

CHAPTER 2 LITERATURE REVIEW

2.1 Cultural Product Value

In general, some particular things originally come from the abstract ideas created by one designer's imagination, then transformed into tangible objects. Similarly, cultural value is able to be created and implemented into the products by both material culture and non-material culture (E-learning, Silapakorn University, 2009). When these products are accepted in a particular social group, they have their own value and become the social heritages in the future. Therefore, these cultural products differ from others. The cultural products not only respond to the consumer's need such as functional value and emotional value but also express the people's way of life (Popovic et al, 2010).

2.1.1 Cultural meaning

Culture is the way that human in one's society accepts and behaves the same way, and it also influences people to think or believe (Popovic et al, 2010). Moreover, culture develops and improves people's knowledge transmitted from previous generation to the next (Popovic et al, 201). Culture also responds to human's need both physical and psychological (Yang, 2003) levels. Etymologically, culture came from the Latin root 'cultura' which means "growing and cultivation" (E-learning Silapakorn University, 2009) Therefore, culture is able to distinguish one group of human from others. Similarly, traditional products can present or express the original society where they are built. Significantly, culture is a social heritage in the form of both material and non-material transmitted from generation to generation.

2.1.2 Cultural Product

Products are created to satisfy human's basic needs or only respond to the physical needs. For instance, humans make a container for drinking or eating food, or produce cloths for covering their bodies or protecting their skin. The purpose to make products that satisfy the basic needs called "Core Function". In the ancient period, many things made from the natural material surrounded them, are built to use in daily life. For example, ancient people brought rock or wood to make tools for hunting, or animal skins to make clothes. In addition, material used for producing was normally different in terms of climate zone, such as tropical zone, temperate zone or subtropical zone. When man settled down, as a community or village, they created norms, values, knowledge and beliefs. After that, beliefs were the most influencing factor to human's mind, that created temples, wall paintings, and sculptures. Then to be survived, human had to invent their tools and technologies that were outstanding from other communities. Hence, these invented products reflect people's beliefs and also express the society's civilization that could be experienced.

Apparently, the cultural ideas come from social norms, notions, folklores and social values that typically serve people's emotions or minds. Because of these reasons, products were designed to fulfill and relate to emotional beliefs in a particular society. For instance, in the past, Northern Thailand's products were created to support the religious beliefs such as amulet or things which were used in the special ritual ceremonies or hanging piece of fabric to show religious faith. Likewise, in North Eastern part of Thailand, the lion or peacock motifs on the wrap around fabric were

created to encourage the wearers to be happy. In addition, these kinds of products, clothes and jewelry, also indicate the social classes and social values.

Moreover, products are physical culture that is able to present to other cultures or combine with other cultures to be new one (Ming - Chyuan Ho, 1997). Because culture is a mindset that can be transmitted further to other different cultures, it can be blended together once people accept it into their society. For example, the ornaments designed on the Japanese textile, such as crane birds and peony flowers, adopted from Chinese culture, were finally modified to be their own style.

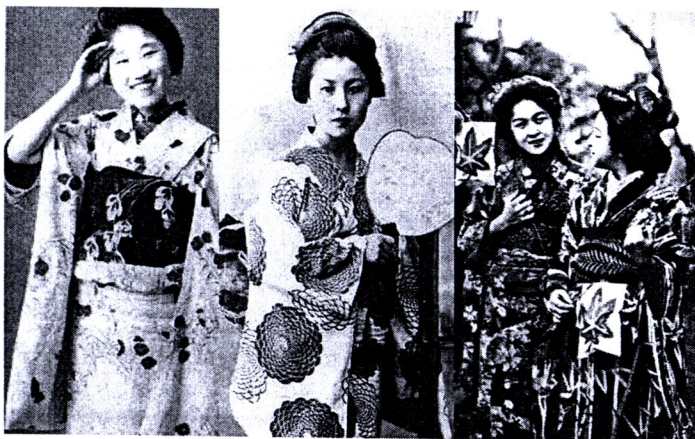


Figure 2.1: Japanese Kimono design and its ornaments,

(Source: <http://www.farfetch.com/art180.aspx>)

Culture gives products meaning (Popovic et al 2010) differently from the other usual products. Besides functions, values and feature appearances, products are regarded as the well worth spiritual value that is mysterious and unexplained in the scientific context. Moreover, cultural products also deeply influence people's perception. In other words, culture has become a core culture value which makes members in the same community to be proud of their hometown and also respect to nature and environment.

Culture as well shows group identity and is transmitted with particular knowledge, and civilizations from previous generations to next generations. Finally, culture is embedded in a person's way of life.

2.1.3 Cultural Components

Culture can be defined as abstract ideas and concrete ideas. While material culture or concrete ideas are created or invented by human, such as products and artifacts, non-material culture or abstract ideas affect human's emotion and way of life such as beliefs, notions, technology, language, politics, economics, religion, custom and tradition. From time to time, we have adopted and transmitted a range of activities or ideas from generation to the next because we have accepted and reinforced them. By social rules and the previous generations who set the rules, there is only some range of ideas that might be accepted as culture for any social group. Material culture seems to be easy to transmit, whereas non-material is difficult to be transmitted and might take a longer time to be accepted.

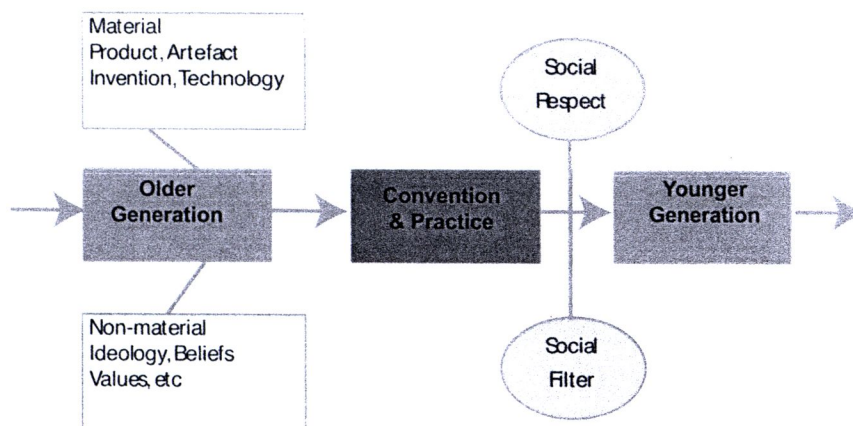


Figure 2.2: Cultural Transmission: Material and Non-Material culture

(E-learning, Silapakorn University)

2.1.4 Cultural Layers

There are many researches that have been studied about culture. One of them, Spencer-Oatey (2000), compares culture as an iceberg or layer of onion because it has both visible and invisible elements. First, it begins with the outer layer the abstract or visible elements

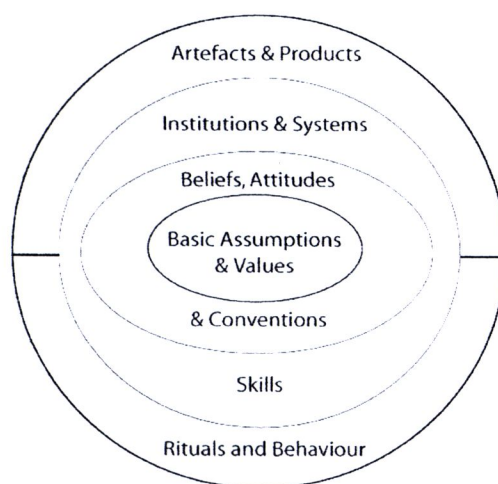


Figure 2.3: Manifestations of Culture at Differing Layers of Depth

(Spencer-Oatey 2000, P.5)

From Figure 1, the outer layer is the invisible elements, which can be perceived by seeing and touching, consisting of 2 factors: artifacts and products, and rituals and behavior. These culture elements affect human to create and invent artifacts and products such as food, clothing, buildings, work of art, and language as a code/formal system. Moreover, they have impact on human's rituals and behavior such as gestures, ways of greeting, ceremonies or even, the playing of football and dancing.

The second layer is less visible than the first one. It represents the systems and institutions (e.g. education, government, law and order, health care, family life). In this

stage, it is the realization stage which processes the idea from the inner layer to be tangible objects. For the design process, it is the production stage where techniques and skills are transmitted from the previous generations then they have been practiced and developed.

For the third layer, the elements are in visible. This abstract idea concerns beliefs, attitudes and conventions (e.g. religious and moral beliefs, attitudes towards, other groups, and concepts of polite and impolite behavior). Hence this element involved with the idea of how to make the product in the different way. For instance, the Buddha statues represent religious beliefs, or the height of front door of the traditional Japanese houses that usually lower than the normal height in order to pay the polite respect to house's owner when entering there. Moreover, dressing code for some special ceremonies shows the conventional beliefs about that event; for instance in the mourning time Thais typically wear black clothes whereas Japanese or Chinese wear white. Another example is that the design for the symbol of crest symbolizes the fortune or the class of society.

