ABSTRACT

Culture is a track of human existence in which humanity pursues its self-limits in invention, and explores human origins and the meaning of life (Miyazaki, 2002). A product designer imparts new meaning and value to products through innovative methods, and creates an impressive product that expresses the ideas he/she wishes to convey. Consequently, the core value of a product is to increase its emotional energy through innovation and to use a “story” to obtain meaningful situational and sentimental values that exemplify human affection. The author investigate the problem of a “legend” in grasping the thread of a story in design. Regarding the design of a cultural product, we discuss the application of a legend from the perspective of an emotional value that reflects local features and local cultural values through local stories. The author investigate the introduction of a story into the design of culturally creative products and explore the problem-solving ability involved in a story by discussing the perspectives of consumers who buy story-based cultural products that create experiences regarding the 5 senses through story-based design.

Keywords: Cultural-Product Design, District Resources, Emotional Energy, Legends, Story Mapping

DISTRICT RESOURCES AND LEGENDS

Legends enable a product designer to use feelings from the perspectives of various groups to understand history and people. The designer uses feelings, rituals, stories, and poetry as inspirations and selects design elements and details from an environment through storytelling and exploration (Bezaitis & Robinson, 2011). A designer applying empathy, prototypes, and storytelling reaches the ultimate goal of product development (Brown & Wyatt, 2010). Legends enable a designer to design a meaningful and emotionally appealing “story-based” product to communicate fully the essence of value. During district invention, the concept of design is essential. There are three types of culture: primary cultural achievements and aesthetic sensibility, entirety of life, and the system of shared meaning (Bakhtin, 2002). Strategies for advancing craft development include the craftsman and consumer achieving harmony in providing feedback on market knowledge and related messages (Edles, 2002). A story is the pivot of a design that emphasizes meaning to yield affection; the product describes past images and imaginative space. A story is the optimal communication medium between designers and consumers, from which imagination generates layouts in developing a design concept.

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We administered a quantitative survey in the context of story-based legends and an appropriate expression of stories. In this research, a designer uses the Atayal legend to design a cultural product including story characteristics. Creating a story-based product is the optimal method for presenting cultural features. Therefore, culture exhibits the living characteristics of a group, whereas a story is the foundation that reflects design and cognitive culture. The designer uses appreciation (by observing lifestyles) and persuasion (by using story characteristics) to convey product information. Thus, the designer must solve the two problems of understanding local-legend value and satisfying aesthetic and perceptual demand. The designer must present cultural features and express the emotional value of a story. Research has found that designers focus on designing local culturally creative products.

Brinkman (1999) emphasized the importance of shifting from the notion of levels (how much ability a person demonstrates) to that of style (how people process information and experiences and how they apply creativity). District resources of human centralism and human nature understand people’s lifestyles in addition to related value and meaning. In this study, we conducted a field survey, observation, and inquiry regarding people’s experiences, human relations, affairs, time, and environments to determine which factors boost designer confidence in clarifying his/her culture.

The concept of a legend, which is both a predecessor to and focus of study in anthropology, has become a foundation for exploring the world views of different groups, thus constituting the earliest description of human self-awareness. With abundant imagination, a legend describes the perspective of humanity on its origin and characteristics, in addition to the initial relationships between humans and nature (Wang, 2003).

Cultural anthropology attaches particular importance to investigating the origin and structure of human cultures demonstrated in primitive cultures and legends. A legend provides a unique view of historical research on the origin of various cultures and characteristics of humans, and is the forerunner to cultural anthropology. The study of legends continues to be essential in cultural anthropology (Vico, 2005).

**District Resources as the Material for Culture**

Regardless of which district has its history established and handed down by ancestors (Miyazaki, 1994), district resources involve local residents rediscovering and re-clarifying resources, such as nature, landscape, humanity, and culture. Available natural resources in districts include humans and human resources, whereas featured resources are flexibly used in specific districts (Ueda, 2008). Accordingly, a story is a part of the cultural resource. Local residents (humans as resources) can use a story to develop industrial resources and landscape resources to be reused in natural resources.

Consumers of culturally creative products obtain a combination of cultural spirit and recreational service from the product. Culturally creative products have dual attributes in exhibiting emotions. In other words, culturally creative products constitute a commodity of emotional value (Hwang, 2001).

Similarly, Runco (1998) stated that creativity is simply “anything that someone does in a way that is original to the creator and that is appropriate to the purpose or goal of the creator.” Legends with cultural understanding as their measure are considered cultural elements in designing creative products that are intended to convey culture. Culturally creative products are a major domain explored in the context of district resources (See Figure 1).

**Story Mapping Conveys Intentions of Design Behavior**

Story mapping is a meta-cognitive strategy that prompts a reader to focus on key points of an article for monitoring the progress of reading. Previous studies have indicated that a story-mapping strategy (Cardill & Jitendra, 1999; Idol, 1987; Newby, Caldwell, & Rech, 1989) increases cognitive skill and reading
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