

Differences of Design Innovative Forms in Creation of Art Cultural Commodity

Mei-Huang Hsieh * and Shing-Sheng Guan **

* *National Yunlin University of Science & Technology, Graduate School of Design,
Taiwan, sweet.mei@msa.hinet.net*

** *National Yunlin University of Science & Technology, Department of Visual Communication Design,
Taiwan, ssguan@yuntech.edu.tw*

Abstract: The method of creating a well inspiration becomes a great importance in cultural commodity design. Through the design innovation, art cultural commodities may get rid of the traditionally non-designed souvenirs. Therefore, we have conducted a prospective study trial of art cultural commodity creation by using different design innovative forms. We used the works of Taiwan famous multidisciplinary artist “Chen Ting-Shih” (1916~2002) to practice the different design innovative forms. 37 junior students of visual communication design department (14 males, 23 females) were eligible. The process of transforming artwork into art cultural commodity distinguishes into three forms of innovation: 1. Copy-style (artist-led, nearly be retained of the original appearance of the artwork); 2. Deconstructive-style (transforming period, breaking through its construction or function); 3. All-New-style (designer-led, designers extract the inspiration of artwork or artist). Different design situations would draw out variable mental iterations, therefore, we treated two different limited situations of design: (1) non-constrained condition (proceeding design conception through a mental map), and (2) constrained condition (focusing on one specific product--T-shirt to design). In the result of commodification, we revealed 17 works with Copy-style, 11 works with Deconstructive-style and 9 works with All-New-style in non-constrained condition. In constrained condition, we found 12 works with Copy-style, 16 with Deconstructive-style and 9 with All-New-style. In conclusion, we believed that designers' inspiration favors with Copy-style in non-constrained art cultural commodification. During constrained condition, however, deconstructive-style may be more favorably.

Key words: *Cultural & Creative Industries, Design Innovation, Cultural Commodity.*

1. Introduction

Jack Welch, the ex-chairman of General Electric (GE) Company, had ever said that culture industry which is the biggest cake belongs to the most aggressive businessman! Since Taiwan government contained cultural & creative industries into “Challenge 2008: National Develop Prior Project”, culture commodity has been rising and developed. However, the most cultural commodity developments focus on museum, local, aboriginal and Hakka culture at present, rarely think of the aspect of artworks. Many artists don't have well acknowledgement of

cultural & creative industries. They devote themselves to individual art creation in long-term, then be promoted via agent or art mediator. Artists couldn't concretely think of the operation of artwork commercialized, they may still think culture commodity as the traditional souvenir. As Figure1 shows, the souvenirs of artist Chen Ting-Shih still maintain traditionally non-designed via just printing the artwork on product.

Therefore, there are two purposes of our research: (1) Through different design innovative forms, we can get rid of completely non-designed of traditional souvenirs, and (2) Observing the process of transforming artworks into cultural commodities and with different design limits to explore the final cultural commodity that is design-led by the form of artwork or the concept of designer.



Figure1. The souvenirs of Chen Ting-Shih's artworks. Source: [2]

1.1 Design Innovation

The definition and the scope of innovation are generally different from the aspects of each scholar. We listed the relevant points of view to be the basis of our research. In a brief summary, our research yearns for making resources of artworks to create fortune through executing new ideas. Moreover, making use of artistic knowledge can also apply to inspire the designers.

Table1. The relevant definitions of innovation

Author (era)	Definitions of Innovation
Drucker (1985) [3]	Innovation is the new ability that makes resources to create fortune and become real resources.
Tushman & Nadler (1986) [15]	Innovation is an invention of new product, service or process for a company.
Van de Ven & Andrew (1986) [16]	1. Innovation is shift from expansion of staffs and executing new ideas that in order to deal with others in institute continuously. 2. Innovation is an implementation and a development of new concept .
Betz (1987) [1] & Frankle (1990) [4]	Innovation is an adjustment or invention of a new concept that in order to conform to present or potential requirements.
Holt (1988) [7]	Innovation makes use of knowledge or crucial information to create or introduce useful stuff.
Gattiker (1990) [5]	An innovative activity is a creation of product or program via effort and activity of individual, group and organization.

Nonaka (1991) [12]	The essential of innovation is based on specific perspective or an ideal to create the world.
Robbins (1996) [13]	Innovation is a new thought that can be applied to operate or enhance some product, process or service. The innovation of an organization is contained productive innovation, new productive techniques of process, new structure & management system and new program & manage plan.

