

# CHAPTER 5 RESULT AND CONCLUSION

## 5.1 Cultural Product Design Methodology

As described in Chapter 2, to create a cultural design, the designer is able to bring in the element of culture and interprets them by using design knowledge and culture experience as shown in Figure 5.1, to show the process of design. Therefore, there are five main aspects to consider.

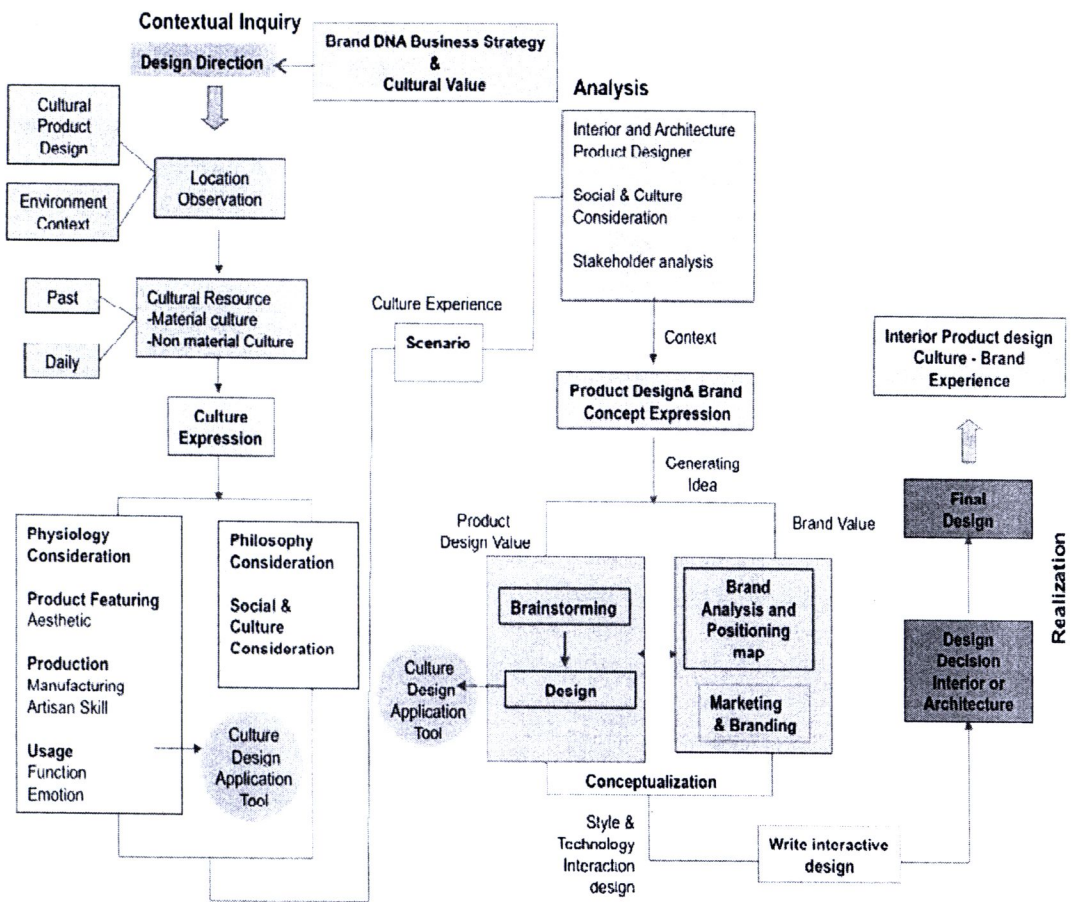


Figure 5.1: Cultural Product Research Process

### **5.1.1 Design direction**

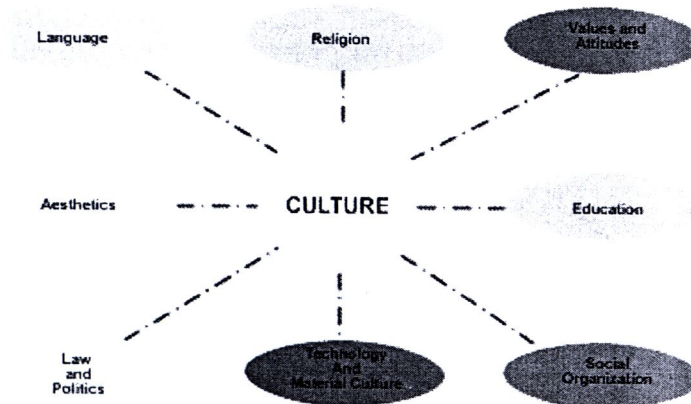
It begins with the scope of design direction by investigating brand value and cultural value so that the product outcome will support brand experience. The outcome of the design process consists of three parts: (1) culture design expression to show featuring images and unrevealed value of cultural product, (2) product design and brand expression to adapt the way of culture to fit with brand and (3) interior product design and brand experience.

### **5.1.2 Site & Location**

It is one of travel business strategies. Selecting site and location is one of the methods to create cultural experience, for this method examines the creativity of design rather than the business context. Banyan Tree highly concerns this process and keeps it as the key of business strategy. For example, the company is appreciated with natural resources, scenery and local custom arts and culture in the conservational areas, such as Lijiang China or others. Moreover, the other important business aspects, such as communication, transportation, business collaboration, the ability of officer or the competitors also are considered (Berg et al, 2008).

Launching or making business related to local culture, Erpstra and Sarathy (2000) create a framework of culture that is the major study. The framework is composed of eight categories, i.e. language, religion, values and attitudes, education, social organizations, technology and material culture, law and politics and aesthetics, as shown in Figure 5.2.

It helps designers deeply understand on social and culture consideration, and regulations.



**Figure 5.2:** A Cultural Framework (Source: Terpstra and Sarathy 2000)

### 5.1.3 Culture Expression

Design direction must be related to the core concept of the brand experience, “sense of place.” The first stage is gathering the data for support the design process by investigating the location, examining material or non-material culture whether it still exists. Secondly, selecting the fascinating aspects that could be adapted, generated and modernized for the community could appeal the travelers around the world. This process could apply culture design application tool to support and generate the products. Moreover, technology and innovation could be applied to the process of traditional production that may affect the product’s features and forms, and the ability of production, material selection. The culture tool is composed of four elements: visual, technical, material, and function expression.

**Visual Expression:** to express the local beauty through visual elements: color, symbol or motif and pattern, form and figure of products.

**Technical:** to show the ability of local craftsmanship and unique process.

**Material:** to know the regional materials, to supply the raw material and how to replace or substitute the traditional material with the modern one.

**Function:** to show how to apply the products for usage.

However, in a particular society, the study of social and culture consideration or people's perception toward the products is important. For example, the exploration of the regulations and prohibitions are opposed to the society's idea and value. Collecting all aspect of data and creating scenarios would help designers easily get the history and background story of that society. Then, the stakeholders, such as architects and interior designers, would analyze that gathered data and create the main theme of design by considering the social and culture as the most important background.

#### **5.1.4 Product Design and Brand Concept Expression**

The design process needs to combine the value of brand, the value of culture, and/or the marketing possibilities of design to generate the core design concept that would express brand essence, brand identity and market possibility. At this stage, we could apply the design model as mentioned in Figure 2.11, to get clear understanding about the brand concept.

### **5.1.5 Interior Product Design Culture - Brand Experience**

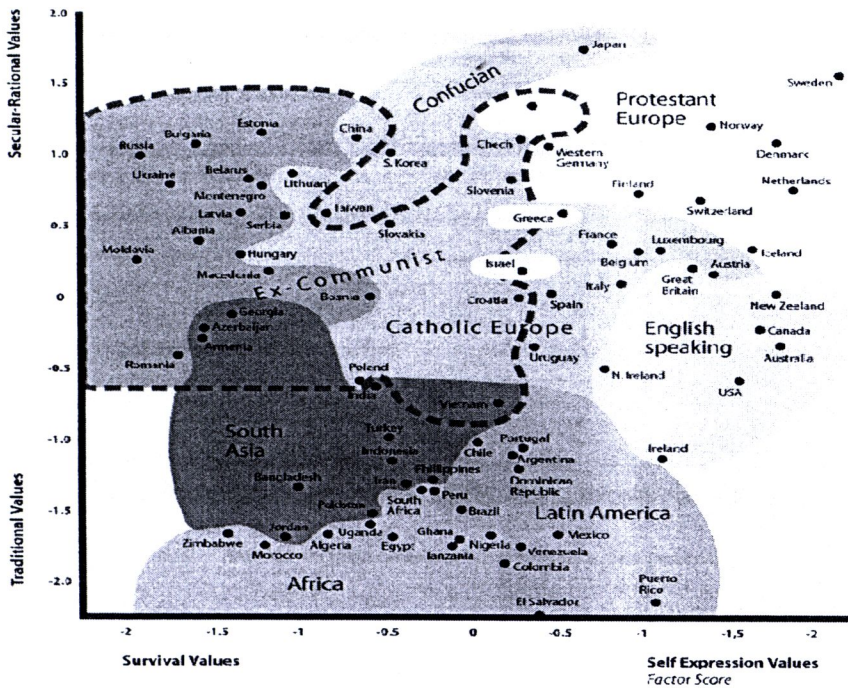
The finished products created by the combination of culture and brand value are strongly contributed to the brand experience. The interior products should be well functioned with the architectural and interior design aspect.

