

Ming-Feng Wang

# Creative Product Design With Cultural Codes



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# Preface

Under the circumstances derived by the western cultural policy, Taiwan was impelled to propose the cultural industry in 1995 and continued proposing the cultural intention industry in 2002. It not only explored Taiwan among cultural policies, but economical theory has constant enhancement, and the economic industrial policies have combined closely. According to the civilization and constriction council, in the nearly eleven years from 83 to 93, a run-up in relevant festival celebration of culture activities, it has the tendency to increase gradually in influencing on crowd and consumption capacity. Especially, the degree of consumption of the cultural and creative products is the focus for paying attention to. Because the cultural and creative products are process ways for the local industry and national economy combination, so our country needs to pay attention to this topic even more.

The town Caotun, Nantou County, Taiwan, positively derived local industry to develop the culture industry. Although the people in the town positively tried to develop the local culture industry by holding variety cultural festival celebrations to promote the cultural business opportunity with the accumulated cultures and experience in managing the local industry in decades, it seems unable to reach the goal of culturalization of the products and commercialization of the culture. It was found by investigation that the local cultural and creative products are generally unable to possess the historical, storied, and unique characteristics such that a recognition difference on the cultural and creative products existed between the designer and the consumer and induced problems in getting the cultural merchandise moving. So this book attempts to propose a local cultural and creative products design and development model for raising the distinguishing features of local special products and keeping their economic benefits. Therefore, the aim of this article is to explore how to put the local culture resources in order systematically and collect the local literature and history materials to construct the symbol knowledge base in Caotun with the Semiology theory to offer the designer to the develop product with local culture.

The main method used in the study is Semiology theory method, which can be used to complete the merchandise development model in developing a cultural and creative product, the Scenario-Oriented Design method is also used in this study for designing cultural and creative product exhibitions and strengthening local cultural

elements. The results show that the symbol knowledge base is really helpful for developing products having the local culture, history, story, and unique characteristics. It provides the designer a method to develop products based on the obtained local culture, landscape resources, notation, symbolization elements, etc. It not only shortens construction period, but grasps the cultural intention of the products too. This book of study is hoped to be offered to the person who is engaged in the local cultural industry and developed reference on the cultural and creative products.

Kaohsiung, Taiwan

Ming-Feng Wang

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July 2022

Ming-Feng Wang



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## About the Author



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# Chapter 1

## Introduction



### 1.1 General Background Information of the Book

First proposed by Australia and the United Kingdom, followed by Canada, New Zealand, the United States, Finland, along with different countries in Europe and Asia, all of which have proposed similar cultural policies, economic discourse has become the most important part of cultural policy (Wang, 2003, 2005). Related policies and industry evaluations are constantly being announced, and each country has unique news and developments regarding the output value brought by the creative industry, the contribution to gross national product, the increase in employment opportunities, and the expansion rate of the market. Cultural policy is economic policy, culture creates wealth, culture adds value and makes an indispensable contribution to innovation, marketing and design. In addition to culture itself being a valuable output, it also has an indispensable added value to the output of other commodities. It can be said that culture plays a pivotal role in economic success (Department of Communication and the Arts, 1994).

In Taiwan, the core concept and policy of “community development” was promoted in the 1960s. The term “community development” was gradually adopted after Chen Qinan advocated a new concept of “community building” at the Council for Cultural Affairs in 1994. The term takes “establishing community culture, building community consensus, and constructing the concept of community life community as a new thinking and policy of cultural administration” as its main goal. Generally speaking, community building is to act on different types of community issues. Japanese Professor Kiyoshi Miyazaki advocates that these issues be divided into five categories: “people”, “text”, “land”, “production” and “Landscape”. The main purpose is to integrate the five major community development aspects of “people, culture, land, Landscape, and production”, and the policy term is generated (Ministry of Culture, 2008; Su, 2009).

From the perspective of the development of Taiwan's cultural policy, the concept of economy and industry was mentioned in the "Culture and Industry", a seminar of the Council of Cultural Affairs in 1995. In the name of "culture industry", it includes local crafts, tourism, historical site preservation, media, art of living, agriculture and fishery, cultural sponsorship of enterprises, etc. (National Culture and Arts Foundation, 2004). Taiwan's cultural policy attempts to "culturalize industry, industrialize culture", initiated by local governments, from small areas to large areas, from point to surface, to create the cultural characteristics of national industries (Weng & Miyazaki, 1996). After 2002, Taiwan implemented the "Challenge 2008 National Development Plan", and "cultural and creative industries" is one of its key points, covering a wide range of traditional culture, culture industry, knowledge economy and surrounding industries.

