A Study on the Local Culture Commodity Developing
Mode - A Case Study in Nantou County

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Abstract

Under the circumstances derived by the western cultural policy, Taiwan was impelled to propose the cultural industry in 1995, and continued proposing the cultural intention industry in 2002. It not only explored Taiwan among cultural policies, but economical theory has constant enhancement, and the economic industrial policies have combined closely. According to the civilization and constriction council, in the nearly eleven years from 83 to 93, a run-up in relevant festival celebration of culture activities, It has the tendency to increase gradually in influencing on crowd and consumption capacity. Especially, the degree of consumption of the culture goods is the focus for paying attention to. Because the culture goods are process ways for the local industry and national economy combination, so our country needs to pay attention to this topic even more.

The town Caotun, Nantou County, Taiwan, positively derived local industry to develop the culture industry. Although the people in the town positively tried to develop the local culture industry by holding variety cultural festival celebrations to promote the cultural business opportunity with the accumulated cultures and experience in managing the local industry in decades, it seems unable to reach the goal of ‘culturalization of the products, and commercialization of the culture’. It was found by investigation that the local culture goods are generally unable to possess the historical, storied, and unique characteristics such that a recognition difference on the culture goods existed between the designer and the consumer and induced problems in getting the cultural merchandise moving. So this research attempts to propose a local culture goods development model for raising the distinguishing features of local special goods and keeping its economic benefits. Therefore, the aim of this article to
explore how to put the local culture resources in order systematically, and collect the local literature and history materials to construct the symbol knowledge base in Caotun with the Semiology theory to offer the designer to develop product with local culture.

The main method used in the study is Semiology theory method, which can be used to complete the merchandise development model in developing a cultural product. The results show that the symbol knowledge base is really helpful for developing products having the local culture, history, story, and unique characteristics. It provides the designer a method to develop goods based on the obtained local culture, landscape resources, notation, and symbolization elements etc. It not only shortens construction period, but grasps the cultural intension of the goods too. This result of study is hoped to be offered to the person who is engaged in local cultural industry, developed reference on in the culture goods.

**Key word:** Design symbol knowledge base, Semiology, Culture goods, Caotun.

**I. Introduction**

Taiwan’s cultural industry policy have begun to take shape and developed well since it was promoted, but in the process of carrying out the policy of “culture industrialization and industry culturalization”, the complete transformation hasn’t been accomplished. Take Caotun Township of Nantou County as an example, it holds “to build the county by craftsmanship” as its long-term goal, and drives the economic benefit of local cultural industry. “The international cultural festival of straw craftsmanship” has been held for many years, and with the promotion of the festival, the local cultural goods have undergone innovation and transformation, which strengthened the consumers’ deep understanding of the unique local culture, helped the local industry, and broadened the consumption vision. However, the local craftsmen know well of the cultural history background, and have much experience and advanced craft, and they are engaged in developing the local cultural goods, but they do not master the symbolic meaning and cultural spirit of the goods, which become the bottleneck of the breakthrough in the process of “cultural commercialization”.

In this study, local resources, including land, people, culture and the scenery, were collected and developed into database, and a development model for local goods was proposed in the hope that the cultural cognitive difference would be reduced in terms of the design resources, and the value and implication of the cultural goods would be promoted. The study adopted “the cultural goods of Caotun Township, Nantou County” as the research objective, and carried out analyses and discussions, pointing out how the local cultural goods of Caotun Township, Nantou County can
find its footing in the market. The research purpose is to construct a knowledge base usage pattern from the theory of semiotics, provide a development foundation for related goods designers, and reduce the cognitive difference of cultural goods between the designers in order to help the design and promotion of local cultural goods.

This study is divided into four stages: Stage I involved identifying the problems concerning local goods, establishing a database prototype, and integrating the vast local resources; Stage II involved constructing a database of local resources based on the theory of semiotics, and providing a development model for local cultural goods; Stage III involved verifying the model by designing and developing goods ourselves; and Stage IV involved drawing conclusions and offering suggestions.

