develop their own creative patterns to draw potential consumers' attention (Ashton, 2015).

To attract the attention of consumers, it will certainly be related to the marketing concept. Designers typically hold their own beliefs about their marketing concept when entering a design market (Kotler & Keller, 2012).

Designers and design consumers need to pay attention to this belief and expectation.

In order to be skillful in this industry, Belton's (Belton, 1996) theory of the element of art highlights the importance of visual messages to serve as the first capital when entering a design market.

This capital can be a designer's preparation to develop their quality. It is very important to develop the quality to be able to compete in the global market (Aziz & Larzo, 2014).

In order to be a quality designer, an individual needs a strategy to ensure customer satisfaction (Kotler & Keller, 2012).

State of The Art

Designers and design consumers need to pay attention to this belief and expectation. The relation between designers' and consumers' expectations will achieve the marketing goal effectively and efficiently (Kotler & Keller, 2012). Expecting the market's preferences and needs is an essential factor.

Designers need to know well the market's preference and needs then make visualizations according to orders to satisfy these consumers (Aziz & Larzo, 2014). The creative industry revolves around the fulfillment of consumers' needs, individual preferences, and styles while maintaining company's profitability along with technological advancement in order to shift consumers' expectation (Edena & Marniati, 2020). Therefore, the expectation of an increased market target is possible to maintain the company's profit.

In order to be skillful in this industry, Belton's (Belton, 1996) theory of the element of art highlights the importance of visual messages to serve as the first capital when entering a design market. The following are some of the points that designers have, such as designer's background is one of their primary capital. Their experience before or when marketing their design could be an additional skill to compete in the creative industry. Designers form a unique identity to present the product or service offered (Aziz & Larzo, 2014).

The designer needs to have a certain concept to master, and their concepts will likely grow when they look for broader knowledge. Design knowledge would be easier to receive by designers from digital applications (She, 2021). The formation of unique identity is needed to develop public perception and exhibit the designers' quality to the public. It can increase consumer satisfaction (Kim & Heo, 2021).

It is very important to develop the quality to be able to compete in the global market (Aziz & Larzo, 2014). In order to be a quality designer, an individual needs a strategy to ensure customer satisfaction (Kotler & Keller, 2012). Marketing strategy is the tool that designers utilize for this purpose. The word of mouth marketing strategy is often done but the design business will not develop (Aziz & Larzo, 2014).

Considering the limitation of a business will not develop, designers come up with another marketing strategy. While today's applications like Instagram, Youtube, or websites offer ease of marketing, they also draw consumers' attention when looking for interior design service advertisements (Hendriyani, Nuzuliya Inayati & Regiasty, 2022). Designer's review about the digital competitors are necessary to show the effectiveness of this strategy (Aziz & Larzo, 2014).

It can be seen from platforms such as social media that are frequently used. The existence of social media are connected to find potential consumers (Izadpanah & Gunce, 2021). The relationship between consumer interest resulting from using this strategy expand the marketing area and more effective bargaining (Taylor & Stratton, 2010). The digital approach also leads designers to other required strategies. Technological developments affect the communication between the designers and consumers (Aziz & Larzo, 2014).

Consumer data collection become more effective to obtain the relevant data from the feature digital application (Hendriyani, Nuzuliya Inayati & Regiasty, 2022). In addition, there are issues that designers need to consider when it comes to the consumer. Determining the value of the work is not only the responsibility of the individual (Haddad, 2014).

It implies that the responsibility is held by both the designer and the consumer. The strategy are needed because the consumers also have the power to influence and compare prices (Aziz & Larzo, 2014).

A previous study has revealed that designers' problems when entering the design market lie in their preparedness and awareness (Ashton, 2015). Another study proposes solutions to prepare a good design through a presentation strategy consisting of form, content, and context (Oscario & Zahra, 2018).

Edena and Marniati's (Edena & Marniati, 2020) work scrutinizes possible media that can be used as a designer's capital to work in the future. The current design study curriculum that has not been updated according to market conditions affects students who will work in the future so guidance is needed to develop the target market, in order not just theoretical so the students complete their study period and process their work properly (She, 2021).