The deepest layer or Core represents the inner notion of people who are participated in a group of society that involves with all values, concepts and attitudes from that culture. The social notions and norms typically set the standard of morals and ways of life that are transmitted and inherited to the society from generation to generation. This part is deeply inside people's mind which is hard to explain and change. According to Spencer-Oatey (2000), values are broad tendencies to prefer certain states of affairs over others. Values have a plus and a minus side. This innermost aspect of culture is usually the most unconscious. As a result, this core layer is also called the unconscious stage

which the cultural product designers cannot change or add anything more; it is not easy to perceive and take it into a society. For instance, designers who come from different cultures hardly create cultural products as well as the local designers who have been comprehensively understood and taken part in that values and aesthetics.

2.1.5 The layers of cultural product design

As of the earlier stated, culture consists of visible and invisible elements similar to cultural products that represent the state of culture in one’s society. Likewise, the idea of invisible elements is transformed into products with tangible and visible elements. In this level, cultural product presents 3 characteristics, Material Expression, Visual Expression and Structure Expression. In the following Figure 2.4, when combining all characteristics, the idea for cultural product seems like the sphere shape that has the core value (Layer A) at the center surrounded by mass (Layer B) and shell (Layer C).

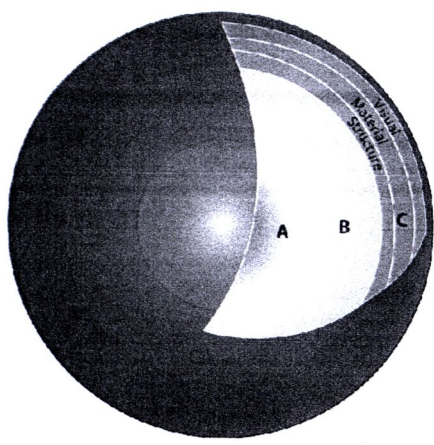


Figure 2.4: The sphere of cultural product

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1. Layer C; The most explicit layer or culture visual expression or shell. It covers all the inside concepts which are tangible and visible. Similarly, this layer is like the visible elements according to culture onion which consists of 3 parts:

1.1 Visual: visible and outer appearances such as color, shape, form, sizes and surface design

1.2 Material: it may vary, natural or man-made, such as wood, brass and fiber yarn. Material may affect the objects to have the different texture and also the odor and taste.

1.3 Structure: it is the deepest part in this layer and it takes a long time to gather and learn this knowledge, to apply for creating or inventing. Therefore it shows the evolution of each society; the example for this part is machinery or technology.

2. Layer B: Less explicit layer or Culture Inheritance i.e. intellectual skill transmitted for a long time, such as technology, process of production and equipment. Although equipment is of tangible tools, which help people make things, it is only information or story behind the finished products which need to be learnt and found out for more sources.

3. Layer A: The core value or implicit aspect of culture consists of the cultural ideas that showed in culture onion on the layer 3, belief and attitudes, conventions, and layer 4 basic assumptions & value. That was the origin of the product making, functions and usages even the concepts of design, rules and regulations that respond to people's mentality including to beliefs, religion, tradition, politic, and economy. As a result, cultural products are different from others that play an important role to a particular culture and people support them to represent their culture.

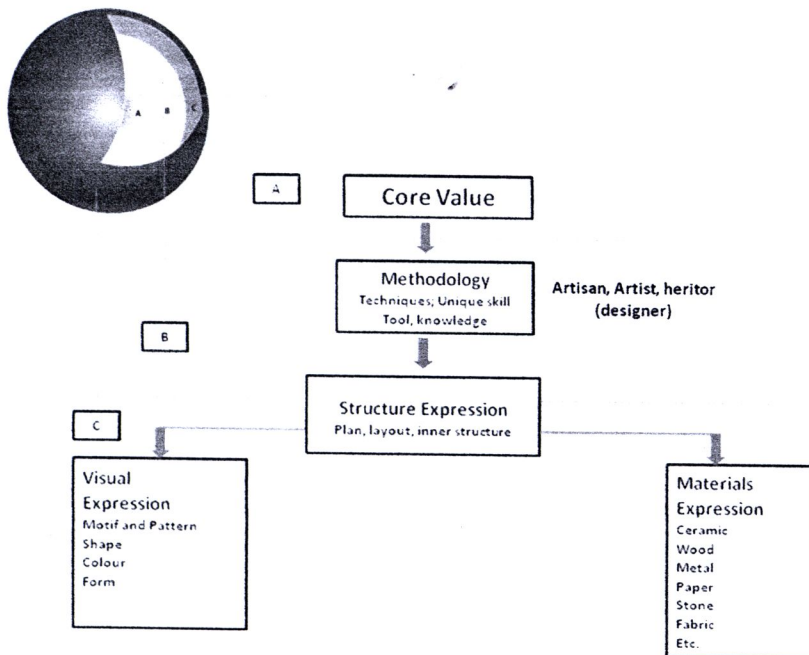


Figure 2.5: The elements of Cultural products and its value transmission from invisible elements to visible elements.

2.2 The transformation of cultural meaning onto product design

Cultural product consists of 3 layers, which are shell, methodology, and core, and each layer has different meanings and features depending on a particular culture. So, cultural meaning onto products is associated with the identity in each culture. The meaning underneath the product appearance makes the culture still exist and accepted.

Culture is based on the unique human capacity that classifies the experience and encodes or transforms culture symbolically. This kind of process might take a long time to learn and practice. In addition, culture is an indicator to show the class of society or discriminates to create difference or communality between figurations of people (Popovic et al, 2010). Methods to use symbol make differences including other

processes such as the skills for creating and producing. In addition, surfacing, such as patterns or motifs of means symbol is included. (Popovic et al, 2010). Symbols in a particular culture, are inherited and transmitted to communicate between themselves or build their identity. However, using culture symbol needs to concern the cultural value that shows respect and awareness of cultural value.

As shown in Figure 2.6, core is the beginning of the ideas and meanings of products that passed the concepts to the other levels of product. Shell, which is the latest layer transmitting the message to the consumers, can be built in terms of the tangible symbolic culture.

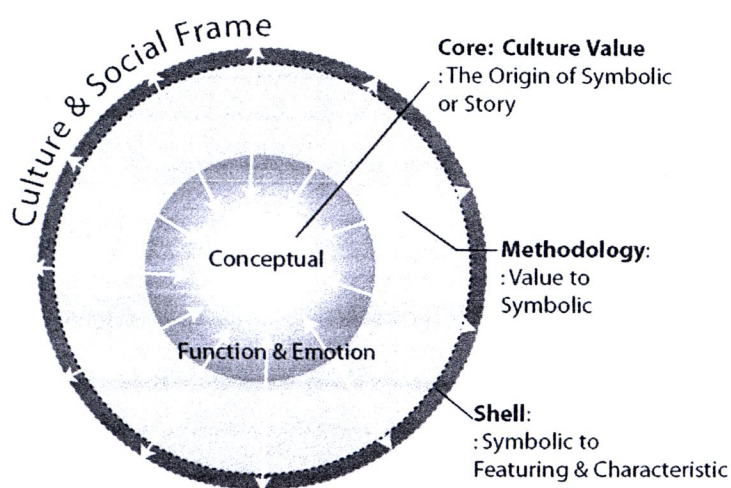


Figure 2.6: Cultural layer and its meaning

Shell Layer: The outer layer of products which could be visible and tangible. All the appearances symbolize the culture and cause products to be unique for a specific culture. Shell also is the medium between inside idea and outside idea or the public.

Therefore, Shell is the visible symbol and concrete culture that communicate or promote itself. Finally, shell also protects the core value that is in the deepest level.

Methodology Layer: The process of transferring ideas or implementing cultural value into products by using knowledge from a certain culture by production methods and skillful techniques called process of creation. In this process, consumers cannot directly perceive the value from the products whereas they become realized by themselves after knowing the background information or storytelling about the producers or the craftsmen who make that objects.

Core Layer: The center of the products is the human's minds which are abstract with untouchable ideas. Core is the foundation of cultural meaning or cultural value; in other words, Core is the origin of the culture symbolic which is embedded in the products to respond needs or wants of user or social for both function and emotion. For example, form or shape of a certain thing is designed to fulfill usage or function of products or other purposes. Therefore, they are the most important factors to define product's appearances and other symbols and may relate to the production methods.

2.2.1 The transformation of cultural meaning by symbolizing design

Generally, designers apply some specific meanings to the products, and design applications importantly related to culture in a particular group of society. The determined research and correlation between the hidden meaning and products are profoundly analyzed and integrated.

Design process creates value to cultural products and transforms it through users. Then designers play as media that interpret and transform the cultural value, and visible and invisible values; in the other words, invisible value is from the core to the methodology and visible values from shell layer respectively as following Figure 2.7.