II. Literature Review

The development and design of cultural goods in local industries in Taiwan is still not yet fully matured. Based on this situation, this study summarized the categories of cultural goods and definitions to explain the spiritual meaning and connotative meaning of cultural goods from their original definitions. From the categories of cultural goods all over Taiwan, we explored the cultural elements displayed in the Museums, ethnic groups, the local industries, and classifies the three connotations of local cultural goods, namely, symbolism, historical narrativeness, and local uniqueness, to entail the research with the initial design and development model for the local cultural goods.

2-1 Cultural Goods

The difference between cultural goods and general merchandise lies in the cultural implication hidden in and displayed from the goods, which is illustrated from the following definition: “since ancient times, human have known how to use stones, fire, bones, and tools to make living appliance, which become a product, and the product becomes a kind of goods after it gained economic value through commercial trade activities. The cultural elements inherent in the cultural goods are re-examined and reflected on, and they are displayed in the form of modern features through the design, and its function of satisfying the spiritual needs is explored. The difference between cultural goods and general merchandise culture lies in its Cultural Identity function.”(Ho, 1996)

2-2 Case Study on Taiwan’s Cultural Goods

Based on domestic successful cultural goods design, such as the fashion cultural goods presented by the Taiwan National Palace Museum and Taiwan's ethnic group cultural goods, the advantages and disadvantages of the local cultural goods of Caotun
Township, Nantou County were explored to find out the problems in design and promotion. The following listed and described the features of Taiwan’s cultural goods:

1. The fashion cultural goods of the Taiwan National Palace Museum

The National Palace Museum occupies a leading position among domestic museums and ranks as one of the important world-class museums. Facing the impact of cultural creative industry tide, the Museum has become not only just a place to display the antiquities, it needs to monopolize the cultural goods in the market. For cultural innovation and transformation, we invited various designing teams, including that of the well-known Asustek, college students majoring in design, and famous design studio to design and develop cultural goods. We developed a series of cultural goods related to the Palace Museum. The designers made full use of the cultural resources in the Museum, such as history and stories, to convert our daily necessities into products. The full range of cultural goods entailed the elements of symbolism, the conversion of commodity function, and cognition of historical stories. The followings are goods sold by the Palace Museum (2005, Taiwan Design Center).

Fig 1: Dragon-shaped pendants during the warring states period

Fig 2: As an opener

Fig 3: Framed painting of children playing scene

Fig 4: Figurines with strong historical narrative

Fig 5: Round plate with a curled-up dragon

Fig 6: Fruit plate designed with a curled-up dragon

Fig 7 Joss stick burner

Fig 8: Timer with a joss stick burner design
2. Taiwan ethnic groups’ cultural goods

Taiwan, an island with colorful marine culture, comprises many ethnic groups and different cultures. In recent years, various ethnic groups hold sightseeing cultural festivals independently. In order to pass on their own ethnic cultures, they hold cultural activities in the form of competitions, and quantify the cultural goods as awards for the competitions to maintain the economic benefit on one hand and create self-brand goods for their own ethnic group on the other hand.

3. The interpretation of the straw cultural goods of Caotun Township, Nantou County

Caotun Township, situated in the middle of Nantou County, Taiwan, was originally named “Straw Sandals Pier” because during the period between Emperor Qianlong and Emperor Jiaqing, the farmers going up and down Lugang and Puli, porters, travelling merchants came to the Straw Sandals Pier, abandoned their old straw sandals and put on new ones, and the old sandals formed a pier of sandals. The Straw Sandals Pier today is called “Caotun” and the time is most likely to conform to the literature archaeological result. Caotun Township is rich in cultural resources and well known for the traditional crafts of making straw sandals. Some cultural festivals are always held in the town, which brings business opportunities and aims to carry out the goal of “commercialization of local industrial cultural goods”. But because the goods throughout the town lack unique features, it is relatively difficult for local residents and sightseeing consumers to identify with these goods. The local people actively retrieve the traditional crafts of sandals which have already downfallen, and commercialize the traditional straw sandals culture in the hope of bringing in local economic benefit and improving local culture and tourism industry in Taiwan. At the top of the best-sellers is “indoor healthy straw slippers”, followed by the cultural goods which are woven by straw materials, among which the scarecrow pencils,
various straw cards, straw knives account for the majority. See Figures 12-16 (Caotun Straw Crafts Museum, 2005)