The quality of competent graduates will affect the effectiveness of work performance so the supervisors and professionals need to work hand in hand to educate students more integrated and strategic (Wong, Zaffwan Idris & Tan, 2021).

Built upon previous works, this study attempted to analyze the relationship and also compared these two groups (i.e., designers and consumers) in order to find out the young designers' patterns when entering the design market.

This paper examines the relationship between designers and consumer's expectations, designer's capital, and designers' strategy in order to find out the young designers' marketing pattern to draw potential consumer's attention.

Material and Methods

This quantitative study primarily aimed to analyze the relationship between designers' and consumers' expectations, designers' capital or information obtained by the design consumer, and designers' strategy. This study also compared these two groups (i.e., designers and consumers) in order to find out the young designers' patterns when entering the design market.

The scope of this study was limited to Solo, Central Java, Indonesia. Applying Lemeshow's formula, Participants were recruited from the population of young interior designers between 16 and 30 years of age, following the definition of youth stipulated in Law on Youth (n=100). Another group of participants was also recruited from the population of interior design consumers (n=100).

A probability sampling technique was applied. Thus every member of the population stood a chance to be selected as the study participant. Prior to their participation, they were informed about the study and signed a consent form. This study has also been approved by the research council of the faculty of visual arts, graduate school of Universitas Sebelas Maret, Solo, Central Java, Indonesia.

A questionnaire was distributed to 100 young designers and 100 design consumers. It was a 5-point Likert scale questionnaire with response options of SA = Strongly Agree, A = AGREE, N = Neutral, D = Disagree, and SD = Strongly Disagree. The questionnaire measured young interior designers' behaviors when entering the design market. It included designers' capital (X1) (proxied by designers' personal identity (X1.1), designers' knowledge (X1.2), and personal branding (X1.3)); designers' strategy (X2) (proxied by consumers' data (X2.1), negotiation (X2.2), and digital marketing (X2.3); and expectation (Y) (proxied by expectation (Y1), need (Y2), and market target improvement (Y3).

In addition to statistical data, semi-structured interviews were also conducted with young designers to find out their behavior in the design market.

The statistical data were analyzed using SPSS 21.0 for Windows. The descriptive analysis result presents the respondents' achievements. Multiple linear regression was done to see the relationship between variables, i.e., between expectation, capital, and strategy. Meanwhile, ordinal logistic regression was also applied to examine the relationship between these two groups of participants in terms of expectation, capital, and strategy.

The interview results were processed using Miles and Huberman's (Miles & Huberman, 1992) analysis method, comprising data reduction, data display, and data verification. Open, axial, and selective coding techniques were applied during the data reduction stage.

Results and Discussion

Respondents Responses

Table 1

Respondents Responses

Respondents Responses			
Group	Indicator	Percentage	Category
Designer	X1.1	89.6	Strongly Agree
	X1.2	89.6	Strongly Agree
	X1.3	73.2	Agree
	X2.1	87	Strongly Agree
	X2.2	86.8	Strongly Agree
	X2.3	88.6	Strongly Agree
	Y1.1	94.8	Strongly Agree
Y1.2	95.2	Strongly Agree	
Y1.3	83.2	Agree	
Design consumer	X1.1	89.4	Strongly Agree
	X1.2	83.2	Agree
	X1.3	78.8	Agree
	X2.1	81	Agree
	X2.2	65.2	Do not Know
	X2.3	91	Strongly Agree
	Y2.1	82.6	Agree
Y2.2	87.8	Strongly Agree	
Y2.3	86.8	Strongly Agree	

These responses were then analyzed to find out the relationship between the variables using multiple linear regression test after passing the classical assumption test.

The table of respondents' responses shows that Y1.1 and Y2.1 between designers and consumers are "agree" and "strongly agree".

This indicates that the expectations of market preference could be used as a means to maintain the service quality, given that it is comparable to the portion of consumers looking for designers based on their preference.

Y1.2 and Y2.2 between designers and consumers are "strongly agree".