## **5.2 Kyoto Cultural Design**

### **5.2.1 Design Consideration**

Kyoto is selected to be a demonstrated case study because it is related to the brand essence and the cultural design scheme as the following details: Her traditional culture which is highly valued and unique. She is honored from 'World Value Survey' as one of the culturally unique cities in the world, as her people are living in a mix of both traditional and modern culture.

## The Inglehart-Welzel Cultural Map of the World



**Figure 5.3:** Cultural map of the world. According to the World Values Survey, describing Japan as highest in the world in "Rational-Secular Values".

Kyoto is also highly honored by UNESCO as the World Cultural Heritage City, because she was formerly the Japan's capital city which is more than 1200 years old. Kyoto is more special than other cultural heritage cities; the city is still conserved with the traditional living as in the past such as house style, significant locations, ritual tea ceremony and local cultural products, as shown in Figure 5.4 - 5.6. Kyoto is praised as the traditional heart of Japan where the traditional culture is blended with the modern living, with over 1.5 million of population where she accommodates more than 200 temples and shrines (The Cultural Heart of Japan, 2009).



**Figure 5.4:** Conventional houses in the old alley, Osaka, 2010

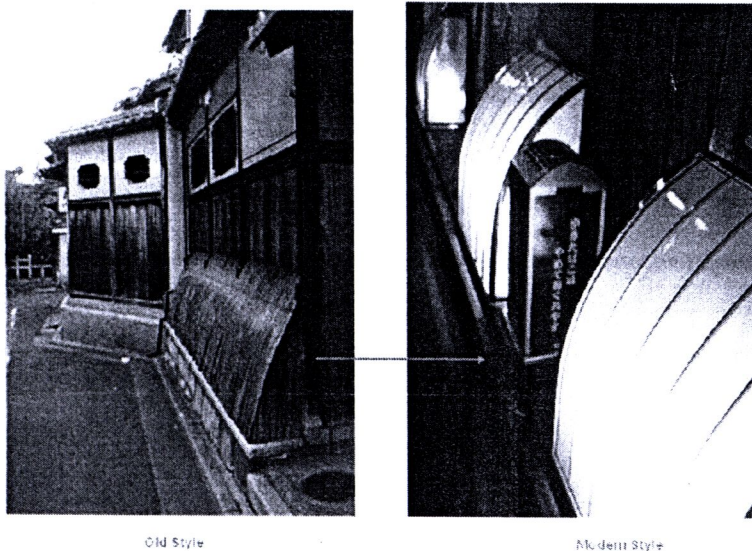


**Figure 5.5:** Souvenir shop in the ancient alley of Osaka, 2010



**Figure 5.6:** Young couple wear kimono at the Kamo river, Kyoto 2010

The traditional culture is properly adjusted and applied to the urban contemporary living. There is a unique cultural element applied to the modern architecture design, product design, graphic design and package design.



**Figure 5.7:** The applied design of the ancient wooden fence to decorate the window shop, Kyoto, 2010

As shown in Figure 5.7, the ancient wooden fence (left), which is used for protecting rain and dogs, is applied to decorate the window shop.



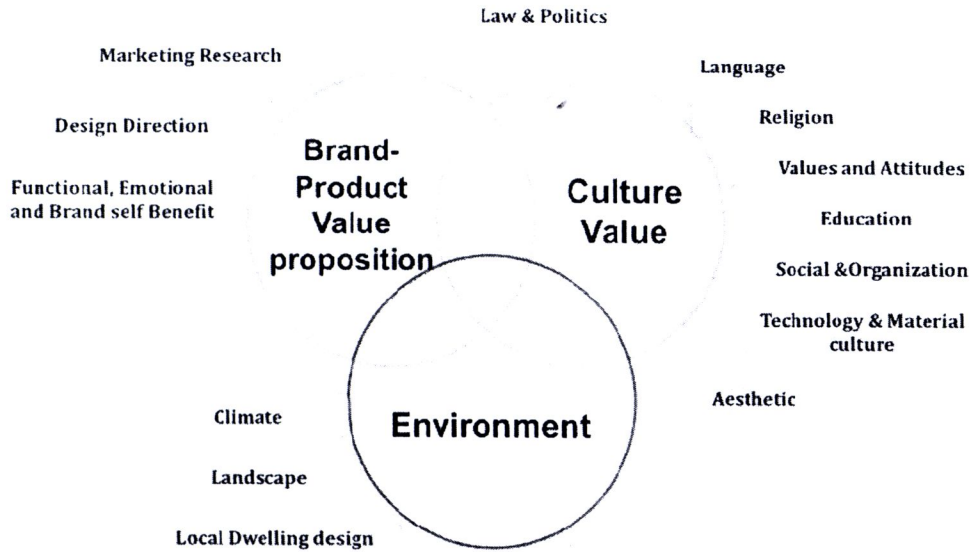
**Figure 5.8:** Noran', Kyoto, 2010

Figure 5.8 illustrates Noran which has been adapted to decorate shops and houses in Kyoto.

Environmental concern, Kyoto is a famous city on water conservation. In 1997, she joined with World Water Forum to discuss the growing concern about the world water issues.

### **5.2.2 Architecture & Culture Design**

As mentioned in Chapter 4, the factors, as shown in Figure 5.9, influencing on architecture design, interior decoration and textile decorative products are analyzed.



(Terpstra and Sarathy 2000)

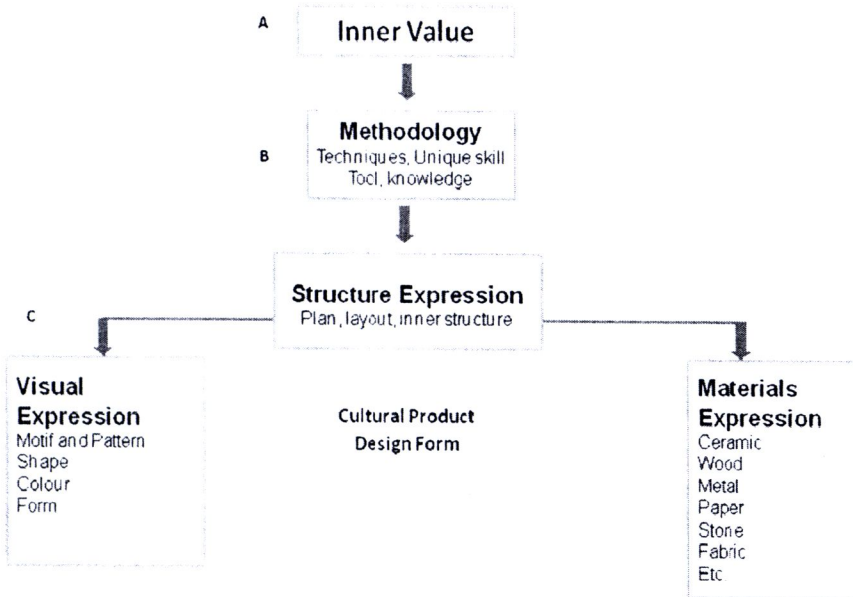
**Figure 5.9:** The relation of architecture design, related Brand Value Proposition, Culture Value and Environment.

Design connects three aspects: environment, culture value and brand value proposition. The created products need to serve the required function and also harmonize with the surrounding by applying the principal of culture conserving of Terpstra and Saraghy (2000). Regarding environmental investigation and ecological design, i.e. climate education and geography, this associates with how to choose materials and color, connecting to the brand value (Functional, Emotional, Self-expressive Value).

### **5.3 Using the design tool to search for Japanese culture design component**

### 5.3.1 Cultural Product component

According to the literature review, the design model of the culture product expression are visual, material, and structure expression.