1.2 Art Cultural Commodity

The UNESCO definition of cultural commodities shows that the consumer goods can communicate opinions, symbols and lifestyles. Cultural commodities rethink the cultural elements of implements and look for the whole new modern features of its cultural factors through design, in order to pursue spiritual fulfillment of using goods [6]. Hence cultural commodities of museums, cultural industries or tourisms are neither just meaningful for consumers nor just create for consumers, meanwhile communicate the cultural meanings and new aesthetic styles.

As viewpoints of design, K. Lee (2004) has addressed cultural frame with multiple layers, including layers representing artifacts, values, and basic assumptions. These layers are identified by key design attributes that represent function, aesthetics and symbols [9]. Leong and Clark (2003) set up a structure that distinguished cultural objects by three spatial perspectives: Outer “tangible” level, Mid “behavioral” level and Inner “intangible” level [10]. Based on previous studies [9,10], R. Lin (2007) also proposed a framework of studying cultural factors, as summarized in Figure 4, in which culture can be classified into three layers: (1) physical or material culture, (2) social or behavioral culture, and (3) spiritual or ideal culture. These three layers of culture can be incorporated into Leong’s three cultural levels. Where cultural objects can be fitted into cultural design, three design features can be identified: (1) Outer level---including shape, color, texture, decoration, surface pattern and detail, (2) Mid level--- including function, operational concerns, usability and safety, and (3) Inner level--- including special content such as stories, emotions, and cultural features [11].

1.3 Artist “Chen Ting-Shih”

In the year 1916, Chen Ting-Shih was born in a family of influential officials of China. He suffered from hearing loss when he was eight but built up great knowledge of Chinese culture through the nurturing of his literature-loving family. He started learning Chinese painting at the age of 13, and when he was 17, he turned to sketching and western painting. At the age of 20, he joined the army and was involved in woodblock printing. When he was 34, he moved to Taiwan and he began his iron-welding work when he turned 65. At the age of 84, his works were exhibited in Europe along with other grand masters such as Picasso [8,14].

Chen Ting-Shih devoted himself to the creation of woodblocks, acrylics and watercolor paintings, calligraphy and ironwork. He collected items from industrial waste, machine components, driftwood and daily commodities, and then pieced them all together. This not only combined the concepts of Dadaism and Simplism but also represented Easterners’ concerns of convenience, variety, trouble, frustration and agitation caused by a modern city of technology [8,14].

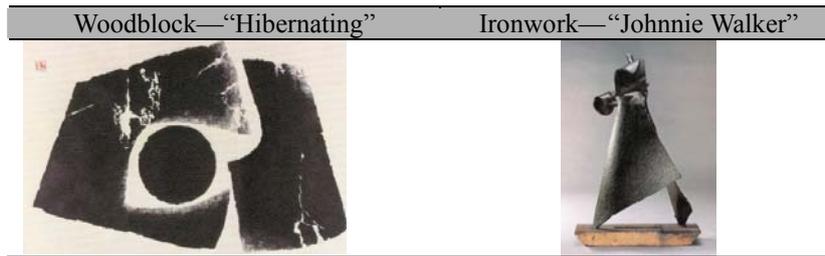


Figure 2. Chen Ting-Shih’s famous artworks. Source: [2]

2. Three Design Innovative Forms

The process of transforming artworks into cultural commodities could be design-led by the form of artwork or the concept of designer. As Figure 3 shows, within the same quantity of transformation (black area), the left side of figure represents that the cultural commodity is design-led by the form of artwork. On the contrary, the right side of figure represents that the cultural commodity is design-led by the concept of designer.

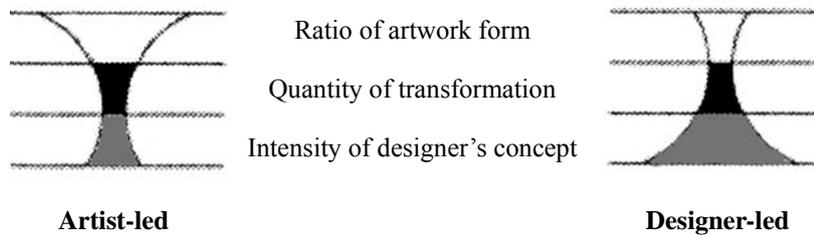


Figure 3. The intensity illustration of design-led in transformation

Moreover, based on previous researches just mentioned at 1.2 [9,10,11], this paper offers three design innovative forms for studying art cultural commodities, as arranged in Figure 4, in which forms of cultural commodities can be classified into three design innovative forms: (1) Copy-style (artist-led, nearly be retained of the original appearance of the artwork and just be designed by changing physical look according aesthetic principles), (2) Deconstructive-style (transforming period, breaking through its construction or function but still can comprehend which artwork it’s from), and (3) All-New-style (designer-led, designer adopts the creative spirit of artwork or artist, then redesign into a whole new look cultural commodity).