![Image of various items: indoor healthy straw slippers, straw pot plant, traditional straw sandals, scarecrow pencils, straw cards.]

Compare the differences of the three cultural goods, we found that the cultural goods of the “National Palace Museum” and “Taiwan ethnic group” do better than that of the “Caotun Township” in utilizing cultural symbols, history, function, the narrativeness, and goods made by designers according to their own unique features gain even more advantages. Nevertheless, the local cultural goods of “Caotun Township” enjoy “local uniqueness”, because the goods are closely linked with the regional culture and directly affect the local residents in their creation and development of the goods. To analyze and understand the characteristics of local cultural goods, we must find out the elements of symbols, history, story, uniqueness and function, which have direct effects on consumers’ desire to buy the goods. Local cultural goods without these elements can cause cognitive problems of the goods perceived by mass consumers, and reduce their uniqueness.

The cultural goods in Taiwan’s local cultural industries call for considerable cognition and understanding of the local cultural knowledge by consumers. The cultural goods make the customers generate the feeling of cultural identity, which in turn urges the tourists to consume the goods. The feeling of cultural identity refers to the historical significance, narrativeness, symbolism and symbols, etc. These elements constitute the spiritual connotation of the local cultural goods. For people who are engaged in the design and development of the local cultural goods, how they interpret the cultural connotation of the symbolism of local symbols, history narrativeness, and unique spiritual meaning become an important issue.

**III. Construction of the design and development mode for cultural goods**

In the literature review, we explored and understood the cognitive distance of the cultural goods between the designers and the consumers. Therefore, the study collected the literature related to the theory of semiotics and found that the theory could interpret the local cultural symbols. We extracted the symbol elements, and proposed to construct the knowledge base of cultural and historical design symbols to
shorten the designers’ gap of cultural cognition difference, and help to develop the local cultural goods. Then, to check the feasibility of the knowledge base of cultural goods development model, we created some goods from our experience to test the feasibility of the goods development model.

3-1 The contents and steps for the construction of cultural goods development model

Step I: Start from the original concept of knowledge base, understand that local cultural and historical data can create local cultural goods value.

Step II: Build knowledge base horizontal and vertical axis form and format, taking the concept of semiotics from different scholars and converge the common parts of different views. Cooperate with modeling elements such as model, color, materials and texture, and convert the goods from the intangible concept to the tangible entity. As to the format and levels, they are influenced by the cultural concept which came from the theory of three layers of culture. Finally, integrate the three concepts and construct knowledge base with easy operation and convenient application.

Step III: Collected the local materials and land, people, cultural and scenic resources, and converge the local literature. Input the local resources and materials to the cultural and historical design symbol knowledge base.

Step IV: Take a local resource as an example and input the information regarding the landscape “Jioujiou Mountain”, to construct a complete knowledge base.

Step V: Complete the construction of cultural and historical design symbol knowledge base; follow the procedure of developing cultural goods and complete the development model.
3-1-1 **Step I: The original concept of cultural and historical design symbol knowledge base**

1. Local resources as the original concept of knowledge base

   Arthur Anderson Business Consulting named knowledge as “the knowledge assets” and divides them into four concepts. These concepts formed the original concept of the input information of Caotun’s land, resources, people, culture and scenery. Below we discussed the four processes of how to make the cultural and historical data into intellectual properties:
(1) Cultural and historical data: the original materials; such as literature regarding Caotun’s culture, history, cultural relics, etc.

