CULTURAL ASPECTS OF DESIGN EDUCATION: CULTURAL CREATIVE PRODUCT DERIVED FROM LOCAL LEGEND

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ABSTRACT: *The research verifies the introduction of "story" into the design education of cultural creative products is accepted by the public and touching. A designer in product design gives product a new meaning and value through innovative methods, who creates impressive product that expresses idea and notions he wants to convey. With the design of a cultural product, the application of "legend" is discussed from the perspective of emotional value that reflects local features and local cultural value through local stories. Therefore, story development assists in developing cultural creative products and exploring the problem from story, and discusses perspectives of student designing story-based cultural product and five senses experience conveyed by product which touches human through story-based design*.

KEYWORDS: Legend, Cultural Product Design, Design education, Story mapping.

PRESENTATION OF "DISTRICT RESOURCES: LEGEND-STORY"

Legends enable a designer (student) to use feeling from perspectives of various groups to "understand" history and people. In the way of "When in Rome, do as the Romans do", the designer utilizes feeling, ritual, story, and poem as inspiration and through storytelling and exploration selects elements and details of design from an environment (Bezaitis & Robinson, 2011). A designer with empathy, prototypes, and storytelling reaches the ultimate goal of product development (Brown & Wyatt, 2010). Legends enables a designer to design a meaning and touching "story-based" product in the process of design to fully communicate the essence of value. During "district resources", the concept of "cultural aspects in design education" is essential. There are three types of "culture": chief cultural achievements and aesthetic sensibility, entirety of life, and the system of shared meaning (Bakhtin, 2002). To advance craft development, related strategies include the craftsman and consumer harmonizing on who gives feedback on market knowledge and the message (Edles, 2002). At this moment, "story" is the pivot of design emphasizing "meaning" to bring affection; past images and imaginative space are described through the product. Further, story is the best communication media between designer and consumer, from which imagination generates layouts on the development of a design education.

The research through qualitative and quantitative survey the context of story-based legends and appropriate expression of story by product. In the research, a designer uses Atayal legend to design a cultural product, with the characteristics of story, which conveys the meaning of the story. Creation of a story-based product is the best way to present cultural features. Therefore, culture shows living characteristics of a group while story is the foundation that reflects affection of design and cognitive culture. The designer aims to use appreciation (observation of lifestyle) and persuasion (use of characteristic of story) to convey product information at least. Thus, the designer has to solve two problems, such as try to understand local legend value, as well as satisfaction of aesthetic and perceptual demand. Besides, the

designer has to present cultural features and express the emotional value of the story. According to the research, it is found that designers are focused on designing local cultural creative products.

Brinkman (1999) stresses the importance to the shift from the notion of level (how much ability does the individual possess) to the one of style (how people process information and experience; how they use their creativity). District resources with concepts of human centralism and human nature understand people's lifestyle in addition to related value and meaning. Through a field survey, observation, and inquiry about people's experiences, human relations, affairs, and matters, time and environment are discussed, which boosts the confidence of the designer in understanding the thread of his culture.

Legend is the object studied in anthropology and the predecessor of anthropology. Legend becomes a foundation to explore world views of different groups, which is the earliest description of self-awareness by humans. With abundant imagination, it describes the viewpoint of humanity on its origin and nature, in addition to the initial relationships between humans and Nature (Wang, 2003).

Cultural anthropology particularly attaches importance to investigation on the origin and structure of human culture demonstrated in primitive culture and legend. The forerunner of cultural anthropology, a unique view on historical research that began research through legend on the origin of various cultures and institutional characteristic of humans. Legend study continues to be an important method for research on cultural anthropology (Vico, 2005). The design education apply the legend aspects of cultural anthropology to promote student's design inspiration and trying to understand own culture.