In recent years, with the development of industry and commerce, the trend of "urbanization" in Taiwan has become more and more obvious. A large number of employment opportunities and youth population are concentrated in urban areas. According to statistics collected by the Ministry of the Interior, migrant populations in the six major Taiwanese have held a steady majority over the years. In 2016, the migrant population in the six major (Taipei City, New Taipei City, Taoyuan City, Taichung City, Tainan City, Kaohsiung City) cities accounted for 72% of the national population. In the past 7 years, sorted by region, the northern region of the country has the largest net immigrant population, indicating that the population continues to concentrate in the north, and the issue of regional balance deserves attention (Executive Yuan, 2022).

As a result of over-urbanization, rural areas suffer from population reduction and aging, along with the issue of unbalanced urban-rural development. In order to solve the aforementioned problems, the government refers to Japan's experience in promoting "local creation", and has promoted the "design flip, local creation" plan since 2016. Through taking advantage of local existing "land, production, and people" resources, the plan aims to reinforce the uniqueness and core values of each locality, and the introduction of the guidance mechanism of "creativity (design power), innovation (productivity), and entrepreneurship (marketing power)", inject industrial development momentum into the locality. As a pilot demonstration project, after being promoted from the perspective of "design power", not only has the initiative successfully established demonstration cases, but also has attracted attention and responses from all sectors of society and the media on local creation issues through the holding of achievement exhibitions. The next stage will be to fully integrate the resources of various government ministries, encourage enterprises to invest in their hometowns, and introduce technology and knowledge into local areas to improve productivity and marketing power, create opportunities for local industrial innovation, improve local living environments, and attract local youths to return with the ultimate goal of balancing rural and urban populations in Taiwan (Executive Yuan, 2022).

All local communities and rural areas in Taiwan have unique cultural connotations, landscapes, industrial history, and handicraft inheritance. In order to assist local governments in rediscovering the cultural heritage of their communities, the

National Development Council began promoting the “design flip, local creation” plan in 2016. By taking stock of the characteristic resources of “land, production, and people” in various places, with the strategic planning of “creativity, innovation, entrepreneurship, and creation”, the plan aims to develop valuable local industrial resources while guiding talent to give back to their hometowns through providing professional services. Through the diversified combination of regions, industries and local talent, and the value-added application of design methods, the plan will promote industrial development and local cultural improvement, enabling local communities, settlements, and villages to usher in a modern golden age, one which exhibits the beauty of the landscape and redefines the place Identity (National Development Council, 2022).

The promotion of Taiwan’s “culture industries” and “cultural and creative industries” has enriched local culture industries with creativity. At the same time, the policies of “community development” and “local creation” are based on building community culture, creating community consensus, and constructing a community of life to increase productivity and marketing power. These policies achieve the goal of creating opportunities for local industry innovation, improving the local living environment, attracting local youth to return to their hometowns, and balancing the population distribution in Taiwan. The purpose of this book is to organize and summarize the transformation of local traditional industries, so that “industrial culturalization and cultural industrialization” can be better implemented in research, and to provide opinions and ideas on the areas that need to be given attention in Taiwan’s national plan. At the same time, the book uses traditional industries in the Caotun township as a research basis to identify challenges faced in these industries and propose solutions, with the aim of being helpful to future cultural and creative industries in Taiwan.

## 1.2 Motive of the Book

Taiwan’s cultural industry policy have begun to take shape and developed well since it was promoted, but in the process of carrying out the policy of “culture industrialization and industry culturalization”, the complete transformation hasn’t been accomplished. Take Caotun Township of Nantou County as an example, it holds “to build the county by craftsmanship” as its long-term goal, and drives the economic benefit of local cultural industry. “The international cultural festival of straw craftsmanship” has been held for many years, and with the promotion of the festival, the local cultural and creative products have undergone innovation and transformation, which strengthened the consumers’ deep understanding of the unique local culture, helped the local industry, and broadened the consumption vision. However, the local craftsmen know well of the cultural history background, and have much experience and advanced craft, and they are engaged in developing the local cultural and creative products, but they do not master the symbolic meaning and cultural spirit of the goods, which become the bottleneck of the breakthrough in the process of “cultural commercialization”.