(2) Design information: treat the obtained materials as a subject, and sort them according to the purpose in order to convey certain message. The enormous amount of information of Caotun culture, history and cultural relics are arranged to convey certain design information.

(3) Creative knowledge: by analyzing Caotun’s land, resources, people, culture and scenery to seize the initiative ability, by analyzing the design information to summarize the elements of model, color, materials, texture, function and spiritual connotation, etc.

(4) Intellectual property: use the knowledge as the foundation, and apply the elements of model, color, texture, materials, function and spiritual connotation, with personal designing ability, to create valuable local cultural goods. The above four processes aim to establish a local cultural and historical design knowledge base of Caotun.

3-1-2 Step II: Build knowledge base horizontal and vertical axis form and format content

1. The modeling elements of the knowledge base
   The cultural and historical design symbol knowledge base in this study can convert the modeling elements to tangible forms such as model, color, material, texture and function, etc. The formation of local cultural goods is no exception and they can form the tangible goods through model, color, material, texture and function.

2. The interpretation forms of the knowledge base
   This interpretation on the semiotics universality in the literature aims to summarize the denotative meaning and connotative meaning of symbols, which is conducive to analyzing the local characteristic resources, deconstruct or construct local cultural elements and develop the special goods. To sum up the theories of interpreting the symbols by the scholars, we found the following results. Pierce explains the symbols from three aspects, namely, icon, index and symbol. According to the Swiss linguists Saussure, the symbol has paradigmatic axis and syntagmatic axis, similar to the vertical and horizontal axis. And he proposed signifier and signified to explain the denotative and connotative meaning of symbols. The American philosopher Morris put forward three fields of syntactics, semantics and pragmatics, to interpret the denotative and connotative meaning of symbols. Roland Barthes, the French scholars, refers to the first level meaning of a symbol as denotation; the second level of meaning: hidden meanings, myth, symbolic, in which he use level to interpret symbols. The Italian scholar Umberto Eco interpreted
symbols to language rules theory, mark production theory, connotative meaning and denotative meaning, which mean the same as those we put forward before. Finally, scholar Katsumi Hoshino compared the symbol to the commodity value structure and explained the commodity value from its denotation and connotation. The above interpretation of the symbols from different views of semiotics is helpful for the construction of the knowledge base.

3. Stratification of the Knowledge Base

By a comprehensive view of common points of different theories of semiology, it is found that most were signs’ external connotation, such as modeling, color, texture, material and functions of cultural goods, and the signs’ internal connotation, explanation of the symbolic cultural meaning of the story and history of the cultural goods. The goal was then to figure out how to establish an easy and convenient local cultural and historical design symbol database of Caotun. Culture is an activity of differentiating and understanding the life of different human groups, which includes three levels: metaphysical level where there are thinking activities and language; intermediate level where there are institutions about co-existence and interaction among people, and the physical level where there are tools used by people and concrete and visible things (1995, Yang). Through discussion of the “three-leveled culture”, we can divide the Caotun cultural and historical design symbol knowledge base into two levels, namely “cultural concreteness” and “cultural connotation”, to construct the knowledge base’s form and content, which include:

(1) The culture’s metaphysical connotation” in this study is the same with the concept of cultural concreteness, which includes tangible forms, such as color, texture, modeling, surface ornamentation, lines, treatment of particulars, functions, operability, etc.

(2) The combination of the culture’s intermediate level and physical level is the same with the concept of cultural connotation, which refers to the invisible cultural attributes, such as the spirit, story, history and uniqueness, etc. that are bestowed in the local cultural goods.