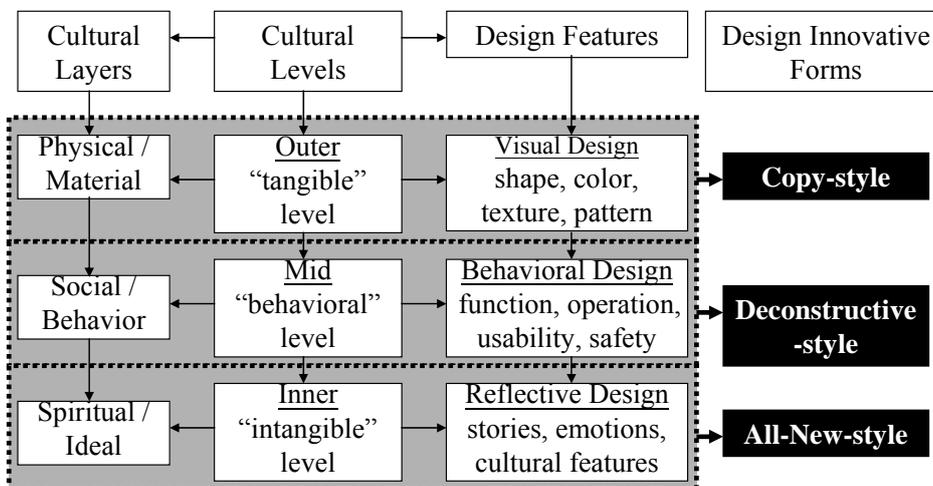


Figure 4. Three layers, levels and features of cultural objects and three design innovative forms

The meanings of three design innovative forms will be elaborated in the following paragraphs, with using prizewinning works of “Old is New” modern T-shirt design competition of Taiwan National Palace Museum (NPM) as an example. The purpose of this competition is using antiques of NPM to apply in casual T-shirt Innovative design. There were almost 3000 works joining this competition, and finally chose 1 gold prize, 1 silver prize, 2 copper prize and 20 excellent work prizes. In terms of three design innovative forms, it can be inducted to 12 Copy-style works, 3 Deductive-style works and 9 All-New style works. Apparently speaking, there’re more works with Copy-style and All-New style than Deconstructive-style, while the gold, silver and copper prizes focus on Copy-style and Deconstructive-style in the majority.

2.1 Copy-style

The art cultural commodity of Copy-style means nearly be retained of the original appearance of the artwork. It could be just designed by changing visual look according aesthetic principles (ex. contrast, gradually vary...etc.). Copy-style cultural commodity is close to the traditional souvenir but with modern appearance. As Figure 5 shows, in front of the T-shirt, there’s the artwork “White-glazed pillow in the shape of a recumbent child” listening to the music and with the logo of NPM on the right top side. On the back of the T-shirt, there’s a CD-shaped artwork “A Palace Concert” and with the slogan of competition on the top of the line. Because this design be retained a lot of original appearance of artwork, so we still can completely comprehend which artwork it is. Therefore, copy-style design approaches to the Outer level.