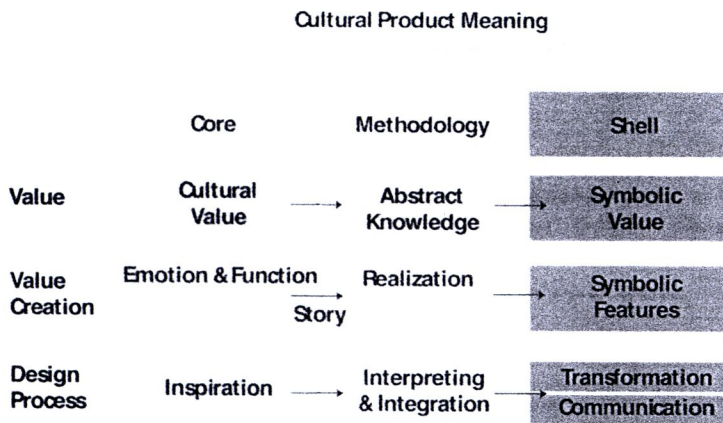


Figure 2.7: The Cultural product meaning

Concept and Inspiration: The core value of design process, the initiative ideas to invent or produce the products by responding customer needs, usage and emotion, such as product story which is invisible value. At this stage, the idea can be applied to the concept or inspiration for designing. However, this core layer could be complicate to transform and related to the social norms. Thus, the meanings of designed product would be changed when structure, form, shape and process have changed accordingly.

Interpreting and Integration: The stage of transformation from initial ideas to concrete objects, which is called the production process, must be referred to as knowledge and technology from previous generation. However, in this stage, users

cannot perceive, and they have to study and learn by themselves. The admitted products should transmit the values and maintain the same traditional culture from the past.

On the other hand, the new technology or machinery could produce faster and more easily than the past, but the product values from new technology cannot be compared with traditional process in a context of cultural value. It seems that the core value of the culture does not change by the time or new technology. The real meaning and values are hidden behind the user mind, to appreciate the beauty and realize the true value by themselves.

Transformation and Communication: Shell symbolizes culture, form or concrete objects including of motif, pattern and color on the surface. The easy way is to produce it by applying pattern or motif to the product. However, using motif and pattern has to deeply comprehend their meaning and instruction in order to transform the correct message or value accordingly.

As soon as the products are passed to society, the 3 layers, whichever earlier stated, represent the uniqueness for contexts, products and cultures. Cultural products express the identity and transmit the specific messages toward the external communities. Thus, the correct communication that design processes are controlled under the social criteria, must be ensured that the products would be admitted from the community.

Then, to forward cultural value by means of a certain item must be entirely conveyed through the whole 3 layers to the society. The messages might be changed if it loses some layers. However, any adapting, improving or correcting might be done under the

social criteria. Finally, people would judge whether the value of the products is justified to their culture to represent the next generation.

Design is also the most important criteria to present the valuable culture to the community. The old tradition might be applied to be suitable for the present time when people still appreciate it. Similarly, cultural design is the process that appropriately assembles the past, present and future together.

2.2.2 Experiencing Culture in Product

Design involved in the cultural products must deservedly have value to consumers. It means, besides the functional value and tangible beauty, cultural product puts its value through the story telling from the past and psychological appreciation of the beauty. As a result, people realize this value and further pass on to the next generation. For both function and beauty of the products, users can participate or experience it. Desmet and Hekkert (2007) point out that the relationship between product experience and values is particularly interesting in the context of cultural studies because implicit and explicit values are often seen as key determinants of culture. Moreover, design might support the product's story and pass on the right cultural value messages to users. Finally, users could join or participate in the cultural experiences by the products.

According to Desmet and Hekkert (2007), the interplay between experience and users are divided to 3 types. Aesthetic experience is satisfaction with visual and the tangible objects. Then, experience of meaning involves in consumer's cognition or semantic interpretation which has been experienced or memorized. Finally, emotional experience

is mental response from physical touching, seeing and applying the products as the following Figure 2.8.

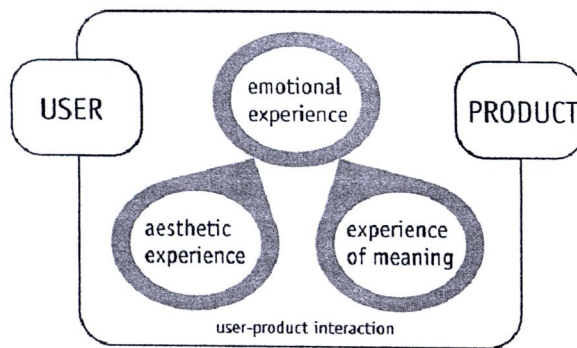


Figure 2.8: Framework of product experience

When we link Culture Onion and product experience together, we can interpret as following details: aesthetic experience, the outer beautiful features that we can visualize and interpret, then experience of meaning, which is happening. Cultural products are full with specific stories and symbols for each culture, that has hidden codes in these products or in the producers, (Pei-ling Li, 2002). After that, emotional experience occurs after the interpretation from the previous level; thus, we will perceive some feelings which are understood only among a particular culture. Additionally, the ideal value makes the acceptability of power differences among group.

According to (Popovic et al, 2010) described the innermost value of culture: “Values are broad tendencies to prefer certain states of affairs over others. Values are feelings with an arrow to it: they have a plus and a minus side. ‘This innermost aspect of culture is usually the most unconscious which is valuable, specialized and hard to be changed.’”

Cultural products make cultural experiences valuable via many layers, as of the following Figure 2.9. Layer A is the abstract value which produces the emotional value or ideal value that creates the product meaning. These meaningful aspects are cognitive values for people in the culture to realize the values of product. Next, layer B is interpreted from Core Cultural Value to be concrete symbols or stories that remind people to realize. After that, layer C is the cultural tangible objects or symbols which are visualized and touched by users. Thus, these cultural objects cause the aesthetic values or culture aesthetic.

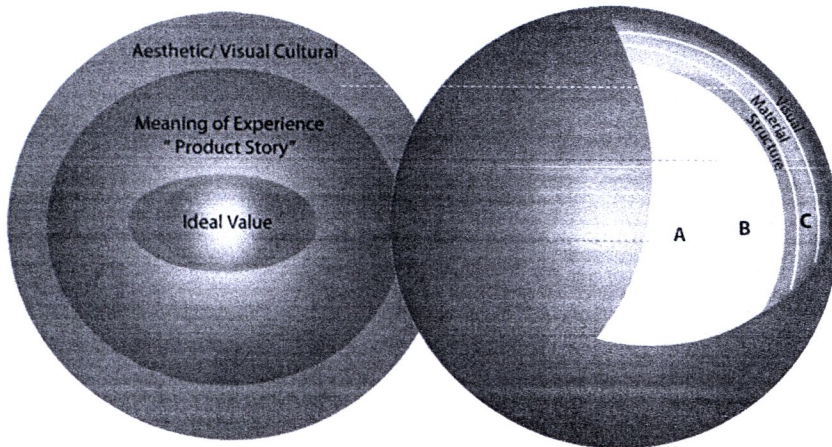


Figure 2.9: The relation between components of cultural products and value of products in various level of culture experience



Figure 2.10: Japanese lady dressing traditional kimono, summer 2009.

From the picture we can explain that, at first, the user is satisfied with the beautiful kimono, its colors, pattern and even texture of the fabric. Then, the kimono expresses the cultural value which is the innermost value. In the Heian Period, kimono was initially influenced by Chinese dress, and later Japan people developed it to be unique. No one knows why Japan people still love and cherish kimono as it is a very important part of their life. Although Japan is the leading country for the advanced technology, they still are pleased to wear kimonos as common dress in every age. Possibly, a kimono, which is material culture, transmits core value, psychologically affected, to users who realize the cultural value to be as the emotional experience.

2.3 Culture Design Model

The model of design process for cultural product is done by separating value to be inner and outer; for instance, each part has a different context and procedure as in the Figure 2.11 below.



At the core level, which consists of cultural context and function & emotion, products respond to the needs of people for the function aspect, whereas emotion makes the cultural products distinctively unique.

The people's ways of life lay the basic ideas for a particular society to be their culture. For example, religious beliefs that reflect to both concrete things such as temples and Buddha statues, and spiritual things such as morality, doing goodness, social value or particular occupation are the beginning points for traditions, rituals, songs or poetry or tools that are created to support some certain needs.