District Resources Is the Material for Design Inspiration

The so-called district is history - "particularity". No matter which district has its history established and handed down by ancestors (Miyazaki, 1994). District resources contain rediscovery and re-understanding of resources such as nature, landscape, humanity, culture, and production done by local residents. Besides available natural resources, human and human resources, in a broad sense, are included, while featured resources are flexibly used in specific districts (Ueda, 2008). Accordingly, story is a part of (cultural resource). Local residents (humans as resources) can make use of a story to develop (industrial resources) and (landscape resources) for them to reuse in (natural resources) (Figure 1).

Consumers of cultural creative products, in the process of exchange, obtain products as well as a combination of cultural spirit and recreational service from the product. Cultural creative products have dual attributes demonstrated in the attributes of products and emotions. In other words, cultural creative products are a commodity and selection of emotional value (Hwang, 2001).

Runco (1998) agrees with the former in that creativity is simply "anything that someone does in a way that is original to the creator and that is appropriate to the purpose or goal of the creator". "Legends" with cultural understanding as their measure consider cultural elements to design creative products which purport to convey culture. Cultural creative products can be described as a major domain explored in "District resources" and the students could get design inspiration from legends.
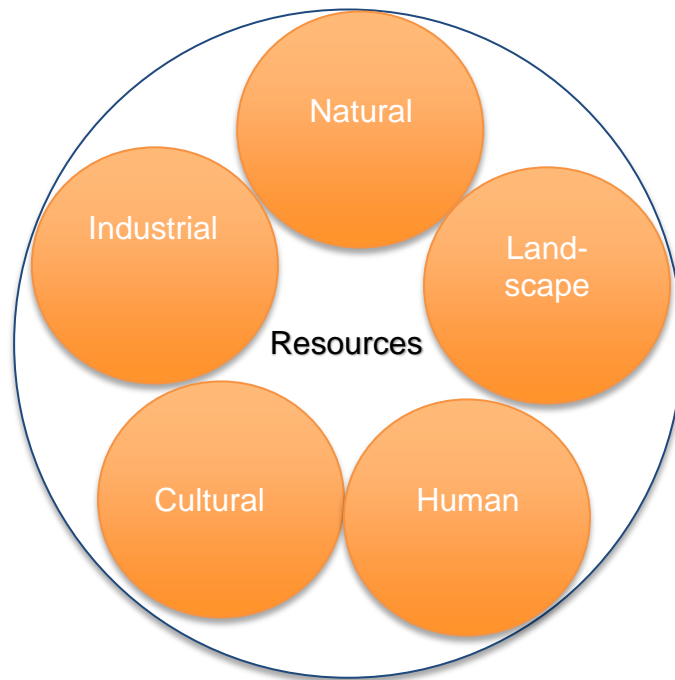
Figure 1: Range of District Resources.

Story Mapping Conveys Intentions of Design Inspiration

Story mapping is a meta-cognitive strategy promoting reader to focus on key point of article to monitor the progress of reading. Another research also indicated that story mapping strategy (Cardill & Jitendra, 1999; Idol, 1987; Newby, Caldwell, & Rech, 1989). To help increase of cognitive skill and reading comprehension. Story mapping through story map establishes base to assist human in more understanding reading material and convey the design inspiration. Elements of story mapping comprise the setting, the problem, the goal, action and the outcome (Idol & Croll, 1987). Therefore, designer by reading legend interprets and understand past human events, infuses past experiences and behavior of story into design conception, with story mapping strategy analyzes design elements in story, and structuralizes content of reading material which helps designer be close to the intention of human behavior. The research deduces product design model is developed from elements of story mapping, which is sorted and analyzed as follows:

1. Situation (setting, time, place): Where story happens? When it happens? How it happens?
2. Characteristics: From the beginning of the story to the end, what are the character, event and matter? (characters)
3. Problem: What important message is discovered in the story? Is method for solving certain problem perceived? (problem/ plot/events, resolution)
4. Value: Which conclusion about life is obtained after reading story? What value is described by the story? How to describe such value? (ending, value)

Based on elements of story mapping at the phase of design, four product design models are proposed: (Situation) that product wants to present, (characteristics) that product wants to express, (problem) that product wants to solve and (value) that product wants to show. The models are effectively introduced into elements of design through affection of story.