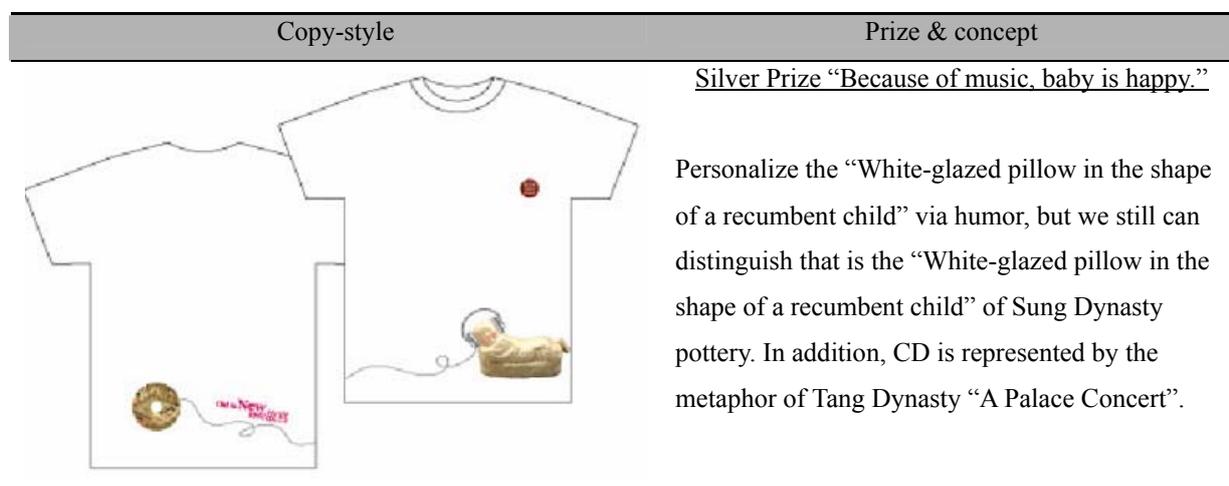


Figure 5. Copy-style case of Taiwan National Palace Museum (NPM) prizewinning works

2.2 Deconstructive-style

The art cultural commodity of Deconstructive-style is taking apart the elements of the artwork as design strategy, but we still can comprehend which artwork it’s from. As Figure 6 shows, the designer chose the inscriptions of West Jo Dynasty as elements, then disassembled and recombined it. This type of design gradually frees itself from the Outer level and breaks through its construction. For this reason, Deconstructive-style design approaches to the Mid level.

Deconstructive-style	Prize & concept
	<p data-bbox="799 275 1249 309"><u>Gold Prize “Dancing words, playing ink.”</u></p> <p data-bbox="775 367 1270 539">Obtaining materials from inscriptions of West Jo Dynasty, and deconstructing the lines of difficult ancient Chinese characters then rebuilt up as a personalized human face.</p>

Figure 6. Deconstructive-style case of Taiwan National Palace Museum (NPM) prizewinning works

2.3 All-New-style

Designers extract the inspiration of artwork or artist, then redesign into a whole new look cultural commodity. It gets rid of the original appearance of original artwork. As Figure 7 shows, the designer abandoned the original appearance of the artwork, instead, re draw it with an innovative image. Since this type of design adopts the creative spirit of artwork or artist, therefore, All-New-style design approaches to the Inner level.

All-New-style	Prize & concept
	<p data-bbox="970 1070 1353 1104"><u>Excellent Work Prize “Who am I?”</u></p> <p data-bbox="916 1115 1393 1422">Author redesigned the portrait of the great king “Khubilai Khan” of Yuan Dynasty and with the logo of Taiwan National Palace Museum on his face. In front of the T-shirt, there’s a slogan “Who am I?”, then on the back it responds “Just go to National Palace Museum!”. It addressed a topic of debate.</p>

Figure 7. All-New-style case of Taiwan National Palace Museum (NPM) prizewinning works

3. Method

Jin & Chusilp (2006) has brought up that under different design situations (ex. (1) problem type: creative design vs. routine design, and (2) constraint condition: non-constrained vs. constrained problems), mental iteration will be distinct [17]. On the other hand, the science research found that the mode of transmitting messages via brain is radiative and “map” is the way that brain uses to deal with memory. “Mental map” adopts the way of radiative thinking to imitate brain. It’s a technique that combine radiative thinking and images. Mental map can enhance one’s thinking, memory, organization, programming and creativity.

Therefore, we used the experiment as our research method and divided the design situation into non-constrained vs. constrained condition. According to these two contrast design situations, we may figure out that the different performances of three design innovative forms. Besides, we asked subjects to make use of mental map in the

non-constrained condition to choose the proper product for design. In constrained condition, we demanded subjects to focus on one specific product---T-shirt to design. Not only T-shirt is the common art cultural commodity, but the price is also familiar. Moreover, the spirit of T-shirt apparel is typically a topic for discussion. T-shirt can bear some messages or graphics to show personal attitude, especially when printing certain artworks on it that doubtless can present one's aesthetic taste.

3.1 Subjects

Subjects in our experiment included 37 junior students of the 2005 first semester at Ling Tung University of Taiwan (40 were screened for eligibility. Of these, 37 were eligible.). They were visual communication design majors. Fourteen of them were male and twenty-three of them were female.