**Figure 5.10:** Components of bringing inner culture value to create the products by artisans.

As shown in Figure 5.10, the inner value which is the initial idea are developed by their traditional techniques. Then, the finished products are the outcome to which the culture value from the past was transcended. To sum up, these three levels are as follows: Concept: an initial idea to make products. The inner value drives it. The transcendence of the inner value process. The technical or traditional production process is medium to create the artisan's works. The visible/ touchable appearance, structure, material, and visual elements are part of it.

### **5.3.1.1 The analysis process of Inner Value**

The inner value level is the original idea level related to many factors. It is very difficult to unfold this value in the culture products, whereas their moods, ideas and the real feelings are inside them. Either is the historical information not enough to define it or there are many influences, such as religion, ritual, and livelihood. To get through the idea of this level or to think like the local, the present designers must directly investigate and learn from the craftsmen. This process would take a long period. It will be very difficult for this study, so this project will show the perspective of the identified design process. To sum up, the analysis of Kyoto's inner value is derived by the investigation of many specialists and research to make direction of the study about product design.

#### **5.3.1.1.1 Japan Design Philosophy, Design Essence**

Each culture has its own design approach which is prominently unique. This takes a long period of time to construct its design. In Chapter 2, it shows the influence of this process such as beliefs, religion, livelihood, occupation and other cultures. For example, Japan is the most innovative in arts and culture: simple composition, asymmetric space, and schematic color, that people could perceive these unique elements. Especially, Japanese handicrafts or arts are originated from her cultural philosophy, as mentioned in the research of the Japanese art specialist, Boyé Lafayette De Mente (2006). He points out that the inspiration of the crafts creation also comes from the cultural wisdom, for example values, attitudes and skills. Those arts and crafts became a part of Japanese's everyday life.

Moreover, Lafayette De Mente (2006) also shows that the concept of Japanese art and design has been influenced by Zen since the 1500s. Those influences are as follows: using the simplest, roughest implements, to avoid all the adornments and sophistication. Their design had come with a more technologically advanced culture. Nowadays, those concepts still become the important part of the Japanese design essence. He adds the definitions about guiding designs, which is Sabi and Wabi. Regarding the guiding principle of Wabi Sabi, the thought and essence are supported by at least 80 core concepts and elements of Japanese design. This design sense can be seen in arts and artifacts as well as technical crafts. Some of these core concepts include the followings:

Shizen, (nature)

Shizenbi, (beauty of nature)

Wa, (harmony)

Kanso, (simplicity, minimalism)

Seijaku, (silence within the design)

Kisetsu, (seasonal awareness)

Kukan, (Space is not empty, The Japanese view and use of space. Lafayette De Mente (2006) reveals that the meaning of space in the Japanese context becomes the design essence that emerges from the other principle which is Shibui, Wabi and Sabi. Because the space fills up the picture to be more fulfilled, it is connected to the belief of religion. For example, the patterns of Japanese houses are highly related to the space and opened area.)

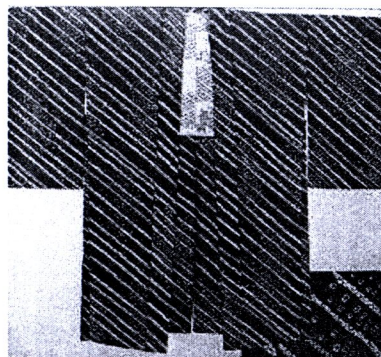
Fukinset, (Unbalanced Harmony, and asymmetric composition which are seen from the motif design, graphic design and/or other contemporary Japanese design.)

**Cusick (2009)** said that a key aesthetics in Japan is the Wabi Sabi design style which permeates arts, architecture, presentation, writing, and more. Today, this concept easily flows across borders and is developed from deep cultural evolution in many centuries. Today, these deep rooted concepts influence Japan's ability to absorb, master and modify design properly for the present time.

**Fexeus (2008)** said the wabi-sabi philosophy, or sense of aesthetics, refers to an awareness of the transient nature of earthly things and a corresponding pleasure in the things that bear the mark of this impermanence.



**Figure 5.11:** The inspiration picture from Wabi Sabi philosophy by Fexeus 2008.



**Figure 5.12:** Sense of Aesthetics, sense of Wabi Sabi

Accordingly, Wabi Sabi becomes one of the core essence of Japanese design, and creates the uniqueness to products, and represents the Japanese culture. The Wabi Sabi design concept not only is applied to design which is expressed in material, technology, or visual but also expressed in the ways of thinking, transferring, learning, and applying with other disciplines, including the way of life. It can be said that Wabi Sabi creates the Japanese's cultural aesthetics which is recognized around the world. Therefore, the concept of Wabi Sabi is brought into this paper as reference for 'value', and it will be applied into the design of textile furnishing product design for Banyan Tree, Kyoto.

#### **5.3.1.2 Middle and Outer Value analysis process**

According to level 2 and 3, they are connected together and their values could be directly investigated by analyzing the products. All the knowledge and techniques from the previous generation were completely transmitted to the next generation. Most of the data in this study is gathered by using historical information which is the existing resources and Japan's field trip in 2009. The study of the Japanese culture, in particular the study of the technique and art of fabrics, will focus on the fabrics that are used for making Kimono.

#### **5.3.2 Kyoto textile culture design: Kimono Review**

Kimono, one of the Japanese's cultural products, is full of the cultural story. It represents the cultural aesthetics. Furthermore, the traditional technique and pattern

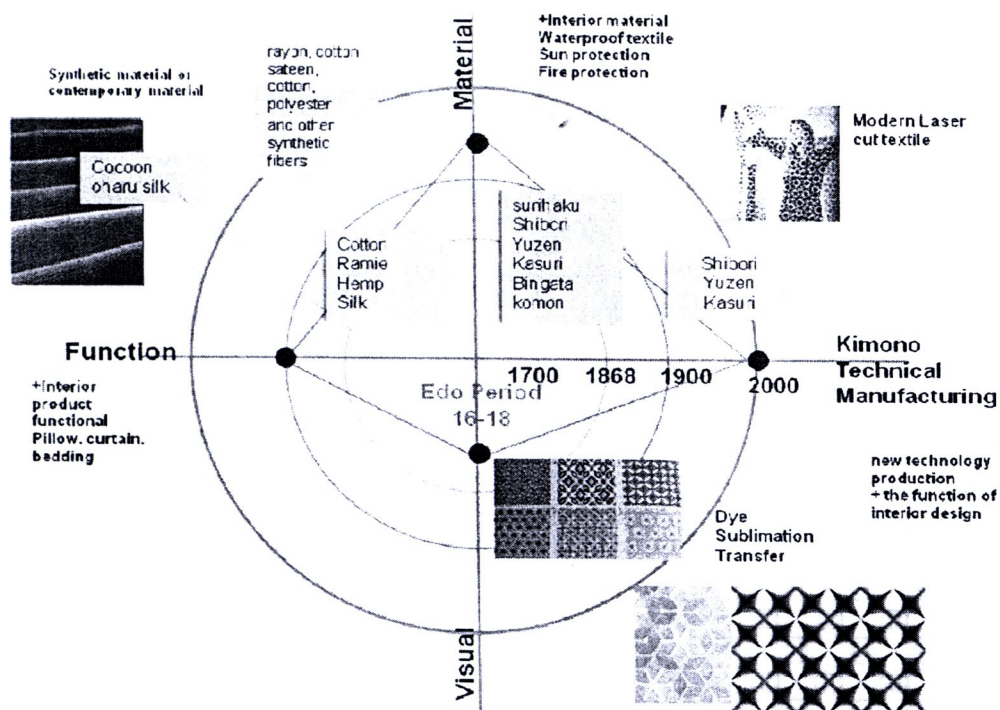
design of Kimono creates abundantly the body of knowledge, which became the cultural heritage, and is transferred to present.

Rieff Anawalt (2007) studied on Japanese textile describing the literal meaning of Kimono, "things that are worn." Contemporarily, Kimono is used to refer to only the outer garment. During the 19th and the early 20th century, a traditional Kimono was a loosely cut outer garment with hanging sleeves, with no ties of any kind. It is worn crossed left over right and secured in place by an obi or a sash. There were two main types of Kimono: the Kosode (short-sleeved Kimono) and the Furisode (long-sleeved Kimono), as shown in Figure 5.13.



**Figure 5.13:** Furisode and Kosode

Kimono will be examined to discover the product elements of level 2 and 3 by using design application tools as shown in Figure 5.14.