This indicates that a designer could find out the market needs using a form containing consumers' data, which is important as most consumers prefer designers who know their needs. Y1.3 and Y2.3 between designers and consumers are "agree" and "strongly agree".

This indicates that young designer expect to enhance their market target and will be in line with consumers' expectation who will choose designer effectively.

Regarding X1.1 between designers and consumers are “strongly agree”. This indicates that designers use their backgrounds to sell their designs are in line with the consumers who are looking for a designer based on their background. Then it can be concluded that young designers are able to use their background as capital to enter the design market. The “agree” and “strongly agree” were found in X1.2 between designers and consumers.

This indicates that designers who utilize their design knowledge as the supporting factor of their design marketing are in line with the most consumers that seek for designer based on their knowledge. It can be concluded that young designers are able to use their knowledge as capital to enter the design market. On X1.3 between designers and consumers are “agree”.

This indicates that young designers have personal branding to present the product or service offered are in line with the consumers that seek for designer based on their personal branding. It can be concluded that young designers can build their personal branding as a capital to market their design.

The designer and consumer found “agree” and “strongly agree” on X2.1. This indicates that both sides can communicate appropriately regarding the data needed in the process. The exception is the negotiation (X2.2) indicator where the designer respondents “strongly agree”, while the consumer respondents found the outcome which is “do not know”. X2.3 between designers and consumers were found to “strongly agree”. This indicates that most young designers used digital media to sell their work, matching the fact that most consumers looked for designers through digital media. It can be concluded that digital strategy can be implemented for design marketing.

From this difference, further tests were carried out to further examine the relationship between respondent groups and their respective indicators using multiple linear regression.

Respondents Responses

Table 2

Intervariable relationship of each group

Intervariable Relationship of each group				
	Capital * Strategy	Capital	Strategy	Percentage
Designer's expectation	Correlates	Does not correlate	Correlates	48.1%
Consumers' expectation	Correlates	Does not correlate	Correlates	28.6%

From the results of the multiple linier regression test in Table 2, the relationship of intervariable of each group was found.

The designer participants showed that the designers' capital (X1) and strategy (X2) affect the expectation (Y1), as shown by the data analysis using the F-test showing a sig. value of 0.00. The T-test result showed that the designer's capital (X1) did not affect the designers' expectation (Y) (sig. value of 0.100), while the designers' strategy (X2) affected the designers' expectation (Y1) (Sig. value of 0.000).

The analysis of the coefficient of determination showed that designers' capital (X1) and strategy (X2) affect designers' expectations (Y1). On the other hand, the consumer participant exhibited that information they received (X1) and the designer's strategy (X2) affect consumers' expectations (Y2), as shown by the F-test result showing a sig. value of 0.00. The T-test result showed that the information received by consumers (X1) did not affect their expectation (Y2) (sig. value of 0.52), while designers' strategy (X2) affected designers' expectation (Y) (Sig. value of 0.286). The analysis of the coefficient of determination showed that the information received by consumers (X1) and designers' strategy (X2), and consumers' expectations (Y2) are correlated by 28.6%.

After that, ordinal logistic regression was conducted to examine the relationship between these two groups of participants in terms of X1, X2, and Y variables.

Table 3

Intervariable Relationship of Two Groups

Intervariable Relationship of Two Groups				
	Capital	Strategy	Groups Types	Percentage
Expectation	0.211	0.00	0.013	94.5%

From the results of the ordinal logistic regression test in Table 3, the relationship of intervariable of both groups was found.

The relationship between the designer's capital (X1) and the expectation of both groups (Y) showed a sig.value of 0.211 (>0.05), meaning that partially the designer's capital does not affect the expectation of the two groups of respondents.

The relationship between designer's strategy (X2) and the expectation of both groups (Y) showed a sig.value of 0.00 (<0.05), meaning that partially designer's strategy affects the expectation of both groups.

The relationship between group type and the expectation of both groups (Y) showed a sig.value of 0.013 (<0.05), meaning that partially group type affects the expectation of both groups. By using the ordinal logistic regression test, it can be found that the research variables, namely designer capital, designer strategy, and group type, have an effect on the expectation. The resulting influence is 94.5%.