As for construction of horizontal and vertical content of the knowledge base, there are five levels in the horizontal axis, the first level is realness, cultural concreteness and connotation; the second level is culture, content and forms; the third level is turning characters into graphs; the fourth level is coming up with more design ideas after vertical and horizontal thinking about expressing culture in characters and graphs; the fifth level is materializing the concept through the from-point-line-surface-to-body process. The vertical axis includes two levels: the first level is “culture’s denotative meaning”, whose content comprises pictures,
material and its use, choice of color, external form of the picture, function and
interface design, texture, grains, pattern grammar, modeling, structure and exterior
construction; the second level is “culture’s connotative meaning”, which contains
cultural and spiritual connotation and cultural folklores and stories.

3-1-3 Step III: Select Local Resources

Through field survey, we selected industry resources, natural resources, human
resources, cultural resources and landscape resources (1992, Miyazaki) that can best
represent Caotun and input them into literature of cultural and historical knowledge
base. The following is the literature collected during the field survey and the
integrated table about the natural resources, landscape resources, human resources,
cultural resources and industry resources. The aim of making the table is to input
types, photos and details of the local resources into the knowledge base.

Table 3-1: Eight kinds of resources with representative meaning in Caotun, such as natural
resources, production resources, human resources, cultural resources and landscape resources,
etc.

<table>
<thead>
<tr>
<th>Natural Resources</th>
<th>Production Resources</th>
<th>Human Resources</th>
<th>Cultural Resources</th>
<th>Landscape Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Jiuju Peak</td>
<td>2. Rice</td>
<td>2. Caotun scholars</td>
<td>2. Folklore about Caotun being named so for Lin Shuangwen discarding his old sandals here</td>
<td>2. Shuangshi Suspension Bridge</td>
</tr>
<tr>
<td>5. Jialao Mountain</td>
<td>5. Lychee</td>
<td></td>
<td></td>
<td>5. Old Construction on the Caotun Old Street</td>
</tr>
<tr>
<td></td>
<td>7. Coix seed</td>
<td></td>
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</tr>
</tbody>
</table>

3-1-4 Step IV: Complete the Construction of the Knowledge Base Form

Because it is impossible in this study to explain every knowledge base about
natural, production, human and landscape resources in Caotun, the Jiujuou Mountain
is selected here as an example to show how to construct knowledge base for cultural
and historical signs designing. Jioujiou Mountain, representative of local landscape of Caotun, is the national natural ecology preserve area and one of the wonderful sights in Taiwan. In the following Table 3-2, the cultural and historical design symbols knowledge base about Jioujiou Mountain is divided into five levels, with detailed explanation as follows:

1. The first level is about “realness”, “cultural concreteness” and “cultural connotation”. Realness refers to the landscape resources, like Jioujiou Mountain. “cultural concreteness” and “cultural connotation” include “cultural denotative meaning”, which contains pictures, images, material and selection of materials, choice of color, symbolization of the exterior shape, functions and interface design, texture lines, pattern grammar, modeling structure, external structure and form, etc. and “cultural connotative meaning”, which is the cultural and spiritual connotation, cultural folklores and stories.

2. The second level is where the “cultural denotative meaning” is further divided into pictures, images, materials and selection of materials, choice of color, symbolization of the exterior shape, functions and interface design, texture lines, pattern grammar, modeling structure, external structure and form, etc; and the “cultural connotative meaning”, including the cultural and spiritual connotation, cultural folklores and stories, are described in detail in writing.

3. The third level is picturization, which means using graphic or digital form to describe the “cultural denotative meaning”, namely, pictures, images, materials and selection of materials, choice of color, symbolization of the exterior shape, functions and interface design, texture lines, pattern grammar, modeling structure, external structure and form, etc and the “cultural connotative meaning”, including the cultural and spiritual connotation, cultural folklores and stories.

4. The fourth level is the “vertical and horizontal” concept, which is the extension from that of the semiologist Saussure, where relationship between paradigmatic axis and syntagmatic axis is discussed, and this is the vertical and horizontal thinking method frequently used in designing. In the horizontal thinking direction, Jioujiou Mountain (in vertical direction, we recalled that treasure is buried under the mountain in Qing dynasty, so the mountain reminds us of a wallet) is also called Flaming Mount (by vertical thinking the flaming Mount, covered by fire, makes us think of a match box); it still retains the title of Emperor Peak (The folklore of personalized Thunder God striking the Emperor makes us think of an ornamental vase in the vertical thinking.)