**Figure 5.14:** The Design Application Tool for Kimono Analysis

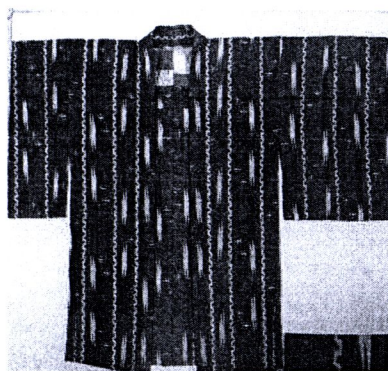
Regarding Figure 5.14, the blue spots in each axis represent the possibilities in choosing material, structure, visual and function resulted from the investigation of Banyan Tree's fabric use for the interior decoration. Therefore, applying culture product elements in all axes creates the innovative ideas for product design. Banyan Tree's theme of design is mostly contemporary art which is in-between past and present period. Thus, this study scopes the range in Edo period, 16-18 B.C., known as the Tojugawa period, which was the prosperous era about innovative techniques for making fabrics and new motif design. As Rieff Anawalt (2007) points out that the Kimono fabric design for this period was the most outstanding design and it still is the template nowadays.

Because this textile design is made for decorative products, its color and structure of fabric must be related to the design principles and functions. **Nielson (1996)** suggests

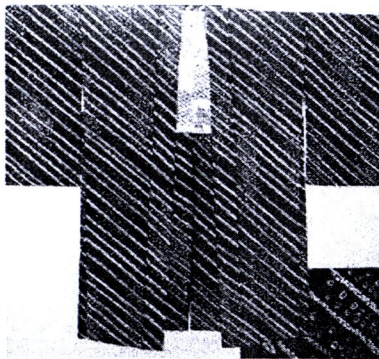
that Japanese design might be correlated to Japanese design essence which is Shibui. For example, Japanese interior colors are based on nature, arranged in the same ways and ratios as of nature. Hues are blended and interrelated that no single color is more important than another. This subtleness is accented with tiny areas of bright color and bits of sparkle.

### 5.3.2.1 Technical Expression

The advanced techniques are such as (1) resist-dyeing techniques as Kasari (Ikat), as shown in Figure 5.15, (2) resist-dyeing yarns before weaving, (3) Shibori(tie-dye), in which the areas of cloth are tied off before dyeing, as shown in Figure 5.18, (4) Yuzen, paste-resist dyed cloth patterned with freehand, brush-applied dyes, as shown in Figure 5.16 - 5.17, and (5) Shiro-age, a type of Yuzen dyeing in which the design is reserved entirely in white by the paste-resist dyeing often, and embroidered enhancements were subsequently added (Rieff Anawalt, 2007).



**Figure 5.15:** The Kasuri (ikat) pattern on this Meji period hand woven cotton.



**Figure 5.16:** Formal outer robe with the Yuzen technique



**Figure 5.17:** Summer Kasode with Yuzen paste-resist dyeing technical



**Figure 5.18:** Shibori techniques exist-folding, stitching, binding use in variety effects.

For techniques for surface design, according to Arthur (1998), the following techniques are included:

Surihaku (gold or silver-leaf impressed on garment)

Komon (small overall stenciled patterning)

Kanoko (fine tie-dyeing)

Yuzen dyeing (using a paste resist with hand painting)

Shito (a type of Yuzen dyeing in which the design is reserved entirely in white by paste-resist dyeing; often embroidered enhancements were subsequently added (Rieff Anawalt, 2007).

Shima (pattern striping)

Kasuri or Ikat (dyed yarns woven into a pattern)

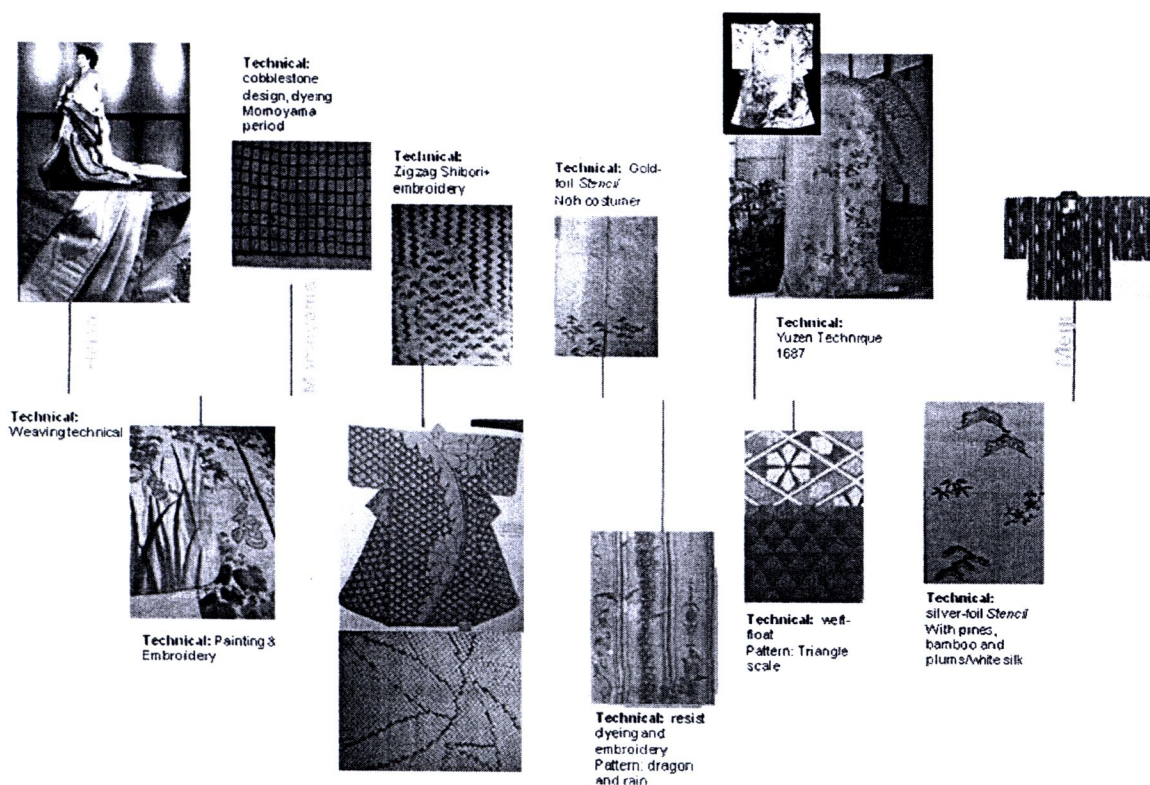
Shibori (tie-dyeing)

Bingata (Okinawan dyeing technique using stencils)



**Figure 5.19:** Nuihaku nok costume with design of herons and pines in gold-foil stencil and embroidery on weave silk, mid Edo (Matsuzakaya Kimono Museum, (2008))

However, from the technical and production survey, it is hard to find the tradition production which still uses the traditional techniques or tools because the traditional techniques are limited with many disadvantages such as expensive and non-durable. For example, hand-made attaching golden glitter on Kimono or Yuzen was replaced by machine printing. Figure 5.20 shows the different technical details on various techniques.

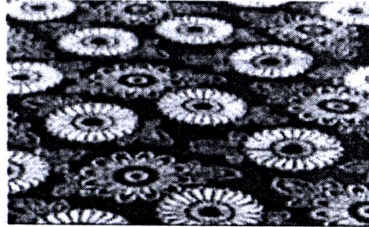


**Figure 5.20:** Different traditional techniques of Kimono

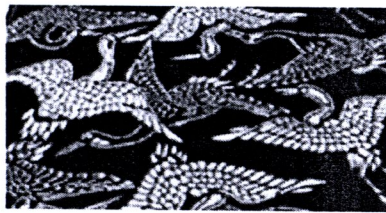
### 5.3.2.2 Visual Expression

Visual expression examines pattern, motif and/ or color on the products. Exploring the patterns, motifs and symbols applied on Kimono suggests that most come from natural elements and sacred animals in the ancient beliefs, related to the spiritual ones. For

example, regarding the examination of the traditional symbols in Japanese textiles, turtle, bird, flamingo motif, and chrysanthemum flower are the symbols that represent the sacred things and belief of residency.