Story mapping should establish structure of product use pattern on the basis of "problem". Problems occurred should be reflected in story mapping. Events and concept are linked to organize story content and conclude connection of the story.
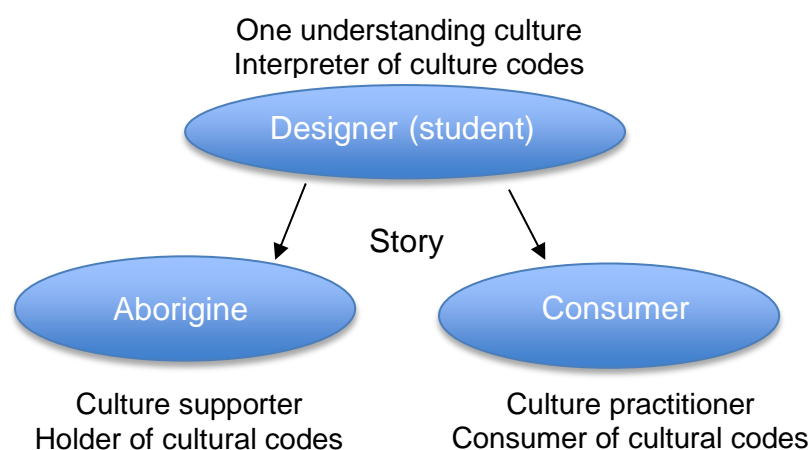
Ebert (1994) goes further by affirming that there is no single, generally accepted, definition of creative thinking – a designer that can be used interchangeably with "thinking", "problem solving", and "cognition"; and that "creative thinking may be considered as a characteristic of cognitive processing, and as such, as an attribute possessed by all who think. ... is not seen as something that one does or does not do, but rather as something that one does to varying degrees as a function of processing information". Thus, design models developed from story mapping strategy help designer (student) develop idea of design, understand human behavior and problem from story, and express product value through creative thinking.

Case Deduction

The study purports to investigate through textual analysis "District resources : Legends" as the subject. Elements of deconstructive design and story.

1. Qualitative Interviewee: in-depth interview with 5 elders (Huang, Rong-quan et al.) concerning 10 local-based legends.
2. Quantitative Survey method: open-ended questions are adopted to understand the identification of people with the value of design orientation and story-based aboriginal culture.

A designer (student) uses and understands features of aboriginal culture as a source of design inspiration, analyzes the local cultural codes, and considerably comprehends culture, totems, and the historical stories of the tribe. A designer, at the time, not only understands aboriginal culture, but for the consumer, is the interpreter of aboriginal culture that facilitates the consumer's knowledge of the aboriginal culture. The article, according to the characteristics of aboriginal culture and the theme of legend, finds cultural elements play a main part in the internal and external characteristics, while the theme of story importantly connects the relation of three roles. Story is the material planned from "District resources" utilized by the designer (student) in design development and decoding (Figure 2).

One understanding culture
Interpreter of culture codes

Designer (student)

Story

Aborigine

Consumer

Culture supporter
Holder of cultural codes

Culture practitioner
Consumer of cultural codes

Figure 2: Relation between designer (student), aborigine, and consumer

At present, some students have considerable shortcomings in expression of aboriginal culture that only change the material used or make a directly associated shape. Cultural intention of

design is later found and interpreted, so products not conforming to the connotation of aboriginal culture may be created. Accordingly, the research suggests a start from the new angle of "District resources" and the new thinking of "Story" by first exploring the component of aboriginal culture and developing products with the original aboriginal culture. The new perspective of design education responds to contemporary change in what students need to know in and through the story.