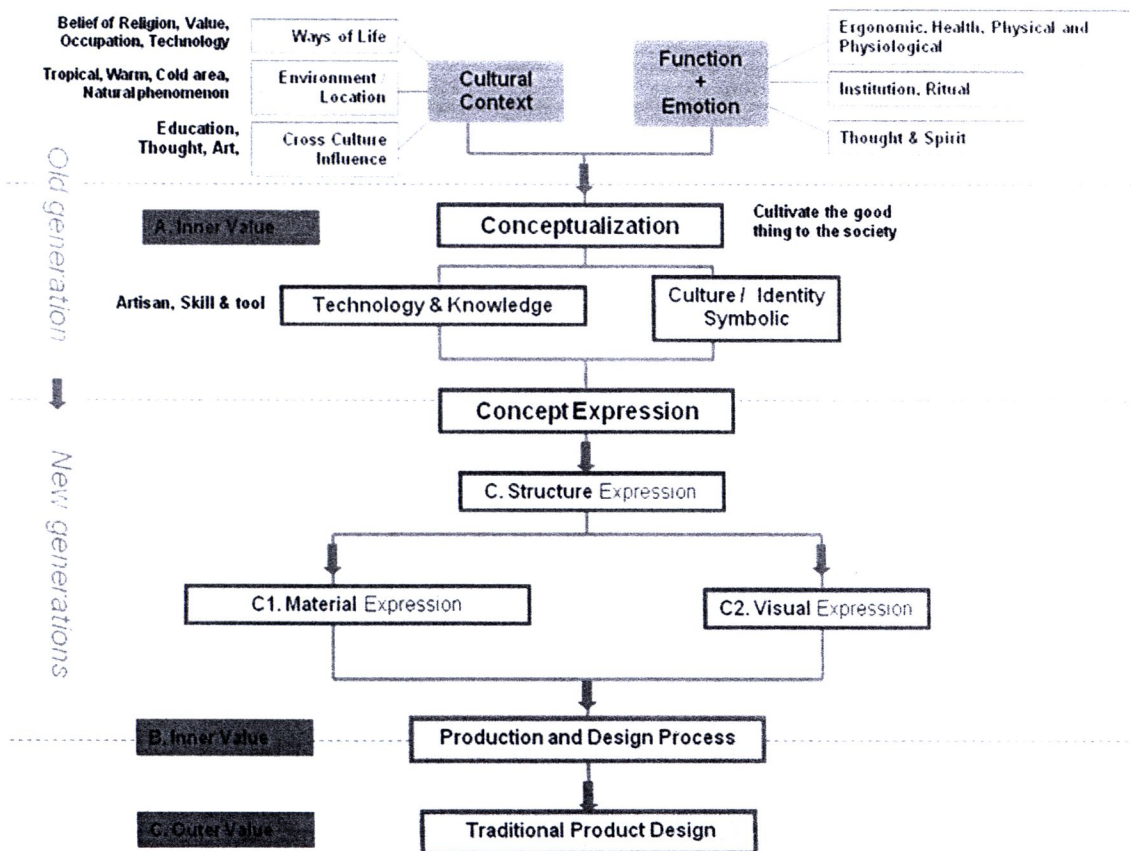


Figure 2.11: Cultural Product Design Model

The natural environment such as the different climate zones influences the form of clothing and material used habitats, behavior, food and tools such as the type of Eskimo's house or the wooden house for Asian. The advanced technology supports human to overcome natural problems such as refrigerator, air conditioner, sleeping bag and water resistant fabric.

The outside cultures directly or indirectly have influence on a certain culture such as the art of clothing, art, habitat, traditions, equipment and tools, thought and education. For example, Eskimo's clothing is influenced by Chinese.

Next, at the inner value level, value originated from core value is conceptualized before the design process. In this level, the distinctive motifs from a particular culture with the local technologies from that culture are integrated to be the new products which are outstanding. Thus, the cultural products have 3 vital components: material, structure and visual. Apart from these, production system and transmission convey the inside value to be the outside.

Finally, at the outer value, which transmits the inside value to be the outside feature, becomes the tangible products by the 3 components as stated before.

2.3.1 Cultural & Textile Product Design

Textile is the kind of cultural products that reflect the tangible traditional concept. Fabric is produced and transmitted the cultural abstract knowledge distinctively designed by the skillful artisans from the past. It was expressed via the materials,

shapes, colors, motifs and textures even the structure of the natural fibers such as fiber from wool or plants. For example, in Asia, silk is the luxurious material that represents the oriental style, or cotton and linen are widely used in the tropical zone. There are various techniques and special means to produce fabric products such as spun, woven, crocheted, dyed, felted, pleated embroidered, lacquered, printed and sewn.

2.3.2 The Application of Cultural Meaning through Product Design

The transformation of cultural meaning is from invisible value onto cultural products. Those cultural products are visible values that provide product experience and cultural product meaning, as in the following Table 2.1.

Table 2.1: The transformation of Cultural meaning onto cultural product design

Characteristics of Cultural Product	Cultural Elements	Cultural Product Experience	Cultural Product Design Expression	Design Process
Layer C: Shell / Explicit Layer	Material Culture /Artefacts & product	Culture Aesthetic "Product Featuring"	Apperance: Colour, Motif and Pattern, Shape and Form, Material, Structure	Communication & Transformation
Layer B: Methodology/ Less Explicit Layer	Technology& Knowledge	Culture Meaning "Product Story" Location, Original Source	Realization: Abstract Knowledge Artisan	Interpretation & Integration
Layer A: Core Value / Implicit Layer	Beliefs attitudes Conventions/Basic Assumptions & Values	Culture Respect Emotional + Functional Value	Conceptualization	Inspiration

There are 3 steps to design the cultural products to be the appropriate value and meaning in the aspect of culture as following:

Layer A: The elements from the inner layer such as beliefs, manner, norms, religion, or etc. This stage contributes the experience of culture with respect to derive mind and body benefit, and additionally, in design process inspiration and conceptualization in design process. For example, in Japan, the height of front door in the traditional house must be lower than the average doors, so that visitors must lower their head to pay respect to the owners when entering the house. Thus, design can apply this kind of manner or user behavior to be the concept. Another sample is the religion inspiration concept from MUJI, the Japanese consumer product shop which is outstanding for their Zen and the Japanese way of living philosophy. It designers bring the simplicity concept to design the products. As a result, this idea might be adjusted to fit with any other cultures.



Figure 2.12: Muji, Zen inspiration design, home decoration design
(Source: <http://www.thethinkingblog.com/2008/07/no-brand-zen-of-living.html>)

Owing to the functional and emotional occurred at the inner layer, designers must consider the function as awareness. Adjusting function means changing of product and completely changes the meaning from the original, as of the following Figure 2.13.

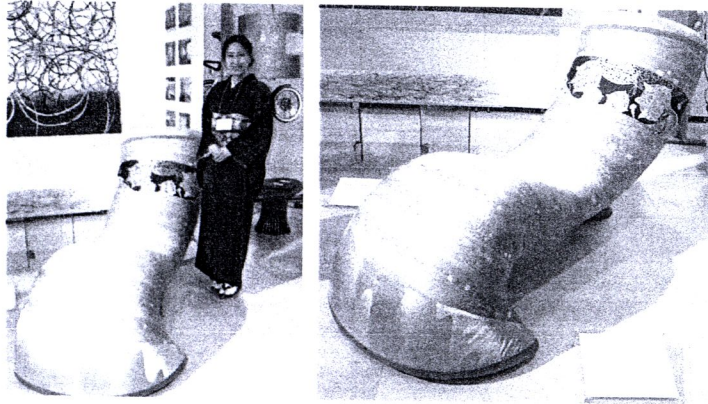


Figure 2.13: The Kimono Chaise and Hakama Chair & Ottoman,
(Source: <http://www.contemporist.com/2009>)

The new furniture made of the kimono's cloth and the obi strap, which were produced by the traditional weaving technique, was designed and manufactured by William Gordon and Walter P. Sauer (Contemporist , 2009), respectively.

Layer B: The element from the medium layer is technology or intellectual knowledge. This will create feeling, reminiscence with the cultural value or even the product story that creates connection and impression. Additionally, design process is in the level of interpreting and integration.

For example, Hirocoledge is a group of Japanese designers who inherit the traditional production to make kimono such as the concepts, the dye process and the motif design. Thus, they maintain the cultural experiences by designing the fabric to be up to date. As a result, this could support the modern Japanese to involve with cultural meaning or

product story. However, there are the other aspects to consider such as the suitable equipment and the raw materials enough to produce.

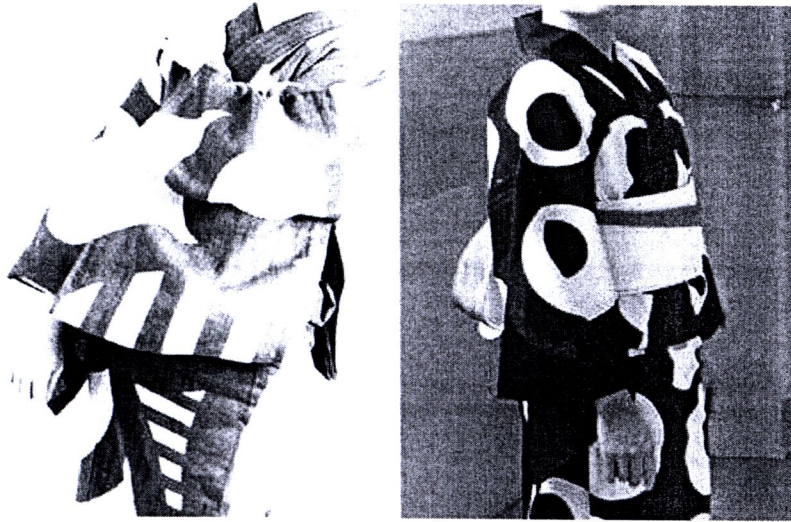


Figure 2.14: Pop and cute Yukata by HIROCOLEDGE. (Source; www.hirocolege.com)
A New Tradition that Blends into Modern Times, 12 Dec 2008)

Layer C: The elements from the outer layer is product or artifact, which is substantial and concrete such as color, motif, pattern, shape, material and texture, as the sample of product design in Figure 2.15-2.18.

