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Cultural Realism and Virtualism Design Model

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Preface

With the development of globalization, science and technology have almost dominated human life. Besides rational science and technology, mankind needs emotional cultural uniqueness even more. The former is known to mankind in a straightforward way, while the latter is hidden with cultural features unknown to mankind. In the era of popularization of science and technology, humans have made a breakthrough in hardware to improve life quality, which led to the flourishing development of the software industry, make the culture create the unprecedented opportunity for the advancement of technology.

As culture has brought unlimited possibility and business opportunities, the countries propose the cultural and creative industry to strengthen the distinctive feature of their own, to distinguish the cultural differences of every country and to avoid assimilation of powerful countries and neighbor countries, thereby revitalize the economy of that country. In places affected by Austronesian culture, such as Taiwan and New Zealand, the rules by the Eastern and Western colonial powers caused the impact of different cultural uniqueness, which led to cultural differences. It is important to figure out the way to integrate exclusive cultures into diverse cultures in order to identify the cultural features of the country, promote the country's culture to others and realize the goal of the cultural and creative industry. Therefore, the purpose of the study is to provide a culture-based creative product design method for designers.

The old concepts of both Chinese and Western philosophies concerning deconstruction of the construction of people, matters, time, places, objects and phenomena appear to be overly theoretical in terms of modern research. There are always some gaps between the concept and practice, which cannot solve the crucial problems that designers encounter when deconstructing and constructing the culture. As a result, designers use excessive personal experiences of making black box decisions and cannot give clear and reasonable explanation, which will lead to more obscure and conflicting situations. Designers often encounter bottlenecks when conceiving a design and cannot design and develop more smoothly and efficiently, making it difficult to precisely grasp the cultural essence and incorporated it into products.

The design model for the present study is based on national and international literature that analyzed symbolism, metaphysics, three layered culture, reverse-triangular cultural space, Zen aesthetics, etc. and honest feedback based on the actual feeling toward the culture. The difference of Laozi's philosophy in this model can contribute to the different cognition of the culture in various aspects in the time axis and provide diverse views of the culture. Therefore, this study proposed the theory of "Cultural Realism and Virtualism" by introducing philosophical and mathematical methods and applying the concept of "virtualism" and "realism" to deconstruct and construct cultural elements and implement the design of cultural and creative products such as complex variable, fuzzy theory, structure variation and color evaluation.

Finally, through the result of the design of case, culture-based creative products developed from Austronesian language from New Zealand and Taiwan fulfilled the purpose that the theory has been realized in practice, and the products successfully entered the markets, allowing both New Zealander and Taiwanese to respect, understand, accept and appreciate the culture through product exhibition. Therefore, this study is proved to be able to make fundamental contributions to culture, business, education, society and country effectively.

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Chapter 1
Introduction

1.1 Motive and Objective of the Book

Global culture and economic policies were first proposed by France in 1990, Australia in 1994, Finland in 1997, Britain in 1998 and South Korea in 1999 as the first Asian country, followed by New Zealand and Hong Kong in the same year of 2000, China in 2003, USA in 2005 and Taiwan in 2007. Economic discourses have become the most important part of cultural policies. The relevant policies and industry evaluations have been released constantly, and each place has its own unique messages and development in terms of the output value brought to the creative industry. The development also contributes to the gross national product (GNP), the increase in employment opportunities and market expansion rate that relevant economic policies have brought in (Wang 2003). Table 1.1 elaborates on the definition and context of the cultural industry and creative industry of each place.

What the cultural and creative industry generally does is to make creativity become mainstream, and the combination of the two will establish a new economic framework (Florida 2008). Different places have different definitions for the cultural and creative industry, which can be roughly divided into two kinds. One is "creative industry," which lays emphasis on economic benefits of property rights in the cultural industry and social benefits of employment opportunities, represented by Australia, Britain, New Zealand, Hong Kong and Taiwan. The other is "cultural industry," there is no unified definition and approaches of adjusting measures to local conditions are adopted, represented by France, Finland, South Korea, China and the USA (Lin and Li 2011; Wang 2012).

In the history of world culture, there are many examples of "cultural exclusiveness," which are related to politics, religion, power and race. In the Chinese history, when a new dynasty was established, the culture of the previous dynasty had to be destroyed in order to establish the cultural system of the new dynasty. The same can be said of Mayan culture. Though Mayan culture was not like the unified powers of Rome and Greece, it had notable features of languages, words, religious beliefs, customs and traditions in the same cultural circle (National Museum of History 2002). In