DESIGN CASE I: THE STORY OF FEMALE TATTOOS

Origin of story: Once upon a time, I do not know why as long as they are young and old woman suddenly died. Therefore, all women are very afraid that dare not fall asleep at night. All elderly people come together to discuss: "If you get the plague, we should know what the requirements of the gods?" They discussed but can't find a reason. Everyone was very troubled. One day, a woman said: "I dream of an old man told me:" As long as you have the face painted color, you will not die. "Brother take charcoal in his sister's face painted color. The next morning, all painted the color of women did not die, all the people are very happy. But after the coating color pigments are fading, therefore, some women still die. The elder brother of the woman who thought: her sister's face to stab with a needle. When blood flow is out then charcoal smear. So that it will no longer fade. Even washing indelible the coating color pattern. Since then, there is no dead. This is the story of women's facial tattoo (Hu, 2003).

Table 1: List analysis and chart (Compiled by the study)

Situation	setting	God's requirements
	time	Formerly
	place	Dreamland
Characteristics	characters	Women, the elderly, painted color, charcoal, blood flow, face
Problem	problem	Death
	plot/events	Plague
	resolution	Shaded face
Value	Ending	Faith
	value	Beliefs heritage
Design concept	(1)The face complexion representatives; expression painted color patterns using Tattoos (like rhombus combinations); gentle curve to convey the emotional factor. (2) The bags in the shape of a face, the hair imagery integrated into the shoulder strap shape. Shades of color characterize play during the day and evening, and imagination links the face and the color of their skin. Grain surface features appeal to both sides of the morphology of the use of tattoos, bringing sensual emotion into the design.	

Design chart	

Design case II: the Evil daughter-in-law's story

Origin of story: Once upon a time, I do not know why as long as they are young and old woman suddenly died. Therefore, all women are very afraid that dare not fall asleep at night. All elderly people come together to discuss: "If you get the plague, we should know what the requirements of the gods?" They discussed but can't find a reason. Everyone was very troubled. One day, a woman said: "I dream of an old man told me:" As long as you have the face painted color, you will not die. "Brother take charcoal in his sister's face painted color. The next morning, all painted the color of women did not die, all the people are very happy. But after the coating color pigments are fading, therefore, some women still die. The elder brother of the woman who thought: her sister's face to stab with a needle. When blood flow is out then charcoal smear. So that it will no longer fade. Even washing indelible the coating color pattern. Since then, there is no dead. This is the story of women's facial tattoo (Hu, 2003).

Table 2 : List analysis and chart (Compiled by the study)

Situation	setting	Abusive family
	time	Eating
	place	Kitchen, etc.
Characteristics	characters	Mother-in-law, daughter-in-law, leeches, a knife, water tank
Problem	problem	Bad heart to treat
	plot/events	Evil wife retribution
	resolution	Death retribution
Value	Ending	Filial retribution
	value	Filial sense of enlightenment
Design concept	(1) Appearance to show tank Features and with leather to show the soft and hard (2) Imagery of Leeches in the bag design, the use of the grindstone surface material to play a material conception produces a different feel. A knife shoulder strap design to appeal to the soft and hard	

	into a combination bag.
Design chart	

Through discussions about development of cultural creative products, interviews with senior members from the Atayal local culture, such as colors and shapes of their facial tattoos, adopted in the design of textile products and their feedback about facial tattoo pictures seen in publications, the highlights in Design Case include: The physical creation of the materials used is as follows:

1. Ramie: the mass production ramie Atayal traditional textile materials ; the original forest because the fibers is durable; easy to obtain the characteristics ; become the tribe commonly woven material.
2. Cotton: Han Chinese "barter" incoming recently used along with dyed color cotton thread and twine Narikata Plaid zigzag pattern ; the triangular pattern cloth.
3. Brass bell: various brass bell wear decorated clusters tied around his waist, wrist, ankle, etc. ; a common decorative festive costumes.
4. Shell beads: shell beads clothing is the Atayal unique clothing culture ; a symbol of status and wealth ; the highest state of women weaving ; the provisions of occasions before wearing.
5. Leather: the Atayal the leather is derived from prey ; goatskin can do a raincoat ; leopard skins and bearskin can make hats.
   Fabric design elements confirm communication through the development of cultural goods, the color and shape of the grain surface they communicate Atayal and other details, shows the front case in order to design an example:
1. How the morphology of the story of women's facial tattoo correctly expressed.
2. Use an internal standard fabric literal sense again revealed.
3. The finishing touches on the details of the deal, how to communicate and practice making.
4. How to take advantage of contemporary models used in the design of the package shall.
5. How the story meaning transformation, form elements of integration.
6. What kind of material can be elements in the story is presented.
   To chat with the Aboriginal Workshop about utilize leather technology and design techniques by taking advantage of the local resources and the spirit of the local resources adequately by physical works to express raw materials with local legends to convey the geographical and