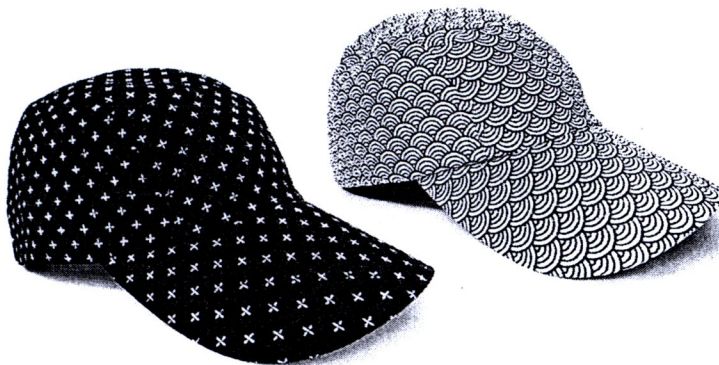


Figure 2.15: Zillion caps by David Guarino, Japan, Kimono fabric inspiration

(Source: http://www.designboom.com/shop/zillion_caps.html)

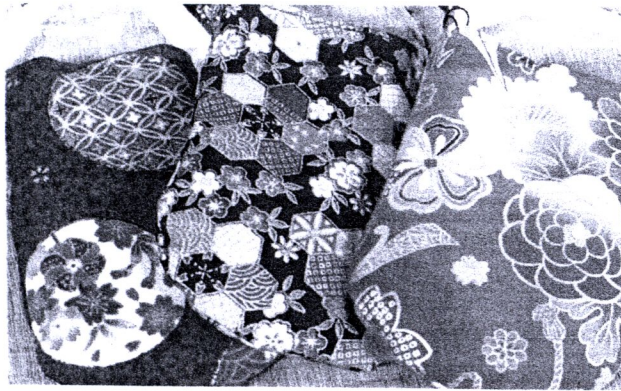


Figure 2.16: Kimono fabric is visual applied to other products.



Figure 2.17: Adaptation of traditional motif in new form of product from Horohoro

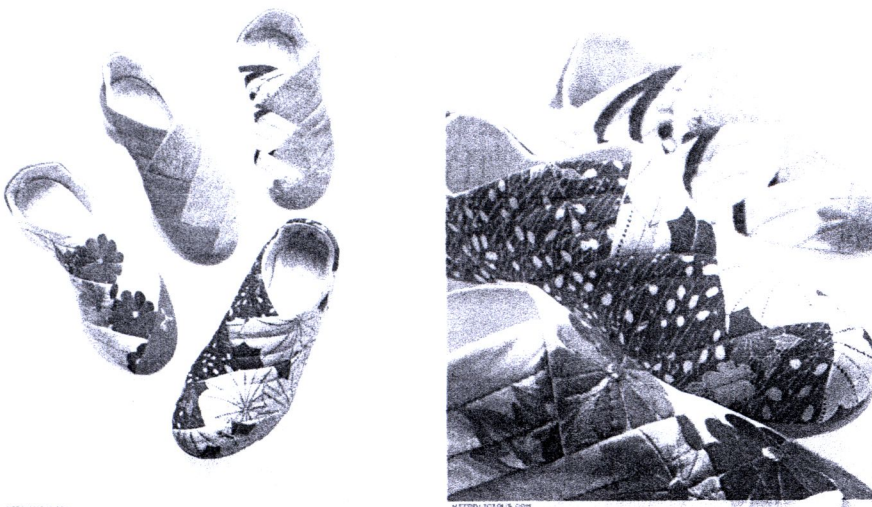


Figure 2.18: Yutori Kimono Sport Shoes designed by Puma, 2006

(Source: <http://www.missomnimedia.com/2006/11/puma-yutori-kimono/>)

2.4 Culture Design Application Tool

From the previous cultural design study and analysis, we can find some ideas as the followings:

Cultural products are divided to 3 layers, “Core Value” which means definition and value, “methodology” transmission processes, knowledge or technology which produce the products and the last layer is “Shell”, outer appearances or features such as material, color, shape, form, visual and structure.

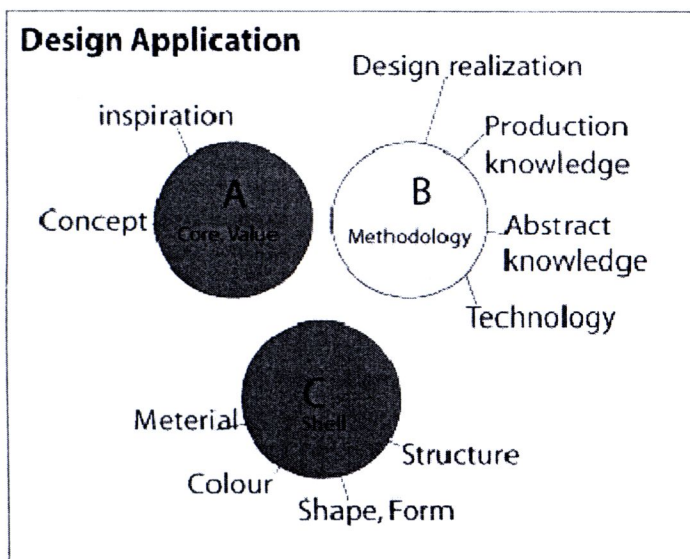


Figure 2.19: The component of Cultural product

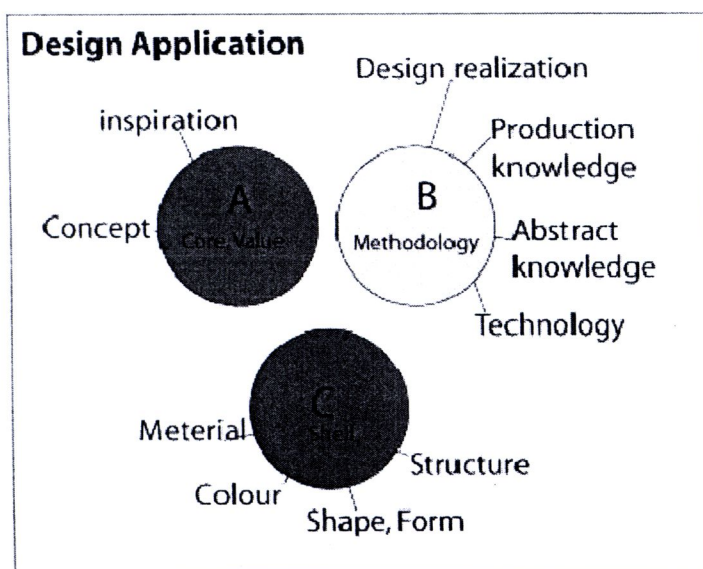
Designers could combine only one or all three layers; however, core value must always be the center of new products with high value or less dependency on the acceptance of



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that culture. For instance, the worshiped objects that the ancient people made for their rituals or ceremonies such as wedding, funeral or transition from childhood to adulthood are significant and valuable for people's living life and distinguished from other societies or cultures.

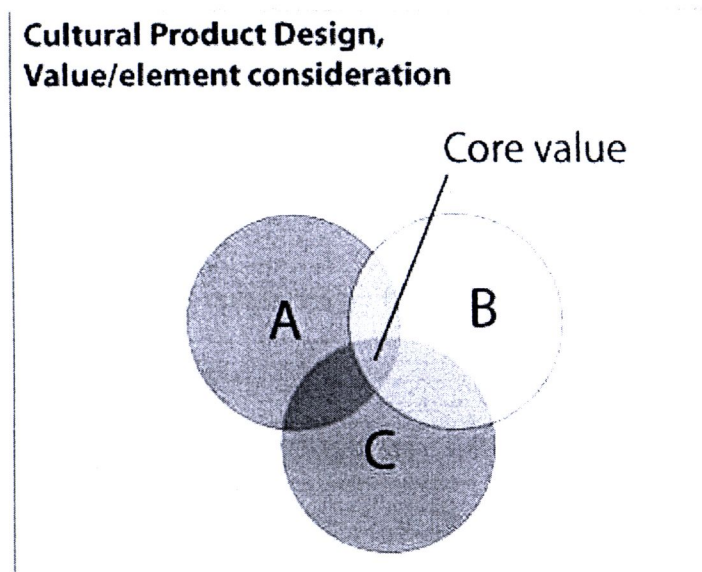


Figure 2.20: The integration of Value between 3 components

Time is vital for changing cultural product. Because of time, knowledge and technologies are regularly developed and affect the way of living and beliefs in one's society. Thus, cultures are also adjusted upon people's beliefs. However, the value of cultural product would be more worthwhile if it comes from the historical stories or still carries on the way of life that the ancestors had done. As time goes by, the lack of artisans who inherit from the former, the lack of original materials and the complexity of production affect some ways that cultures may be lost, whereas some rituals may be abolished. For instance, the making of the lacquer wares (Figure 2.21), or Japanese

snuffboxes are now stopped because people do not use them anymore. The same goes to Monpe pants in Figure 2.22, in the following.