Discussion

Expectation

Designers have their own beliefs when selling a design, which aligns with their marketing concept. The goal achievement in marketing would highly depend on the market targets' needs and preferences. This is related to market flows that are affected by consumer behavior so designers need to pay more attention to it than their competitors. The creative industry revolves around the fulfillment of consumers' needs, individual preferences, and styles while maintaining the company's profitability along with technological advancement in order to shift consumers' expectations so that consumer satisfaction can be achieved. A number of expectations were noticed, including the expectation of the market's preference, the market's needs, and the expectation of an increased market target.

Expectations of market preference could be used as a means to maintain the service quality, given that it is comparable to the portion of consumers looking for designers based on their preference. There are several ways to identify market preference, among which are communicating directly with consumers, understanding consumers' diverse backgrounds, and having adequate design-related knowledge. The latter may serve as a helpful guideline in presenting a work effectively in the future.

Most young designers have expectations of the future market needs. A designer could find out the market needs using a form containing consumers' data, which is important as most consumers prefer designers who know their needs. Technological development affects the consumers' expectations the creative industry needs to keep up with.

Young designers expect to enhance their market target. They believe they will be able to cover a broader market in the future. Regarding consumers' expectations, this study found that consumers would choose a designer effectively. In addition, changes in consumers' expectations may be affected by technological advancement, thus demanding creative industry keep up with the expectation to maintain their profitability.

This expectation can be managed by considering the designers capital and designers strategy. Once the designer has good knowledge of expectations, a pattern will be formed.

Designer's Capital (information obtained by consumers)

Designers should prepare themselves to be resourceful in the design market as in order to be skilled in the creative industry is examined through his/her readiness. The theory of the element of art highlights the importance of visual messages to serve as the first capital when entering a design market. Among the primary capital, a designer should prepare background, knowledge, and personal branding as a designer.

A designer's background is one of their primary capital, and their experience before or when marketing their design could be an additional skill to compete in the creative industry. In addition to the experience, the field practice also contributes to their readiness to enter the creative industry. Most young designers utilize their backgrounds to sell their designs. This matches consumers who are looking for a designer based on their background. Most consumers look for designers' information before deciding to use their service. This study showed that young designers used their backgrounds as capital to enter the design market.

They utilize their design knowledge as the supporting factor of their design marketing. Their knowledge may include knowledge of style or materials used in the design, among others. The designer needs to have a certain concept to master, and their concepts will likely grow when they look for broader knowledge. This is important, as most consumers look for designers based on their design knowledge. A designer may obtain design knowledge from various sources, including the implementation vendor, previous experience, and trends, among others and it is easier for designers to draw knowledge from digital applications. This study showed that young designers used their knowledge as capital to enter the design market.

Young designers have personal branding to show to develop public perception and exhibit their quality to the public. Designers form this unique identity to present the product or service offered in order to increase consumer satisfaction. This study found that most consumers view a designer based on their personal branding. Designers usually design a portfolio based on personal branding, as a properly presented portfolio would likely draw the market's attention and appreciation to the designer's creativity. Designers' personal branding is established through their environments, service, and presentation media. This study showed that young designers built personal branding as a capital to market their design.

The designer capital mainly made of designers' background, designers' knowledge and designers' branding. All of these designer capitals will have an impact on expectations with the implementation of the right strategy.

Designer's Strategy

This study implemented designers' strategy need to ensure customer satisfaction as a quality designer marketing formula. This formula contains the designers' strength to present their creativity in delivering consumers' preferences and needs.

Designers have three strategies to sell the designs: marketing, communication, and negotiation strategy.

The marketing strategy was used to develop and improve the sale. This strategy may stem from different mindsets between one designer and another. This study found that the marketing strategies used by the young designers were relation and digital media. A relation was found to affect designers' opportunity to obtain consumers but the design business will not develop. In other words, having broad relations should be one of the factors a designer considers.