5. The fifth level is “from-point-line-surface-to-body process”, during which the cultural goods’ draft drawing is produced step by step along the above four levels: description in writing or graphic form, vertical and horizontal thinking, etc.
Chart 3-2: Caotun “landscape resources - Jioujiou Mountain” in the form of cultural and historical design symbols knowledge base (organized and processed by the study)

<table>
<thead>
<tr>
<th>Caotun Landscape Resources Culture and History Designing Signs Knowledge Base</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The first level</strong></td>
</tr>
<tr>
<td>Realness</td>
</tr>
<tr>
<td>Landscape Jioujiu Peak</td>
</tr>
<tr>
<td>Cultural denotative meaning</td>
</tr>
<tr>
<td>Choice of color</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Exterior form</td>
</tr>
<tr>
<td>Functions and interface design</td>
</tr>
<tr>
<td>Texture and grain</td>
</tr>
<tr>
<td>Pattern grammar</td>
</tr>
<tr>
<td>Modeling structure</td>
</tr>
<tr>
<td>External structure and form</td>
</tr>
<tr>
<td>Cultural connotative meaning</td>
</tr>
<tr>
<td>Cultural folklores and history</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Table 3-2 shows the achievements after completion of form of the cultural and historical design symbols knowledge base about natural resources, human resources, production resources, cultural resources and landscape resources, wherein all the above resources can increase files in the knowledge base successively for the local designers to develop.

Fig. 3-2: Cultural and historical design symbols knowledge base about natural, production, human, cultural and landscape resources (organized and processed by the study)

3-1-5 Step V: Application and procedure of knowledge base

After constructing the cultural and historical design symbol knowledge base, the first thing we faced was to consider how to use the content of the knowledge base, and whether the concept of the development mode in this study can be put into practical use. The following is a detailed description of the methods to apply the knowledge base and the procedures concerning cultural goods modeling, which refers to the procedures of physical product development in industrial design, leading itself in the concept development process. The reason for that is because the industrial design process has such advantages as rigorous inspection at each stage and quantization. Besides, it can infuse cultural goods of local industry into the concept of commercialization development, and help achieve the goal of “Culture Commodity and Commodity culture”. That’s why the development concept of the industrial design is introduced into the procedures of cultural goods
modeling in this study. The following are the four modeling procedures for using the knowledge

1. The 1st step - defining the design guidelines for the knowledge base: to select the landscape resource of Jioujiou Mountain for the cultural and historical design symbol knowledge base and extract the modeling, color, texture, material, connotative meaning, spirits of legends and tales to further determine the design conditions for cultural goods.

2. The 2nd step - developing ideas: after determining cultural goods conditions, draw the “Idea Sketches” of the goods; and choose one of them to make a three-view drawing of the cultural goods: front view, top view, side view and space diagram.

3. The 3rd step - screening and final election: making proportional sketches with materials in accordance with personal preference, inspecting whether the proportions of the three-view drawing comply with each other; taking the feasibility of the products into consideration such as: basic human factors, physics, mechanics etc.

4. The 4th step - creating final goods: drawing an accurate full-size draft, creating the next “final goods manufacture” procedure in accordance with the full-size draft, and naming them after the completion of the final goods.

   After a detailed description of the cultural goods creating process, it is still necessary to inspect whether the “cultural concreteness” and “cultural connotation” of the knowledge base, comply with the spirit of local elements. The following Table 3-3 is an original work to verify the cultural denotative and connotative meaning of the knowledge base.