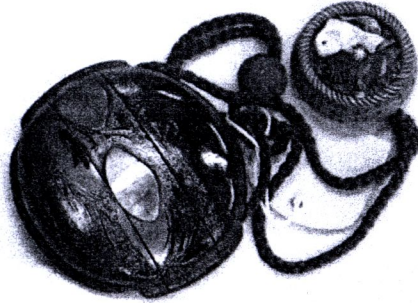


Figure 2.21: Tobacco Lacquer wear, collector from KIT, Kyoto, Japan



Figure 2.22: The sample of Monpe pant, Gardener pant

(Source: <http://japanexplained.wordpress.com>)

In conclusion, as of the following Figure 2.23, the closet part to the center is more 100% authentic cultural product and would be valuable for cultural product conservation. For the farther one from the center, products are properly adjusted to the changing time, the advanced technology and the new creative ideas for designing.

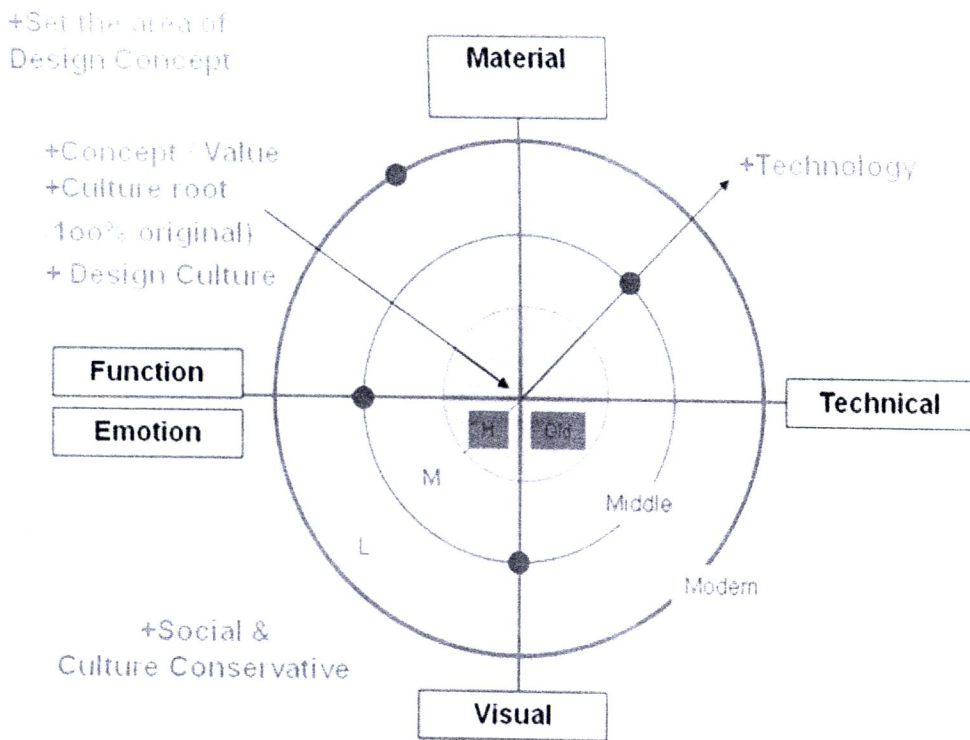


Figure 2.23: The Design application tool for designer

Finally, when some parts of product are adapted, product meaning is simultaneously changed and affects the next layer. However, product transformation depends upon community to accept it or not and it relates to design culture in each period. Thus, we have to carefully examine the meaning of each layer before doing the design.

2.5 Cultural Product Design VS Brand Value

Cultural product design is also related to the commercial value when producers embed the cultural values in their product's brand names. The same as cultural products passed its value through core cultural value; product design process in coordination with socio-cultural generates the specific value for each brand to transmit its value from core brand value. David (2002) pointed out that products benefit functionally to customers. On the other hand, product's brands benefit emotional and self-express value to the customers.

Similarly, product brands and cultural products have their own values, tangible and intangible ones. When certain products have both brand and cultural value, they benefit users both physically and emotionally. These benefits are not only for brand's consumers but also for a wide range of consumers such as in society, community and nation.

2.5.1 The Meaning of Brand Product

Brand products in the context of marketing or commercial significantly satisfy customer's needs. According to Kotler (1999), he defined a product as "anything that is offered to a market for attention, acquisition, use or consumption and that might satisfy a want or need. Products include more than just tangible goods. Broadly, defined products include physical objects, services, persons, places, organizations, ideas and mixtures of these entities". Moreover, he divided 3 layers in the contexts of marketing and consumption: augmented product, core product, actual product which have further detail, in Figure 2.24 below.

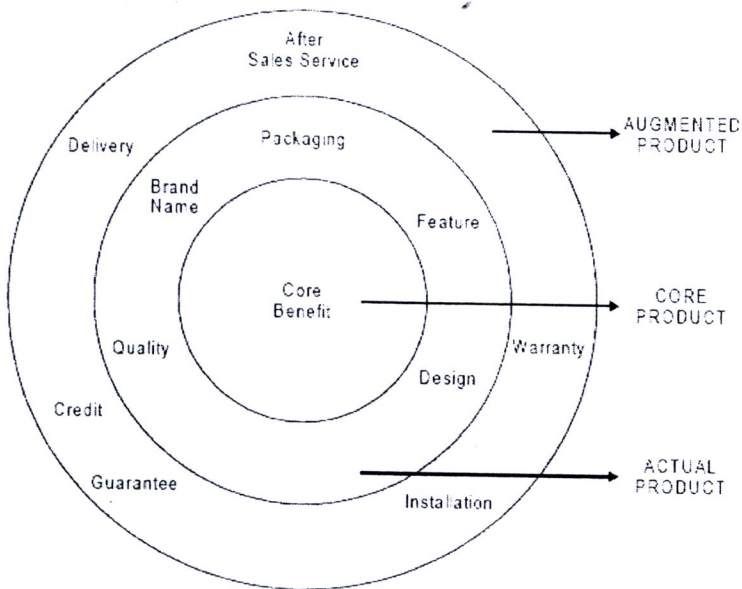


Figure 2.24: Levels of a product, Kotler, principles of marketing, 1999, p. 516

The focus of the study is to form the core benefit values from product featuring through brand structures. In addition, consumer researchers tend to do it in the marketing way more than in designing purpose, owing to designer's responsibility to present and convey brand identity's value, which is from level 1 and level 2, through products. However, the Figure 2.24 shows intangible and tangible elements, which are the factors that consumers make decision, and are one of the elements of brand value.

As stated earlier, product in the brand's meaning is the object that conveys brand's core value to consumers as part of brand's component connects users and offers tangible benefits to them. In the meantime, brand mostly introduces intangible benefits to consumers and distinguishes itself from other brands or competitors. Significantly, to create products under one's brand identity, we must consider of core benefits directly embedded to consumer's needs.

2.5.2 The transformation of Brand value into product

Brand value relates to psychological or emotional aspects; in the contrast, product value is expressed through physical or functional appearance. Integrating value with product and brand, which transfer both emotional and functional value, makes it have more perfect valuable qualification. Brand's values trustily affect product quality which could outstandingly persuade consumers to consume these products, whereas physical appearance such as aesthetic is only equally the same as competitor's product. Becoming a reliable product brand, consumers must appreciate and generate their awareness of product.

The illustration of brand pyramid (Davis 2000, Toni 2006) as shown in Figure 2.25 comprises three main levels of signification that can be defined. Features and attributes (or processes) are the bottom of the pyramid. The middle section consists of the functional or emotional benefits provided to customers. At the top are the beliefs and values (referring in his research are emotional, cognitive, and cultural values of consumers) that are addressed by the brands.

Features and attributes are appearance satisfaction which is the easiest components to deliver and the most easily imitated ones. Next level is the satisfaction of functional and emotional benefit and for the last level, consumers can trust in brand with belief and value. In conclusion, the more chances that products fulfill people's needs, the more levels of people's satisfaction are defined.

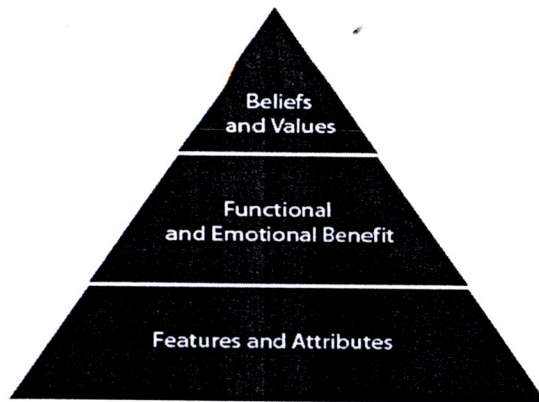


Figure 2.25: Brand Value Pyramids, Davis (2000), Toni-Matti Karjalainen, 2006, P 53)

Brands with variety of functioning products might benefit different levels to consumers; however, emotional benefit which involves with brand identity might be the same. As a result, the study of emotional benefit related to brand identity must be the most significant process for design products that are the long term benefit participated to consumers.

Arnold (1993) has analyzed the interrelation between the various elements of a brand and divided it into three constituent parts: essence, benefits, and attributes. It means brand values found at the center called brand essence or soul of the brand (David, 2002). This value forms user's awareness of loyalty to brand and transfers that value from benefit layer to attribute layer, which is a tangible one, featuring product appearances, is illustrated in Figure 2.26.