The use of digital media, including social media, could induce broader responses. Most young designers used digital media to sell their work, matching the fact that most consumers looked for designers through digital media. The market scope is adjusted to the designers' preference. The digital system used by the designer such as Instagram, Youtube, or websites also affects marketing performance by draw consumers' attention when looking for interior design service advertisements. Designer's review about the digital competitors and potential consumer are necessary to show the effectiveness of this strategy. The relationship between consumer interest resulting from using this strategy expand the marketing area and more effective bargaining so the appropriate marketing strategy is obtained.

Young designers in this study also used communication strategies to sell their work. Messages delivered to the public are expected to change public behaviors and attitudes, considering that the delivery and presentation method of a design is one of the skills designers need to have. The first step in their communication strategy was determining the market target. The design was presented directly and persuasively to leave impressions on the market, which provides them with a gap to continue to the next stages. In the second stage, designers communicate their previous works, allowing consumers directly view designers' previous works. This stage may shape a market expectation of the design. After that, the communication continues when consumers provide relevant information to the designers. This information may serve as the communication media of the two parties.

These three communication stages constitute efforts to meet designers' and clients' expectations. In addition to these stages, technological developments also affect this communication followed by the consumer data collection become more effective to obtain the relevant data from the feature digital application. This study showed that young designers used direct communication, work-based communication, and data-based communication to market their designs.

The negotiation strategy was also used to develop and improve the sale. Young designers used this strategy to determine the value given to the market, which potentially draws market attention. Determining the value of the work is not only the responsibility of the individual because the consumers also have the power to influence and compare prices. Negotiation strategy begins by offering a number of services designers could provide. After that, designers and consumers negotiate to find a solution to the problems.

This leads designers to implement several strategies including communication strategies that capitalize on consumer data, marketing strategies that utilize digital media, and negotiation offer strategies.

Relationships among expectation, capital, and strategy

Built upon the primary aim, this study found a relationship between designers' and consumers' expectations, designers' capital, and strategy. As displayed in Table 4, designers' capital and strategy affect their expectations. While designers' strategy was found to affect designers' expectations, designers' capital did not affect designers' expectations. Designers' expectations, capital, and strategy were found to be correlated by 48.1%. This study also noted consumers' expectations, capital, and strategy. Designers' information and strategy were found to affect consumers' expectations. Consumers' expectations were affected by designers' strategy but not designers' capital. Consumers' expectations, capital, and strategy were correlated by 28.6%.

The difference between these two groups was accounted for by the intervening factors. In designers' participant, their expectation was associated with their capital and strategy. Meanwhile, in the consumer participant group, their expectation is associated with designers' information and strategies. To be more specific, a difference was noticed in negotiation strategy. This could arise as the percentage of relationships between variables from designers and consumers are different.

Designers' capital was also found to affect the expectation of both groups of participants. This study found no correlation between information and the type of groups on the group's expectation.

However, strategies and the type of group was found to affect the group's expectation. In other words, the research variables, namely designer capital, designer strategy, and group type, have an effect on expectation by 94.5%.

Conclusions

This study found that young interior designers are demanded to keep up with technological development through innovations to compete in the creative industry. Therefore, young interior designers should prepare themselves before entering the design market. Young designers' preparedness could be viewed from their expectations related to market preference, market needs, and market target improvement.

Designers' capital, which includes background, knowledge, and personal branding, also emerges as one of the foundations an interior designer needs to enter the design market. They also need to set a strategy when entering the design market. The designers' strategies include communication strategies that capitalize on consumer data, marketing strategies that utilize digital media, and negotiation offer strategies. This study shows that expectation, capital, and strategy are interrelated to form designers' behavioral patterns when entering the design market.

This study noticed that young designers' behavior when entering the design market could affect the design consumers. In this regard, young designers need to adjust their behaviors to the consumers' target in order to increase their sales.

This study may serve as a reference for young designers' behaviors when entering the market design. Future studies are recommended to examine the output of design marketing guidelines in order to complement this study. Future studies are also recommended to apply a mixed method study in order to garner more comprehensive, valid, reliable, and objective data.

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