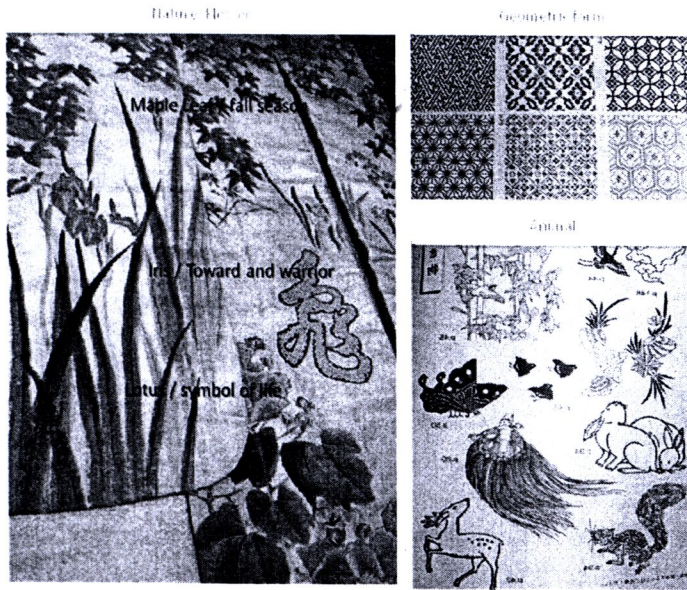
**Figure 5.21:** Chrysanthemum motif



**Figure 5.22:** The cranes symbolize long life and good luck



**Figure 5.23:** Sea bream fish (tai) symbolizes happiness



**Figure 5.24:** The example of ancient kimono motif, the collection of Prof. Seishi Namiki, KIT

To investigate the applied color on the products and the ancient color theme, the ancient dyes and techniques of production are examined. Obviously, the ancient dyes came from the nature such as indigo color from Tadeai flower. Color is important because it influences on human mind and feeling, for example, purple in the Japanese context means luxury and high class (Yoshioka, 2010).

Natural dyes were more accessible than chemical ones, however, they were difficult and complicated to produce, and natural resources were rare and expensive. Therefore, chemical dyes were chosen and have been widespread in Japan since 603 AD and were widely named as Prince Shotoku (574-622), which is like pantone nowadays. ([http://en.wikipedia.org/wiki/Traditional\\_colors\\_of\\_Japan](http://en.wikipedia.org/wiki/Traditional_colors_of_Japan))

In this study, the ancient color theme and dye techniques are applied to the new design. It would show the authentic culture value of Japanese essence. However, some product functions might rarely use the natural dyed fabric, only for some trimming part, i.e. throw pillow and etc.



### 5.3.2.3 Material Expression

Regarding Rieff Anawalt's research (2007), most of the Kimono fabrics were made of cotton, ramie and silk. Therefore, the function of each product should be linked with the thread materials. For example, cotton is more durable than silk.

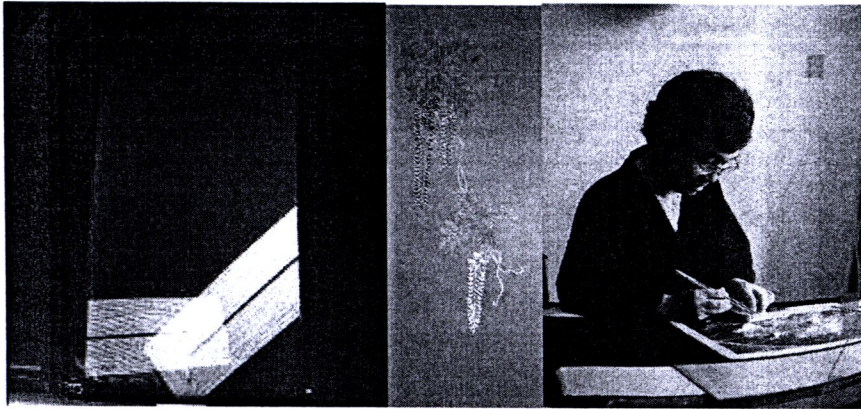
### 5.3.3 Possibility of culture product design

Not only gathering document but also investigating location and production information shows the possibilities of making products that imitate the ancient production. However, artisans who were passed on the knowledge from the previous generations would help designers reach cultural aesthetic aspect.

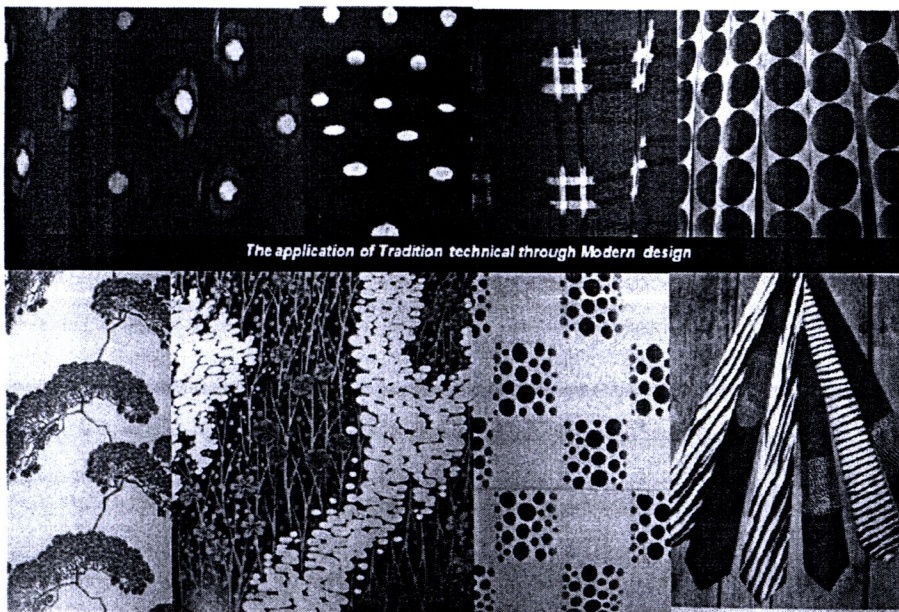


**Figure 5.25:** Nishijin Textile Association, a good source to explore the ancient

techniques of making fabric (source: <http://www.nishijin.or.jp/eng/eng.htm>).



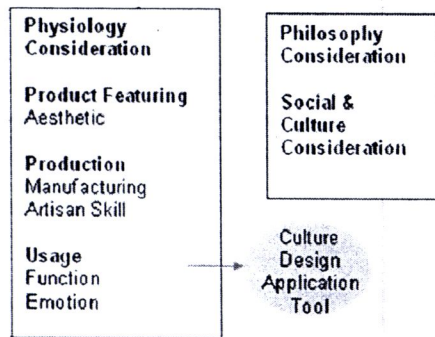
**Figure 5.26:** The work of Master Araki Yasuhiro (left), who has used the ancient gold foil stencil technique on Kimono



**Figure 5.27:** The applications of traditional techniques on modern textile design

When designers collect culture information for designing products, they can survey the location, investigate historical documents and historical evidences (such as photographs, chronicles, newspapers) and interview the local. After that, they gather and find the interesting points to form the concept leading to the design principle. While surveying

location, they would know the production ability and what kind of raw materials should be used. As a consequence, these data provide physical and philosophical information of product, and the latter is related to culture and social consideration as the following figure.



**Figure 5.28:** Survey on physiology and philosophy consideration, a part of Cultural Design Application Tool

The analyzed data were created to be the scenarios (Leung 2004) including story or history of the product related to people's livelihood from the last generation till the current one such as inspiration or aim to create products, any incident affecting the product function or usage, local environment, and cultural beliefs and supernatural stories, which would represent the way of the living.

This scenario would be considered by all design stakeholders: architect, interior designer, product designer, business owner and others in order to initiate culture concept design theme.

## 5.4 Design model between the Brand and Japanese culture concept

Integrating the Kyoto culture design information and the analysis of brand value in chapter 3 leads to discover the design concept. Figure 5.29 illustrates the design model.