3.2 Procedure

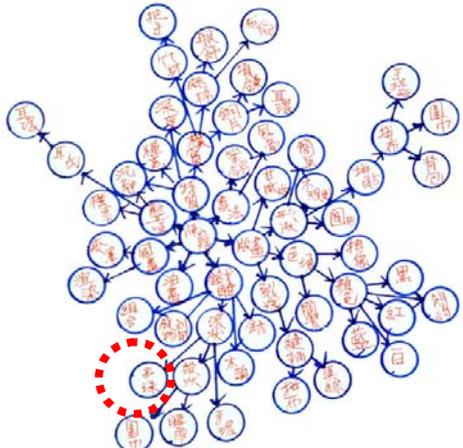
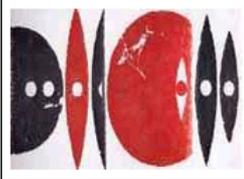
(1) Non-constrained condition: We proceeded non-constrained condition previously then gone forward to constrained condition. In non-constrained condition, we took subjects to visit the exhibition of Chen Ting-Shih to catch on the thoughtfulness of the artworks. Then we proceeded the non-constrained design in the front-half semester and asked subjects to use mental map to choose the proper kind of products for design.

(2) Constrained condition: After non-constrained condition, we moved on to constrained condition in the rest of half semester. Continuing the understanding of the artist, we demanded subjects to focus on one specific product---T-shirt to design in constrained condition. When the two design situations had been done, we classified the design works according to the three design innovative forms. Eventually, we could know the variation in amount of three design innovative forms of two different conditions.

4. Results & Discussions

4.1 Non-Constrained Condition (mental map)

In terms of three design innovative forms, the results came out with dividing into 17 (45.9%) works of copy-style, 11 (29.7%) works of deconstructive-style and 9 (24.3%) works of all-new-style in non-constrained condition. The example analysis as Figure 8 shows.

Copy-style		
mental map	"Peeping"	design work—necklace
		

	This work retained original appearance of artwork by just changing it into a string of beads of a necklace. Users can change the position of beads by their own aesthetics.	
Deconstructive-style		
mental map	“Peeping”	design work—toilet
		<p>This design deconstructed the elements of the artwork into different surfaces and innovated in function and usability of art cultural commodity.</p>
All-New-style		
mental map	“Falsehood and Reality”	design work—office cups
		<p>Designer extracted the materials (industrial waste iron & driftwood) of the art work and changed the original appearance by a wide margin. This design converted the part of shape into new function, exist instead industrial waste iron with a coffee mug, a water glass, a tea stainless steel cup bearing photos of artworks and turning the arc into a handle, a brace and a pad.</p>

Figure 8. The works of non-constrained condition

4.2 Constrained Condition (T-shirt)

According to three design innovative forms, the results came out with dividing into 12 (32.4%) works of copy-style, 16 (43.2%) works of deconstructive-style and 9 (24.3%) works of all-new-style in constrained condition. The example analysis as Figure 9 shows.

Copy-style		Deconstructive-style		All-New-style	
“Hibernating”	design work	“Day & Night # 25”	design work	“Chen Ting-Shih”	design work
					
This design used the artwork as a pattern to create a colorful dazzle paint T-shirt with a modern feminine look.		This work took apart the constructive factors and put into front side & back side of T-shirt, but we still can perceive which artwork it is.		The designer adored the creative spirit of the artist. Therefore, he boldly used the artist's portrait as the spiritual icon.	

Figure 9. The works of constrained condition

4.3 Discussions

The variation in amount of three design innovative forms of two different conditions as Figure 10 shows. Therefore, we know that non-constrained condition came out with more Copy-style works (design-led by the form of artwork) while more Deconstructive-style works presented in constrained condition. And it seems that there're more Copy-style and Deconstructive-style works both in two different design situations. Based on the findings described above, our results indirectly support Jin & Chusilp's study of mental iteration in different design situations [17]---i.e., designer's mental iteration will vary due to constraint condition.