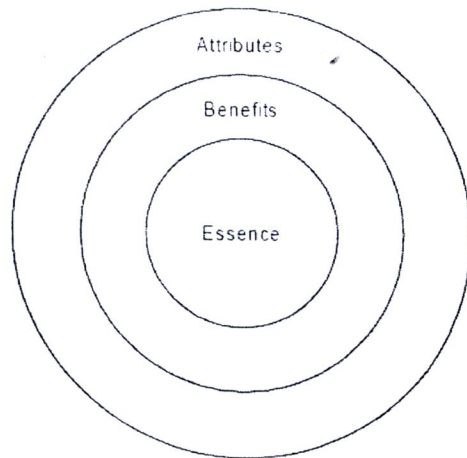


Figure 2.26: Constituents of brand or Brand anatomy, (Arnold, 1993)

According to Davis and Arnold, on the one hand, brand-product at the brand essence layer, that consumers would realize its significance, might make the reliable and acceptable value. On the other hand, at the benefit layer, it creates satisfaction of functional and emotional value. Lastly, attribute layer shapes the value of product appearance including other corporate identities such as brand's logo, color theme, brand archetype, or etc.

2.5.3 Brand Identity and Value Proposition

Brand strategy is the fundamental value to control the direction of the company, found at the core brand or brand essence, to present the brand image including design direction. According to David 2002, core essence which is in the deepest layer, consists of core brand identity and extended of brand identity.

As stated earlier, product is one of the brand's components (David, 2002). He pointed out that product is also a part of brand identity. It is the extended creation from brand essence which includes of four perspectives: product (product scope, product attributes, quality/value, use experience, users, and country of origin), organization (organizational attributes, local versus global), person (brand personality, customer/brand relationships) and symbol (visual imagery/metaphors and brand heritage). A further detail in the Figure 2.28 provides an overview of brand identity and its related construction. From the diagram, there are 12 categories of brand identity elements around the four perspectives. However, all 12 or just some part of categories related have different function for only a specific brand. Moreover, at least one association should differentiate the brand and resonate with customers.

David, (2002) said that a relationship between brand and customer is able to be generated by a value proposition, potentially involving functional, emotional, or self-expressive benefits. The most important thing is if customers perceive the brand according to the core identity, the brand will win in the market, extended from David's diagram for customers to get the value. From Arnold (1993), it is the psychological relationship and emotional value. Therefore, project scope in the stage of design includes a brand essence, core identity and extends identity and rises up the product value by generating value proposition which brand delivers to the customer.

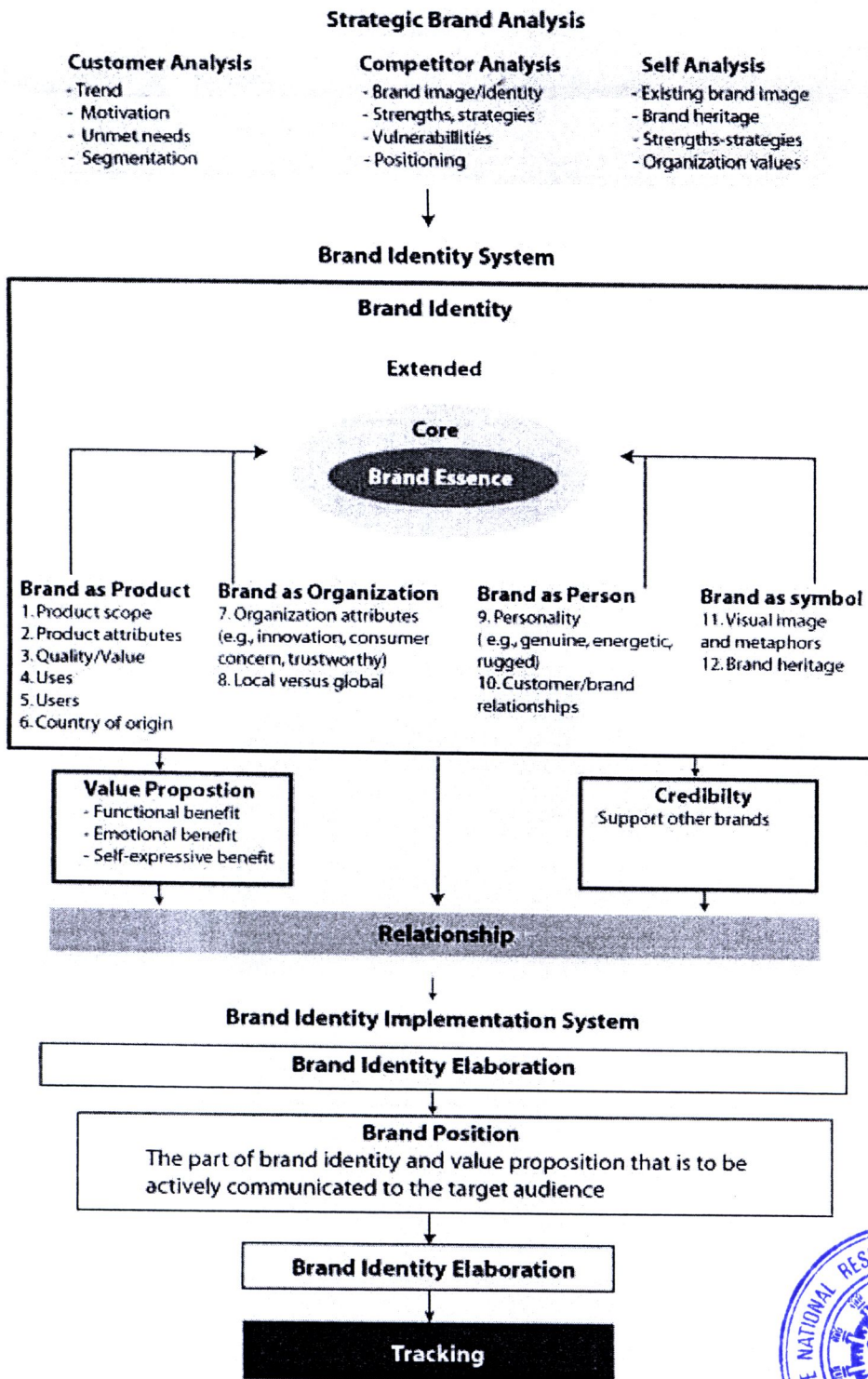


Figure 2.27: Brand Identity Planning Model (Brand leadership, 2000, P44)

Totally, analyzing brand identity helps show brand-product background and brand value, built layer by layer. For brand value in each layer, designing brand-products involves brand requirement and the most important thing is customers receive both brand value and product value. Moreover, design products may reinforce the good image for brand and support relationship between brand and customers. When brand value is created at the center, it will be and transferred to 3 layers as the following Figure 2.28.

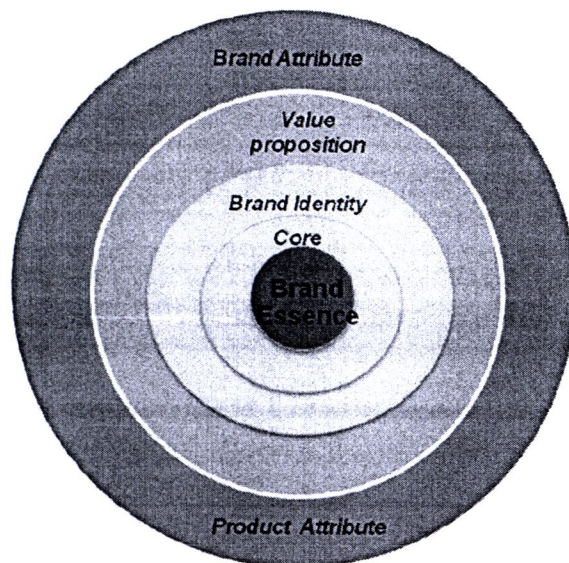


Figure 2.28: Constituents of Product as Brand, adapted from Brand identity planning model, 2000


2.5.4 The Integrate of Culture and Brand Value

Each element of culture and brand that offers different value and benefit is related to brand value formation which begins at the center; essence is transferred to benefit and the final result is tangible products. Product attribute, which defines the culture and brand in each layer, involves much background information. First of all, understanding the context within which the brand and culture operates in each layers is needed. However, products under brand identity are focused on core, brand value, extended of brand identity and value proposition, which are the first thing to do.

Product as brand is created to serve specific groups of customer, and it has to have the differentiation to compete with other brands. In contrast, cultural product, which is created to respond the community, also represents the way of people's life, no matter what are those brands. That product is necessarily accepted from people or culture which the brand is embedded. Table 2.2 shows product value which is divided by the three values.