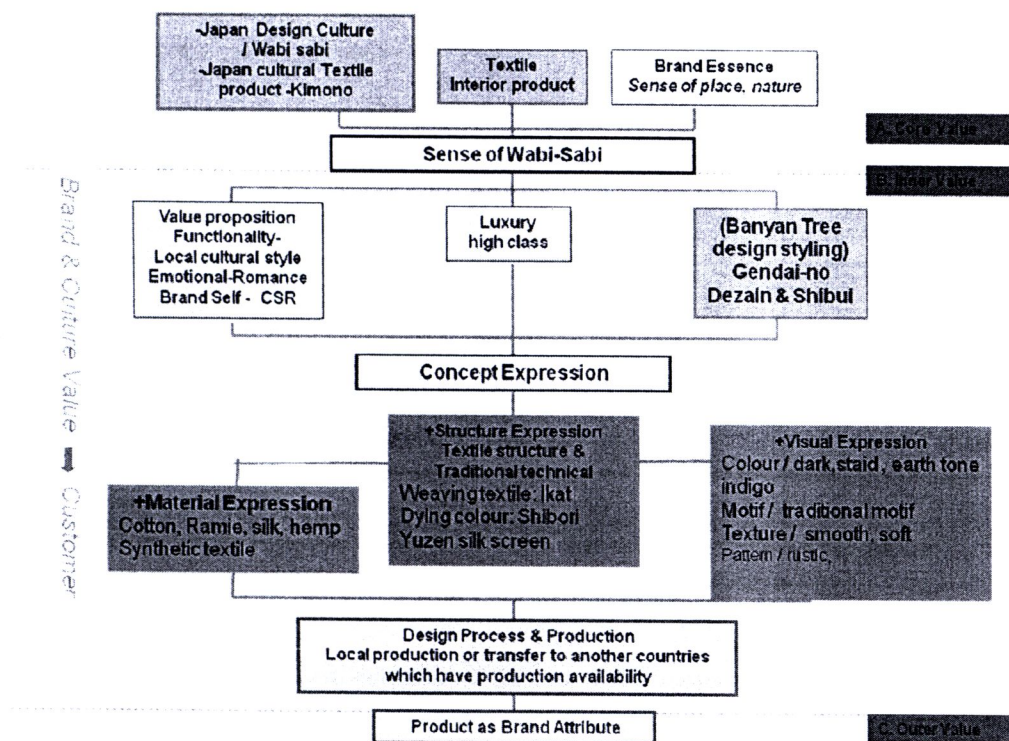


Figure 5.29: The design model between the brand and Japanese culture concept

### 5.4.1 Design Model Level A; Core value

The top level presents the core value concept “Sense of Wabi Sabi”, a combination of Japan culture design and Banyan Tree core brand essence to produce the sense of place. Therefore, Banyan Tree Kyoto would be fully furnished with the story from the Japanese traditional culture. By considering the principle of the Japanese design

essence, it would remain the culture aesthetics and the essence of the Banyan Tree brand at the same time.

#### **5.4.2 Design Model Level B; Inner value**

Considering the brand value proposition benefits to consumers: Functional benefit, emotional benefit and self-expressive Value, this proposition offers the brand differentiation.

By designing the Banyan Tree style mixed with the Japanese essence called “Gendai-no Dezain” (unfettered contemporary design), Lafayette De Mente (2006) suggests that this brings the tradition to create the contemporary design by following the Japanese design essence as a core pattern. Moreover, the essence of the modern Japanese design has been described as minimalism, elegance, simplicity, symmetry, and workmanship. This expresses function, except for symmetry; it is a representative of traditional Japanese design as well as the brand personality which are luxury and hi-class. As a result, the value of the second level is the core concept of products composed of material, structure, and visual expression. After the core design phase, the products would be directly produced by local artisans to make them outstanding.

#### **5.4.3 Design Model Level C: Outer value**

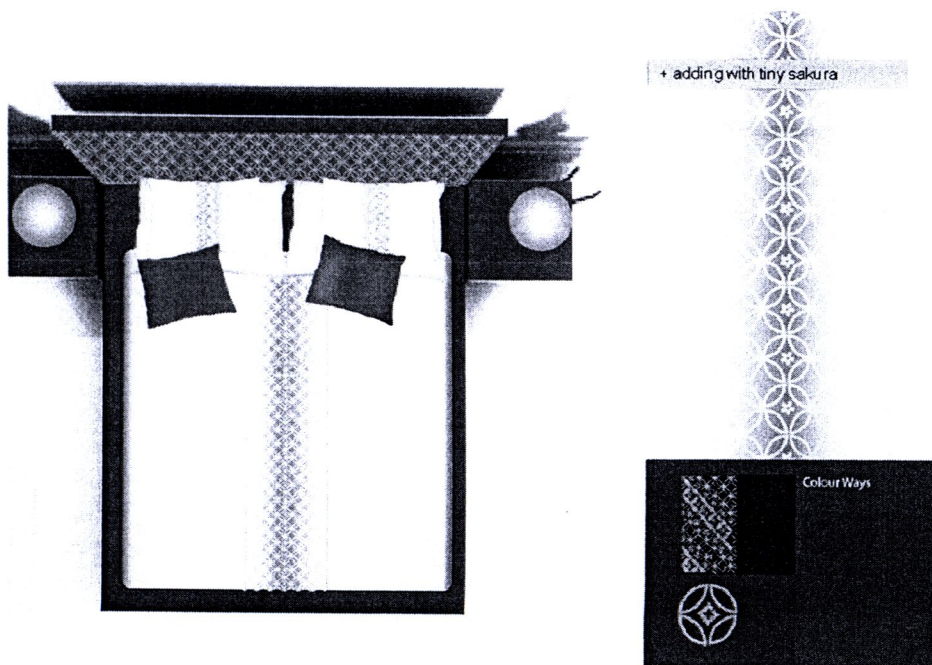
The travelers would appreciate, recognized and be impressed of products by experiencing both the culture and the brand.

## 5.5 Design Demonstration & Concept Expression

### 5.5.1 Design A: Circle simplicity & Sakura

The meaning: Circle is well known for simply pattern. It is the basic element of geometric shape that expresses peace and spiritual stability. For a long time, circles have been integrated in patterns signifying as a good fortune, spiritual stability and peace. Prior to the Edo Period, there were numerous examples of design featuring circular patterns. After the Edo period, however, arcs were used as a symbolic pattern in geometric design.

Color: Shibui philosophy is a sense of beauty. It suggests serenity and discreet luxury, art and balance. The color combination is unpolished gold, with silver, ashes and various shades of chestnut.



**Figure 5.30:** Design A: Circle simplicity & Sakura

Pattern: the pattern is created by the combination of circle and Sakura. Sakura is the symbol of the Kyoto city. Circle is just circle, as shown in Figure 5.30. The pattern of flower will appear when the circles interplay. Gold and black colors representing luxury and exotic culture are selected.

Technical: It was inspired by tie-dye or Shibori technique. As an interior function, the fabric should be more durable. Thus techniques will be replaced by Jacquard weaving technique for making runner and bed cover. The resist dyeing will be used on cotton.

Fabric: Cotton will be selected for main pillow (24 x 36), Lumbar (14 x 36) and Duvet Cover. For the lumbar, 18" square, pillow will be made by hand or machine weaving.

