A Study of Cultural and Creative Product Brands in Jiayi Area

Tsai Wan-Ting 1) Lo Tsai-Yun 2)

1) Graduate School of Industrial Design, Tatung University 2) Tatung University

1. Introduction

In an intensely competitive cultural consumption market, the innovation and creation of brand can add local characteristics and culture with competitiveness, so that local characteristics and cultural products can combine with industrialized products. The study places the key issues of discussion on building products with local brands through analysis and the association between brand and cultural creations. “Shen Fu” and “Pu-u Workshop” are the representative creative and cultural brand of Jiayi area, whereas the brand enhances the development of traditional industries through brand design, thereby becomes the new opportunity for future development of local product characteristics.

The study adopts literature analysis and case study as the main study methods, to discuss the formation and development of local cultural industries in Jiayi from the perspective of brand, thereby exploring and analyzing and the branding strategies for cultural and creative products. Moreover, the paper attempts to understand the advantages and strategies of brand design in order to apply this study as reference basis for the future development of local cultural and creative industries.

2. Study of Shen Fu creative embroidery

2.1 Origin of Shen Fu creative embroidery

The founder Zhou, Guo-Qing founded the “Guo-Qing Handicraft Workshop” in promotion of various religious embroideries, building the foundation for Shen Fu. 2nd Generation Zhou, Zhi-Yun changed the name to “Xin De Zing” and focused on retailing. The 3rd generation was handled by the Zous brothers and transformed from family-run business to establish the “Shen Fu Creative Embroidery” by creatin brand values and competitiveness [4].

2.2 Establishment of Shen Fu Creative Embroidery Brand

Shen Fu actively commits in the development of embroidery creative charms and figurines as well as other peripheral products in attempt to expand the embroidery market. Brand design, DM design, corporate LOGO (Figure 1), and online digitization are giving the traditional industry of manufacturing divine clothing with a brand new look by combining traditional industries with livelihood supplies and giving embroidery more purpose than religious supplies.

2.3 Shen Fu – Design Characteristics

Due to Shen Fu developed from the root in producing divine clothing, the design characteristics of products features traditional images, legends and customs. Many traditional totems are added to the embroidery products of Shen Fu, which indicates blessings to people. The Shen Fu embroidery products are hereby divided into three design methods, namely 1) preserving of traditional forms: Refers to preserving and changing traditional shape and forms into products. For example, the divine clothing (Figure 3), it contain function in peach, safety and staying out of trouble. Shen Fu preserve the look of traditional divine clothing, adhering to the originality of divine clothing to design innovative and fun lucky bag. 2) rebuilding traditional images with creative patterns and texts: It refers to the presentation of traditional image through another form. In the example of the Guanggong Lucky Bag (Figure 4), Guanggong was worshipped by the soldiers as God. Guanggong of the legend was mighty and robust whose traditional image has been transformed into cute version of cultural and creative products through the design of Shen Fu. 3) blending in traditional customs and elements to product creation: It is a design based on traditional legends, customs or proverbs, which is designed into daily suppliers. For example, the Insulted Sleeve of Cup in Shape of Mazu Shoe (Figure 5), people can treat the shoes are charms for warding off evilness, blessing and peace. Shen Fu applies this tradition in the design to make cultural and creative products. Additionally, Majestic Decree by Emperor Chopstick set (Figure 6) is another example. Due to the decree by emperor contained supreme authority, such concept is extended to be designed with a portable embroidery green chopstick sets, to experience the true meaning of “eating is priority.”

3. Study on Pu-u Workshop

3.1 Origin of Pu-u workshop

“Pu-u Workshop” is located at the Laiji tribe of Alishan and founded by handicraft artist “Pu-u Aguyana.” The workshop
applies the “wild boar” from the cultural story of Tsou tribe as the inspiring concept for creativity, combining the traditional handicraft technology and adoption of the natural materials from Alishan, to redesign the traditional living equipment for Tsou tribe into modern livelihood supplies using painting, wood carving, stone carving, and ceramics. The workshop has formed a micro tribal craft industry. Consequently the “Pu-u Workshop” was then founded in 1997.

3.2 Spirit of Pu-u Workshop brand

Pu-u has teamed to promote community handicraft in attempt to revive the culture of Tsou by combining the heritage and innovation of handicrafts, brining new dynamic for the Tsou culture. Pu-u workshop turned the legendary “King of Wild Boars” of Tsou as the brand LOGO (Figure 2), whereas wild boar represents the spirit of Tsou culture and the warrior spirits of fighting in the forest and nature.

3.3 Pu-u Workshop – Design characteristics

The products are mainly focused on wild boar series, whereas the wild boar represents the spirit of aborigines and their spirits of fighting with nature. The cultural story of Tsou is added to the products, using wood, ceramics and aboriginal colors are elements of creating livelihood supplies. Pu-u also adds totem of many Tsou tribe. For example, the warrior armband signify glory (Figure 7), Flame Gold-rain tree signifies love (Figure 8), the shield signifies protection (Figure 9), and the Millet signifies harvest (Figure 10).

The product materials used by Pu-u Workshop are hereby divided into two categories: 1) Wood: as shown in the wild boar chair (Figure 11), using wild boar as the major image which is then combined with other totem. In the legend, King of Wild Boars fell in love with the young girl from Tsou tribe however the Tsou people accidentally killed the King of Wild Boars, triggering the war and thereby leading to the design concept based on the story. 2) Ceramics: Wild Boar Artistic Cups (Figure 12), using the wild boar and totem as main design concept however the use of colors is more colorful. Tsou Tribe has highly skilled ceramic techniques. The work is inspired by traditional clay pots in attempt to rediscover the relationship between the ancestors and the Nature.

4. Conclusion and Recommendation

The following results and recommendations are provided for the analytical study of the two brands:

1) “Shen Fu” applies the embroidery culture of the religious divine clothing as design foundation, to produce cultural and creative products, breaking away from traditional closed divine supplies channel and transforming traditional embroidery industries. “Pu-u” applies the natural materials found and the aboriginal crafts of Tsou tradition as design elements, combining Tsou culture to create the exclusive cultural and creative products of Tsou Tribe.

2) The products are designed with life, practical and fun elements, blended in with stories (legends, customs and crafts) to products and transforming stories into physical cultural and creative products, thereby to increase product story and bringing it closer to local life and sentimental attachment.

3) Recommendation for future development: Although the two brands offer diversity to products presented, the positioning and orientation of products have yet to acquire better planning. The study recommends providing a more comprehensive design team and management system for the cultural and creative products, and to widen the expansion of cultural and creative products through the introduction of cross-border design.

Reference