Table 2.2: Cultural layer, and the value of culture and brand

Layer	Culture Value	Brand Value
Core Value; The objective of Value Creating or Existing.	<p>The acceptability of power difference among group, members, the importance of respecting tradition.</p> <p>The importance of conforming to social expectations and norms.</p> <p>The right to pursue personal pleasure of affairs over others.</p> <p>Inner most aspect of culture is usually the most unconscious. (Centre for intellectual training & research, Dr. Helen Spencer-Oatey)</p> <p>To fulfill social both physical and psychologically, but mostly it relates to psychological aspects such as to</p>	<p>The reflection of customer acceptance which drives the value proposition.</p> <p>The acceptability of difference among competitors that will persist though time.</p> <p>The self-energisation of brand organization to inspire the employees and partner. (Brand leadership, 2002 p.45)</p> <p>It is a core brand identity layer which shows brand's objective and make brand to be different from others.</p> <p>Otherwise, it gives a good experience to customers.</p> <p>Psychologically, to fulfill customer's needs is related</p>

Layer	Culture Value	Brand Value
	<p>overcome the nature and fear or to be an emotional bond by dogma.</p>  <p>Yoshiharu Asada is a descendant who has made ceramic tiles from the Meiji period, 1944-2010 in the traditional process.</p>	<p>between brand and users.</p> <p>Physically, it needs to respond the function's need.</p> <p>So value propositions that brand presents to customer consist of 3 types: emotional, functional and self-expressive benefit. (Brand leadership, 2002 p.45)</p>
<p>Inner Value / The Value Delivery</p>	<p>The value variable process changes from intangible to tangible ideas which are systematic process by the past knowledge or long timed wisdoms.</p>	<p>- Sometimes, Brand has its own specific knowledge that makes it outstanding and effectively transfers its value such as Apple creates I-Pad technology that reserves it for only Apple.</p>

Layer	Culture Value	Brand Value
	<p>The technicians who transfer their knowledge to others must be practiced by the ancestors and have to be accepted from the community that may take a long time to be the artisans.</p> <p>It is the knowledge that designers or interested persons are able to survey or discovery by themselves.</p>	
<p>Other Value; The output of Value in a visible and tangible object or behavior * scope to Material culture or product.</p>	<p>Particular product formats make the cultural aesthetic value or turn into social heritage from generation to generation which relate to the way of living.</p> <p>Although the production processes are regularly adjustable upon technology, the outer</p>	<p>The product format reflects the brand innermost value and fulfills the manufacturer's need including money profit.</p> <p>The product format also affects product positioning among the other brands or market.</p>

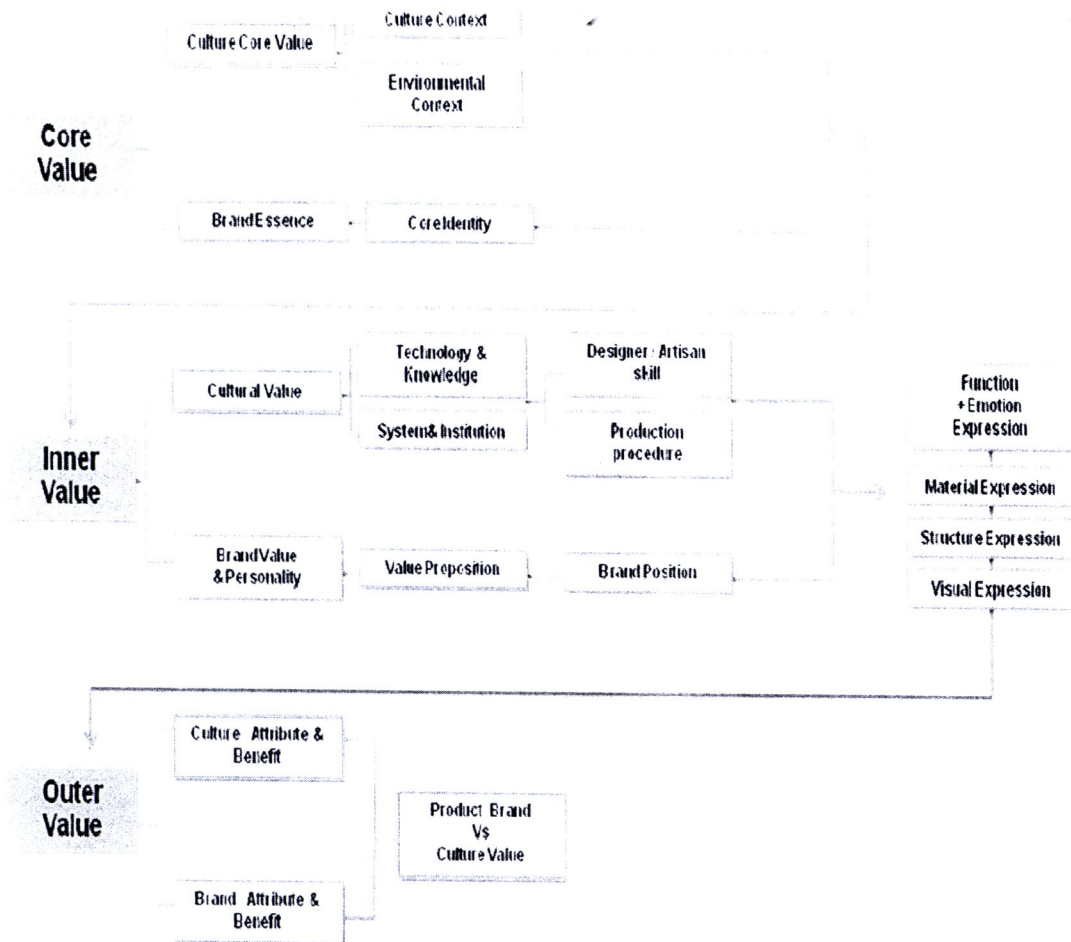


Figure 2.29: The value creation in each layer of culture and brand

2.5.5 Product-Brand Experience

As stated earlier, product could create 3 stages of experience which are aesthetic, meaning and emotional stage. First, aesthetic experience is the outer feature or appearance of product that could be seen. On the other hand, this context is different from the cultural aesthetic context which means the profound impressiveness of culture that is intangible value. However, brand-product that shows value through its story will show the other 3 values as stated before. Thus, product brand could also transfer its

brand experience value. Because there are many factors to create brand experience such as services, location, usage knowledge etc., for this research it only focuses on product design.

According to David (2002) customers need not only the value of physical function but also the value of psychological emotion which produces the positive interaction with product and establishes experience that fits to their standard of beliefs. In other words, many of products can generally provide the good design which is appearance and usage, while a few can provide experience and unique impression which only happen after testing the products. Thus, to create brand experience, producers must persuade customers to have that feeling; however, its foundations should be prevalent at the initiation of an idea.

Desmet and Hekkert state that the beauty of product creates aesthetic value, then the impressive feeling of meaning, and finally the affection and bond with products at the emotional experience stage. Thus, David Bramston (2008) points out that outer images of product should be unique and significant which must be conceived as exclusive, delicate and neat products. Every associated aspect to a product needs to be carefully evaluated and understood.

As shown in Figure 2.30, to create brand experience, both culture and brand value are blended together for customer's benefits. Thus, for both producing and designing, producers and designers must carefully study culture context and brand context and value expression in each layer in order to produce the product experience for each layer.

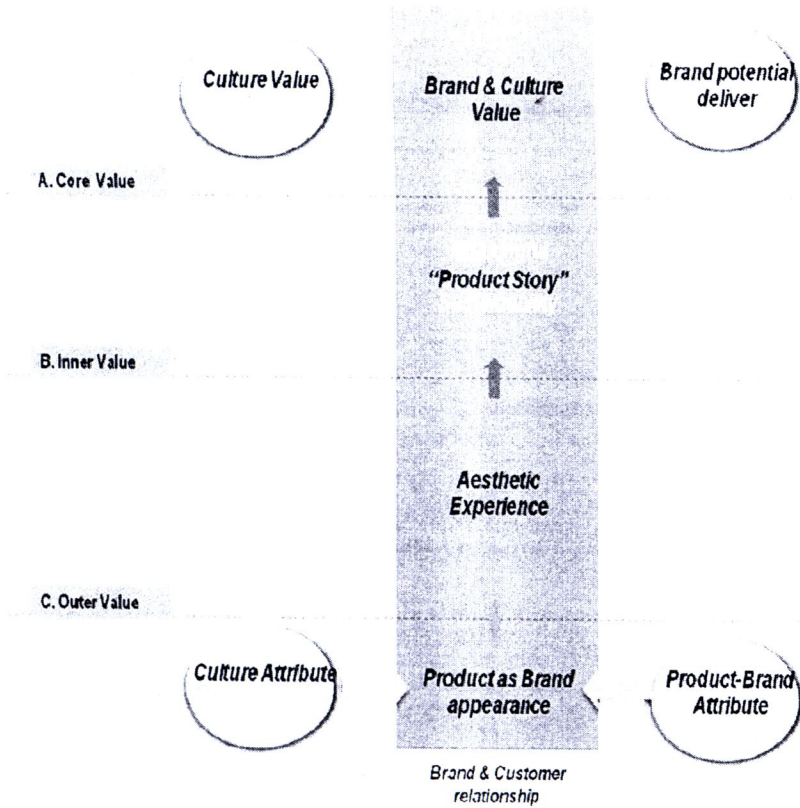


Figure 2.30: The building of culture and brand experience in each layer