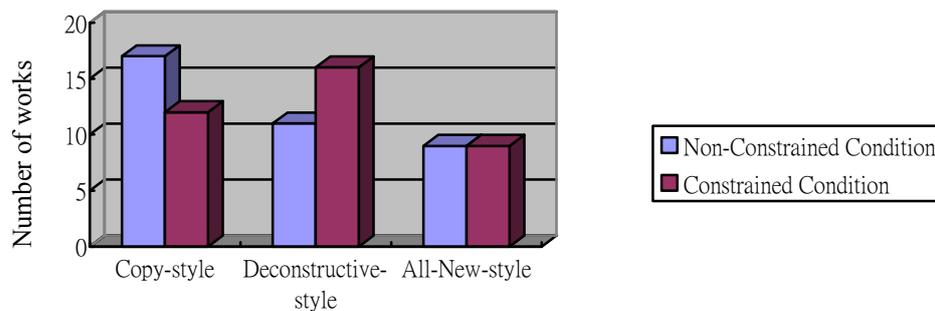


Figure 10. The variation in amount of three design innovative forms of two different conditions

Although All-New-style didn't play a significant role from the results, but this design innovative form puts more emphasis on enhancing the creativity of designers. Even if the Copy-style cultural commodity often be sold more popular. Since it almost be retained of the original appearance of artworks. It seems more familiar to the feelings of viewers. Eventually, comparing to the existed souvenirs of Chen Ting-Shih's artworks as Figure 1 shows, we advanced the traditional artistic souvenir to a fashion cultural commodity through brought up the ideas of three different design innovative forms. Furthermore, we did address the new approach to the previous researches as Figure 4 shows, with relating each concept and expanding the threads of thought.

5. Conclusions

The method of creating a well inspiration becomes a great importance in cultural commodity design. Because innovation is a source of inspiration, study of innovation can let us know the inspiration more deeply. For this reason, our research has brought up three design innovative forms and conducted a study trial of art cultural commodity creation. In terms of the experiment results, we believed that designers' inspiration favors with Copy-style (design-led by the form of artwork) in non-constrained art cultural commodification. During constrained condition, however, deconstructive-style may be more favorably. Therefore, designers may choose proper innovative form to design cultural commodity according to different situations in the future.

6. References

- [1] Betz, F. (1987) *Managing Technology-Competing through New Ventures, Innovation, and Corporate Research*, Prentice Hall, New York.
- [2] Chen Ting-Shih Modern Art Foundation. Available at <<http://www.ctsf.org.tw/index.htm>> [Accessed 15 May 2009]
- [3] Drucker, P. F. (1985) *Innovation and entrepreneurship Practice and principles*, Heinemann, London.
- [4] Frankle, E. G. (1990) *Management of Technology Change*, Kluwer Academic.
- [5] Gattiker, U. E. (1990) *Technology management in organization*, Sage Publications, CA.
- [6] Ho, M. C., et al. (1996) Some speculations on developing cultural commodities, *Journal of Design*, vol. 1, no. 1, pp 1-15.
- [7] Holt, K. (1988) *Product innovation Management*, Oxford, Butter worth Henemann, Harper Business, London.
- [8] Jean-Louis Ferrier (1999) *Art of the 20th Century - The History of Art Year by Year from 1900 to 1999*, Chene Publications, pp 920-921.
- [9] Lee, K. P. (2004) Design methods for a cross-cultural collaborative design project. In J. Redmond, D. Durling, & A. de Bono (Eds.), *Proceedings of Design Research Society International Conference – Futureground (Paper No.135)*, Melbourne: Monash University.
- [10] Leo ng, D. and C lark, H. (2003) C ulture-based knowledge t owards ne w design thinking and practice-a dialogue, *Design Issues*, vol. 19, no. 3, pp 48-58.
- [11] Lin, R. T. (2007) Transforming Taiwan aboriginal cultural features into modern product design: A case study of a cross- cultural product design model, *International Journal of Design*, vol. 1, no. 2, pp 45-53.
- [12] Nonaka, I. (1991) *The knowledge-creating company*, Harvard Business Review, pp 96-104.
- [13] Robbins, S. P. (1996) *Organizational behavior: concepts, controversies and applications*, Englewood Cliffs, N. J. Prentice-Hall.
- [14] Sullivan, M. (1997) *The Meeting of Eastern and Western Art*, Malloy Lithographing, Inc., pp 203.
- [15] Tushman, N. L. and Nadler, D. A. (1986) Organizing for innovation, *California Management Review*, vol. 28, no. 3, pp 74-92.
- [16] Van de Ven and Andrew, H. (1986) Central problems i n t he m anagement o f i nnovation, *Management science*, vol. 32, no. 5, pp 590-607.
- [17] Jin, Y. and Chusilp, P. (2006) Study of mental iteration in different design situations, *Design Studies*, vol. 27, no. 1, pp 25-55.