cultural characteristics, as the materials and resources that can be developed, in addition to environmental recycling concept, also express the regional culture of respect, that this spirit of the works presented.

IMPLEMENTATION RESULT OF DESIGN CASES

It is found from the above two design cases that: (1) "Problem" is an element formed by concept of shape and conception of story together. Therefore, element of design is shown through shape construction or function of part of object. (2) Design element formed through "Story" can be the design development, whether being expressed in point, line or plane, which is deduced to and becomes element for product formation. (3) The links formed in brain during "story" reading are the key factor to formation of design, which are associated and chosen according to utilization and function of product to achieve the optimal innovative combination of emotional design and functional design. (4) Appropriate abstraction of "story" is done to form an imaginative space; considering atmospheric expression of situation, the designer flexibly makes change based on different demand of object.

Through identification of components, problems are picked up from story. Deconstructive analysis on surface characteristics of character, event and matter is carried out to determine how a story is constructed and ensure its constituents: analysis on elements of design regarding situation, characteristics, problem and value. Another main element is to decide the emotional value of object – a significant characteristic that is interlaced with story framework and remains unchanged. That is, identification of story elements associates with problem solving according to some important key components of object whose characteristic is kept. It's clear and easy method for teacher to guide student's inspiration.

Analysis of Study Result
It is discovered from cases for design case with "Story". Field study data gathered from legends narrated by local grand old men is analysed according to components of story including:

1. Characteristics of role: The designer identifies characters based on contents of story. The characters have the social and psychological personality that story wants to convey while expressing good and evil of human. Such characteristics help thinking ability of people in discrimination of good and evil as well as imagination for expression of table such as Case II.
2. Characteristics of implement: For analysis of objects in story, the designer deconstruct characteristics of implement such as pattern and material, and meanwhile survey relation between environment (place) and implement. This moment, characteristics of implement are regarded as cultural reaction of the group to environment. For instance, charcoal in Case I, material of shell in Case II.
3. Characteristics of behavior: Designers analyze interaction between characters and environment in story. For instance, environmental protection reflects introverted and extroverted behavior of characters. Case I has religion of villager, Case II has show filial duty for our parents.
4. Characteristics of education: The story has effect of "imperceptible influence". It reforms ethics of people by letting them understand warning in story and have deeper and truer sentiment and gratitude to legend.
   As to level of abstraction, Case I through simile directly shows features of story including texture presentation. Case II makes use of the characteristics of role through metaphor to

generate unobvious continuous lines highlighting features of story. Accordingly, it is found that each element of design such as situation, characteristics, problem and value can be independently or simultaneously deconstructed as method for design of cultural product. Most designers adopt simile, but emotional expression related to value of story is the priority of development for future design education.

The model is of introspection. A designer (student) shall have good ability of discovery and self-examination to find design elements from story and transfer problematic event into inner thinking which is interpreted by a tangible shape after examination. This is the process of visualization of concept and value of development in story.