### 5.5.2 Design B: Banyan Tree & Zen style

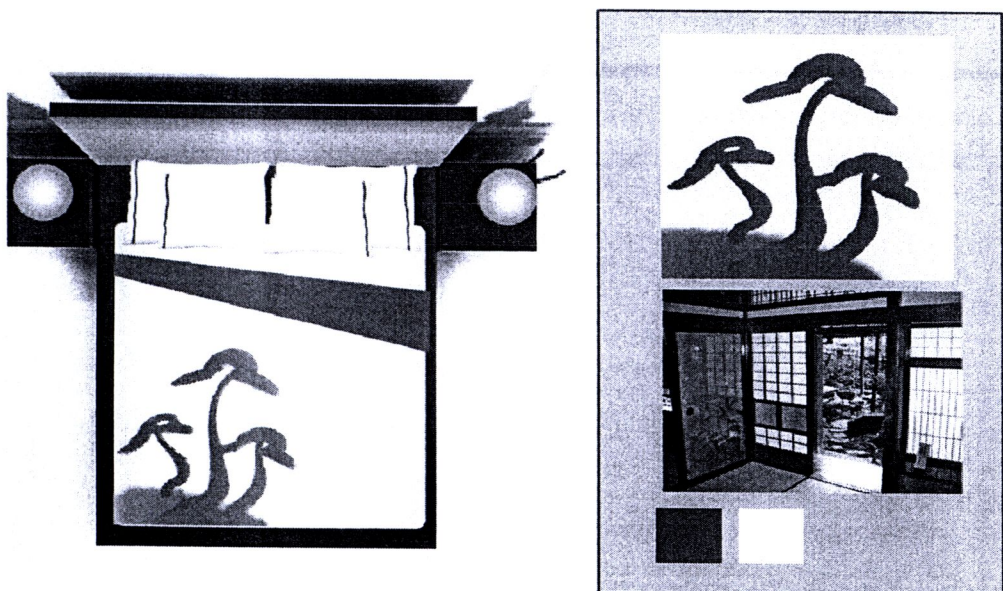


Figure 5.31: Design B; Banyan Tree & Zen style

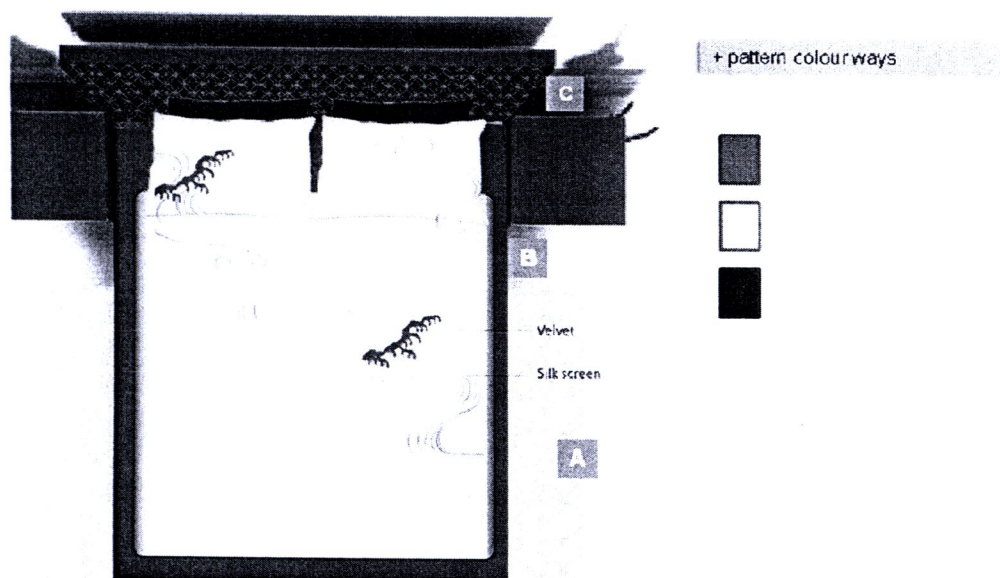
The meaning: Pine is a traditional pattern that represents Zen and simplicity by using green color. Pine is rendered on an oribe glaze Mukosuke disk (A fine example of how affinity and profound spirituality are expressed through motif).

Color: kelp green and grain chaff.

Technical: It is inspired by hand-painting style in the Heian period. It has been changed to roll-printed technique.

Fabric: Cotton will be used for main pillow (24 x 36), Lumbar (14 x 36), and cover duvet.

### 5.5.3 Design C: Water, nature element



**Figure 5.32: Design C; Water, nature element**

The meaning: The truth of wave brings mind to a powerful reason. The abstraction of its essence is rendered through the methodology of expression. Wave is rendered on a Makie-lacquered garment box cover: a container for storing and transporting folded Kimonos.

Color: Black, gold and white.

Technique: Rolled print or resist-dyeing colour. The pattern will continuously flow from the bed to the cushion, representing continuity and indicating value. The circle pattern is laid on the rug and head-bed.

Fabric: Cotton will be used for main pillow (24 x 36), Lumbar pillow (14 x 36), and cover duvet.

## **5.6 Recommendation of Culture product design for designers**

The result of this research is to create a culture design tool in the area of interior decorative products for Banyan Tree Hotels and Resorts. To acquire the benefit out of this tool, users should:

### **5.6.1 Understand the 3 levels of Culture Elements**

Designers become the important persons who will help and support the cultural prosperity and transformation through designed products. Designers have to take into consideration the three main elements of the cultural product design framework:

1. Core Value: It is the hidden inside; in fact, it is the spirit value or the real meaning of the artifact. This value cannot be changed by science and technology, except that there is radical knowledge that impacts it. Culture product can survive in the future; people have to accept it within that culture. It is the people who realize the value, and intend to conserve, protect and carry on that culture.

2. Methodology: It is the working procedure in creating production, knowledge and craftsmanship skill which are transferred from the ancestors to the descendants. It is the specific and unique property in each culture. It represents the cultural identity of the nation. Moreover, it also covers tools or instruments used to create the artifacts.

3. Visual expression: It is the aesthetics or appearance that can be sensed by touch, look and feel. The visual expression is either visible or invisible.

3.1 Visual; it is perceived by eyes. It is external appearance, such as color, shape, form, pattern, and graphics.

3.2 Material; it is raw material to make things. Designers should understand the property of materials; the material property is important to the core value of the cultural products. The stronger material will enhance more durability of one cultural product to last longer than the weaker material. That means the more time to protect the inner value.

3.3 Structure; it is the construction of product or its mechanism (advance in technology and its application to cultural products). Cultural product or traditional knowledge can be survived by using modern technology, improving or solving the product's disadvantages, finding new materials or new resources, or inventing new production process. By using modern technology in the cultural product design and

development, and improving its quality, designers can apply traditional products that are appropriate with the modern lifestyle.

The classification of the culture product elements is followed by the Culture Onion theory to investigate the transforming culture value on the product such as (1) the core value, transforming a function, inspiration, emotion of cultural product to modern or current product, (2) inner core value, transforming a technical, knowledge or technology, and (3) shell layer / transforming color, material, pattern, motif or 2D graphic on product.

The products are composed of all 3 layers. Any layer could be a starting point to design the products. However, the outer layer must be the recognized symbols, and communicative to the people. The core value contains the social and culture consideration in which design should follow.

These 3 main layers can be an inspiration for designers. It is knowledge continuity depending upon designers who know how possible to bring these elements into his/her cultural product design under his/her design principle and the society's acceptance. However, for the cultural product, it is not technology-driven only, but needs personal experience and expertise in all kind of the cultural products.

By considering the cultural design elements, they are matched with the Popovic et al's (2010) research. Observing the following criteria could be applied to assist designers in this transformation:

- The interface and human interaction should support the user culture.

- The artifact form or shape should correspond to the culture and life cycle which conforms to the appropriate aesthetics.
- The artifact form or shape should convey humor or joy of that particular cultural set up.
- The appropriate colors should be used to evoke desirable feelings within the same cultural context.
- The flexibility and adaptability of interaction should be related to culture.

### **5.6.2 Understanding the 3 level of Cultural Product Design Process**

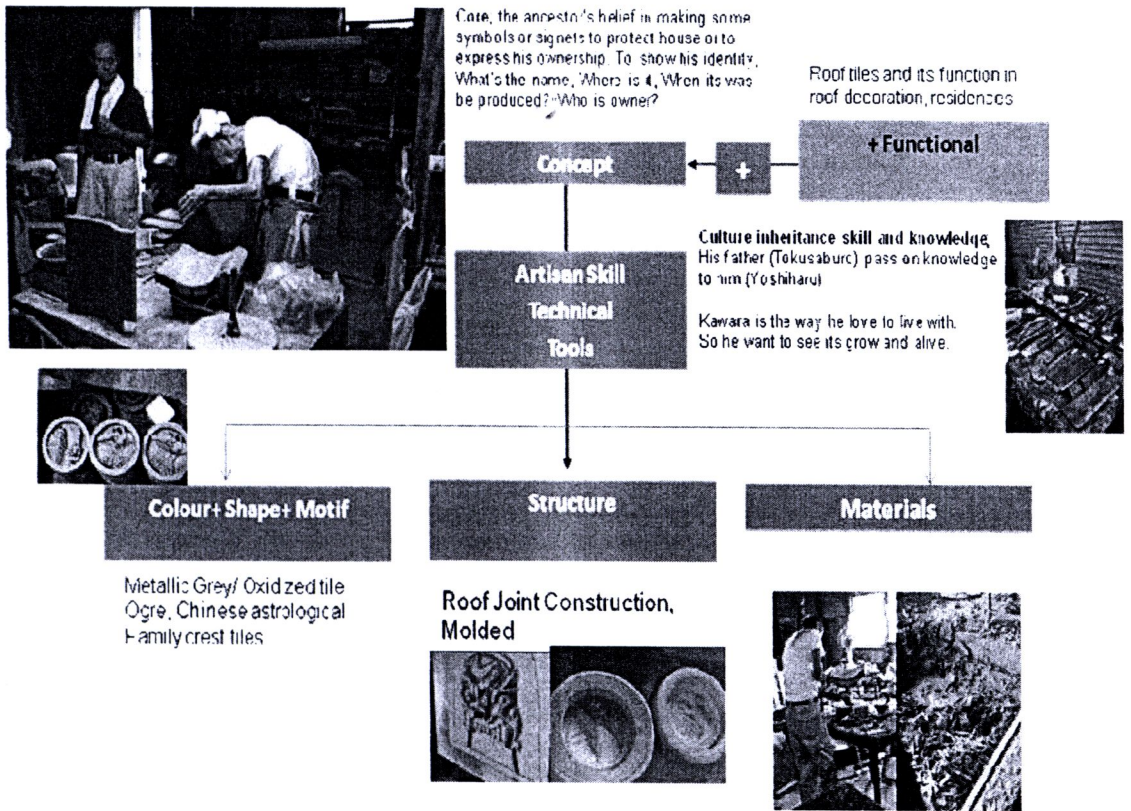
There are 3 main areas in the authentic cultural product design procedure: concept, function, artisan or craftsman (ancestor or descendant) and product designed. Especially, the role of artisan or craftsman is to transfer intellect from the past and the external appearance which is the result of the inner concept or idea expressed via the form of the product. Furthermore, designers must pay attention and be devoted into their works to create a good cultural design. With the mindset of delicacy and refinement, they can transfer the 'things' to next generations.