3-2 Inspecting the results of cultural goods creation with knowledge base

The following two cultural goods: the Jioujiou Jun-Ling and the Thunder God Striking the Emperor, were created in accordance with the cultural and historical design symbols knowledge base. The first product Jioujiou Peak is developed in the direction of the denotative meaning, with a shape of “as a ridge from the side, cross-peak”; the color derives from the earth’s yellow color after the 921 Earthquake; texture indicates the momentum of the loess; function is related to the fact that the Jioujiou Mountain was listed as a natural conservation zone, so it is created as a vase. The second product Thunder God Striking the Emperor is about connotative meaning, representing the tales on the Jioujiou Mountain. According to the folk tale in the Qing Dynasty, there were originally one hundred peaks in the mountain where the Emperor was born. However, the God was not satisfied with it, so he ordered the Thunder God to destroy one of the 100 peaks, with 99 peaks left. The chasing of the Emperor (left) by the Thunder God (right) activates the connotation of the Jioujiou Mountain,
because the folk tale draws the distance between the products and the public closer. To assist creation with the knowledge base can realize the connotative and denotative meaning of the local goods. For example, with the help of the knowledge base, we can reduce unnecessary, trivial and complicated information, and directly focus on the modeling, color, texture, material, function of the local culture and create in a scope close to the connotative meaning to shorten the development time on the one hand, and master the symbols and elements of local culture on the other hand.

Table 3-3: Inspecting the results of cultural goods creation with knowledge base (created and arranged by the study)

<table>
<thead>
<tr>
<th>Product Name</th>
<th>Comparison between “cultural concreteness” and “cultural connotation”</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first product: Jioujiou Peak</td>
<td>Cultural concreteness (cultural denotative meaning)</td>
</tr>
<tr>
<td></td>
<td>Shape: prospect of the poem—as a ridge from the side, cross-peak, near and far different level.</td>
</tr>
<tr>
<td></td>
<td>Color: earth yellow existing after the 921 Earthquake.</td>
</tr>
<tr>
<td></td>
<td>Texture: indicating natural loess of the Jioujiou Mountain</td>
</tr>
<tr>
<td></td>
<td>Material: with ceramics and straws in common use</td>
</tr>
<tr>
<td></td>
<td>Function: listed as natural and cultural heritage protection zone, changed as a vase which can hold water; its outskirts are made of straws and rattans to add beauty.</td>
</tr>
<tr>
<td>The second product: the Thunder God Striking the Emperor</td>
<td>Cultural connotation (cultural connotative meaning)</td>
</tr>
<tr>
<td></td>
<td>Cultural legends and tales: it transpired among people in the Qing Dynasty that: there were originally one hundred peaks in the mountain where the emperor was born. However, the God was not satisfied with it, so he ordered the Thunder God to destroy the 100th peak, leaving 99 peaks. The chasing of the Emperor (left) by the Thunder God (right) activates the connotation of the Jioujiou Mountain.</td>
</tr>
</tbody>
</table>
IV. Conclusion

This study mainly explored the designing model of cultural goods, and presented conclusions by expounding comprehensively the verification results.

1. To reduce designers’ cognition differences of cultural goods: It is confirmed that designers’ cognition of local culture can be raised gradually so that the time for acquiring local information can be shortened; the local designers have their own standards on the cognition of local culture, but they lack the designing professional knowledge. After the experiment of creating cultural goods with the knowledge base, it is believed that extracting such important elements for designing as shape, characters, symbols can help designers gradually get into the state and immerse themselves in the designing in the future.

2. The simple and convenient designing model enables the designers to develop cultural goods independently:

From the miniature framework of the knowledge base to the use of charts and steps in its content and form, it can be seen from the theoretical examples of semiotician that it is not only easy to understand and distinct to read, but also convenient for the designers to manipulate.

3. To shorten the time for modeling the cultural goods:

It is confirmed that the designers and creators can design cultural goods with facility and in a shorter time after they practice the cultural goods designing model for several times; thanks to the conciseness and lucidity of the culture content of the local cultural and historical design knowledge base and the framework of the knowledge base, the local cultural cognition differences among the designers evolves from a great distance to a small one.

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