Conversation between designer and story

"Stroy" is the analysis of conversation between anthropologist and designer, and between designers. The research re-position designer is no longer the doer and interpreter of design, who turns into a producer and developer satisfying human need. The designer (stundnt) and anthropologist converse by discussion on cultural concept and opinion sharing which increases extent of the designer's specialty along with studied culture and strengthens cultural connotation. However, can the designer fully and adequately convey cultural property? Just now, the designer must investigate all problems related to human. For instance, remind the designer of transformation in design from conceal box to clear box as well as relation between user and product, and meanwhile stress conveyance of culture in design. The most important is to understand demand of consumer and further add emotional need into commodity, so perspective of story must be integrated in design. "Cultural Aspects" encourages the designer (student) in consumption environment to realize user's concept of "emotion" and "story", and sell emotional dimension through story.

CONCLUSION

From the angle of "Cultural Aspects" to deeply understand cultural connotation, with cases of cultural traits and ethic symbols, it is believed to open a new creative and touchable sight from story perspective along with design idea, by gathering and organizing ancestor's wisdom as well as effectively using "local legends" strategy. Therefore, from the angle of studying "District resources-legends" with assistance of story in strengthening field study and product design education, the designer can transfer story into cultural product and through which to narrate story and share opinions.

The research establishes model for innovative design in cultural product and analyzes elements of local story to stimulate imagination and inspiration of the designer. (Cultural feature and the theme) in story through (function of product and five senses) are used to develop meaning and delight of racial legends in addition to basic function such as pattern, functional demand and five senses the charming factors, to extend value and peculiarity of cultural product.

The designer utilizes and comprehends the features of aboriginal culture as design inspiration including culture, totem and legend which are later deconstructed. At the moment, the designer not only understands local culture, but, for consumer, is a translator of local story who help consumer to comprehend local culture.

From the feature of local culture and the theme of story, it is found story characteristic principally expounds cultural elements while the theme of story represents thread of important local culture. Story is also the material used by the designer through "Legend" in design development and decoding.

To design a product for consumer to understand feature of local culture, legends can be introduced into design development. Thus the research suggests beginning from the perspective of "Legend" and the thinking of "story" to explore material and characteristic available from district resources and further develop local cultural creative products. Application of legend to design and development of cultural product is tested by the research a feasible design education.

Support in Story

We found story plays an important role in "Cultural Aspects in design education" explaining story marketing deeply influences consumer's acceptance. How to let student profoundly feel the "power of story" and "sensibility" of product? How to attract student by telling a touching story through product? How to tell a story to move student? What kind of story is novel achieving the target of convey "cultural aspects"?

"Cultural Aspects" stresses conveyance of story in the region through product surpasses any real marketing cost. While the present market is under condition of supply over demand and consumers turn to spend more time and efforts in pursuing self-actualization during expenditure, to find story and build situation for product is more effective than price decrease (Wu, 2003). The key point of story and the meaning it expresses are truly grasped. For the designer (student) , "story" offers assistance:

1. Learn and develop how to respect diversified culture and accept different groups; value the perspective of "human orientation".
2. Make use of story to express understanding of group. From eyes of ethnographer and the designer, the feature of district resources is seen again to reach the goal of "co-design".
3. Cite legend and re-observe district resources for the designer (student) to do "participative design".
4. Share legend to connect traditional feature of history and interest to story for interpretation of "five senses" characteristic.
5. Transform characteristic of traditional district resources into daily energetic commodity that directly connects memory for story.
6.

The research discovers "story-based" design enables student to more understand culture of the group and community residents to have more through understanding of the land he lives. This is also guidance of creative behavior for rapid design development hoping to make good use of district resources and further develop product with local features. Community residents can be engaged in resource survey as well as collection of local legend and community history attempting to find out resource worth developing.

"District invention" that regards local people as important creative behavior should be pondered together by local personalities. What student have to think about is: how to richly polish various resources of our district including history, nature and living culture. Therefore, the concept of "design" is indispensable to our "creation of environment" and "district invention". The research from the viewpoint of story design in "cultural hermeneutics" develops cultural product and expects to offer the designer (student) with a thought of design

education that carries out different "district inventions" with local residents to make everyone a designer or student increasing attention to products developed from district resources and interests from successors in cultural aspects of design education.

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