The design of crafted products, in the past, has to start from learning its roots, the making process of that craft. If people know the root and making process, the designer will have a strong basis to apply them to other artifacts. Following the case of the Kyo Kawara factory as suggested in Figure 5.33, it shows us the continuity of cultural product to the present time while methodology, material and appearance are the same as the past.



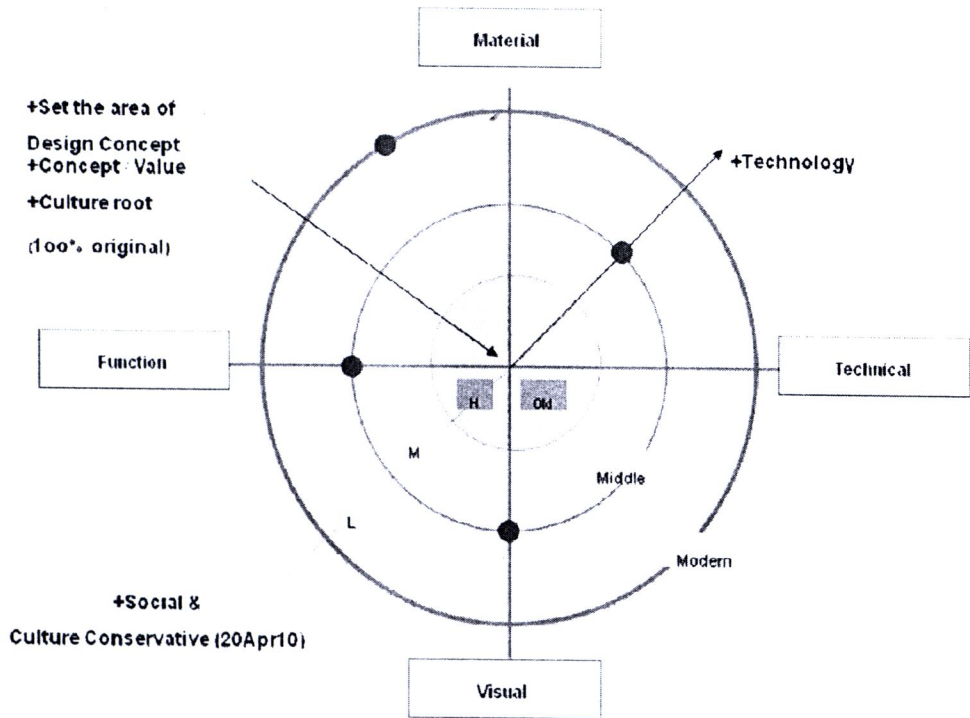
Figure 5.33: Kyo Kawara Factory

As shown in Figure 5.33, Asada Masahisa is the third generation of Tile Making of the Asada Kawara Factory. Kawara is an ancient hand-made roof tile maker, producing with the wooden mold. The Kawara roof tile factory was established in the Meiji period, 1911. He was taught and knowledge-transferred from his father, Mr. Asada Yoshiharu, the 2nd generation of Kawara Bobo (factory). (Source: Kyoto Culture research, 2009). Figure 5.34 illustrates the cultural design process, according to three cultural elements.



**Figure 5.34:** The Process of crafted works

To find out new possibilities to create the concept that preserves the culture value simultaneously, as shown in the analysis of three product elements and one function, has an important role to design. The specific time is also one of the factors that affect the changing of culture in many ways. Consequently, the design application tool is described as shown in Figure 5.35.

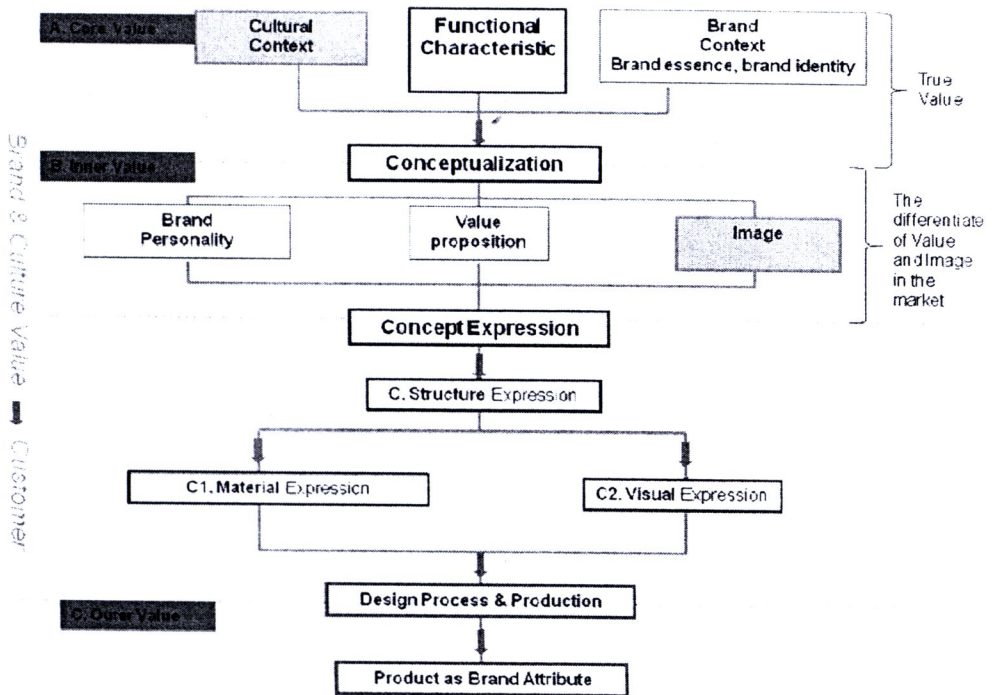


**Figure 5.35:** The Cultural Design Application Tool

The advantages of the culture design application tool not only could help designers evaluate the possibility of manufacture, but also indicate more culture-value-added feature in products. To sum up, designers should analyze both the past and the possibility in the future.

### 5.6.3 Understand the marketing aspect for cultural product design

To produce market value of each brand, product design must reasonably benefit consumers via core brand value, by following the design model which separate the brand values from the culture elements.



**Figure 5.36: Cultural Brand Value**

Considering all three levels of cultural values, this can represent product's brand. The core value is mixed with the core brand essence and true function of product. This differs from the other value in the inner level in terms of the knowledge and company's vision. Consequently, the product as brand attributes is the value of culture and brand simultaneously. However, regarding design in business, there are other concerning aspects for marketing criteria such as product, price, place and promotion. These aspects are also significant in commercializing the cultural product.

#### 5.6.4 Understand designers' role and culture respect

Culture allows people to have freedom on their life and thinking. On the other hand, people themselves have set rules to reserve it. It is the same as the cultural product design, whereas designers have freedom on their thinking. However, they have to work

under social rules in order to show respect for the culture of the ancestor. Designers are responsible to support and revitalize the culture design concept to the next generation as the following reasons.

- 1) Designers can pass the immaterial culture to material culture, from authentic cultural product to culture design concept. Consequently, designers working with culture context must acquire the reliant information such as historical data to transmit the correct messages, following by the cultural aesthetics. Sometimes, the authentic cultural aesthetics is comprehended by strangers to develop design, and designers should not totally change or adjust all details only to respond to their need or something that cannot be proven such as sensitive issues, religions, tradition, custom and beliefs.
- 2) Designers can help conserve the remaining traditional culture by applying to technologies and knowledge. However, these applied culture products must be accepted by the local people.
- 3) Designers can extend and establish the knowledge from the past to evolve into new culture in the society.
- 4) Designers can create new culture, by designing new products; these may change the original society or the people's manner. So, developing design must concern about the people's benefits which are not only physical usages but also human morality that influences the people's mind.