

Collaboration Design: Impact Factor of Cross- Culture

A Case Study of Design Background Student and Handicraftsman of Taiwan Indigenous

Tien-Li Chen *, Man- Li Huang**

* *College of Design Graduate Institute of Design Doctoral Program NTUT, chentl@ntut.edu.tw*

** *College of Design Graduate Institute of Design Doctoral Program NTUT, banzapetite@gmail.com*

Abstract: This article looks at impact factors of cross culture in collaboration Design. The collaboration of 7 students with design backgrounds and 7 handicraftsman who have knowledge of production to develop cultural goods, cultural elements applied to the design mode. Taiwan in recent years has actively promoted cultural and creative industries in various places with Taiwan Indigenous Peoples, especially the most notable achievement is the Paiwan craft art. The team in July 2012 through a participatory design process, and cross cultural collaboration produced 10 works. These will be the study sample for in depth analysis of the collaborative process mode. This study adopted the methods such as documentary analysis, in depth interviews and participant observation that attempt to construct a model of cross cultural collaboration and cultural elements applications. Lastly model as cross cultural collaborative design interactive reference. The research significantly provides the lessons and suitable models emphasized on the transformation and development of cultural and creative industries especially for aboriginal craftsmen and government.

Key words: *Collaboration, Cross- Culture, Taiwan Indigenous, Cultural Product, Impact Factor*

1. Introduction

In traditional design education, students tend to achieve their goals through the design process, with a lack of understanding of the culture. There needs to be respect for the point of view of the cultural and ethnic culture as value-added elements, you need to be more careful with the use of culture. On the other hand, students in school design acknowledge, the best way to study is in-depth social contact, with practice. Tribal workshop is a new method and idea to stimulate and expand the overall thinking level. This study hopes to influence by discussing "collaboration" with design background students with cultural knowledge workshop technicians, to provide a reference for future cultural product design collaboration model construction.

The issue of collaboration from the commercial areas in recent years has expanded to other areas, and in the field of design, but also through the collaboration of the different communities. Understanding, communication

and cultural contact can produce new design methods. As Taiwan comes as the development of cultural and creative industries, is widely considered the importance of added value is important to the future development of the product, can fit more collaboration to generate new ideas to add value and results. Taiwan indigenous culture has rich cultural resources, including craft, art, language, music, etc., which are important cultural resources in Taiwan, but most of the workshops are located in remote areas. How to extend the Workshop by the development of commodity, is undoubtedly the new development through cross-cultural, interdisciplinary, cross-regional contacts, which are formed by different stimuli.

2. Background

2.1 Collaboration

Collaboration in design has become a geographically and culturally dispersed activity. Increasingly, design educators see the need to prepare young designers for an international market by providing students with skills not only for design, but also for intercultural communication and distributed collaboration (Sheldon, Bharwani, Mitchell, & Williams, 1995; Cheng, 2003; Bennett & Dziekan, 2005). Collaboration also is a process that open for everyone to take part in the decision making.

2.2 Cultural products

In traditional Aboriginal society, the handmade products are for daily use, in addition to the emphasis on practical functional value, often via engraving craftsmanship, the aesthetic of the value given to items. Since the 17th century, due to the impact of foreign materials entering, adding to the diverse artistic expression with exquisite possibility. In additionally the traditional daily use products have only been converted into sales items, and begun to quantify, is derived from the cultural relics collection ethos dictates. (Xugong Ming, 2004) to the modern the aboriginal craft products category, style performance, because the different groups of modern society and people's need, the more diversification and liberalization. However, by the development of cultural and creative industries, the indirect effects of Taiwan's indigenous peoples seek more forms of commodities.

Heming Quan et al (1996): "commodity tasks transmit cultural messages (culture message) will warm with internationalization even more important". However, from the point of view of product design, in a wave under the influence of the global village, the design of products likely to show a consistency similar style, and products cannot effectively show the characteristics of regional cultures. The design (2009) pointed out that the trend of consumer-oriented design, it is like a personalized and differentiated products, even by seeking cultural identity, but also that the so-called cultural and creative products, product design is creativity from the culture. Transformed into cultural artifacts behind cultural elements, design elements, and to seek a new modern lifestyle and explore the use of spiritual satisfaction (2005). Chenjun Zhi Li according to Jie (2008) pointed out that by the "culture" of the media, so that cultural products are no longer just a physical, functional level consumer, but also serve to meet the level of consumer psychology and culture by performance when cultural products reach the purpose of communicating with consumers and cultural preservation.

Cultural goods bring a deep sense of culture into an important element of the design program, but also highlight the use of culture need to understand and respect the cultural substance to form a combination of design

and culture platforms. Sun Huaxiang (2004) that the cultural and creative industries is the past that are pure art and cultural activities, combined with modern technology, and then promoted to the packaging and marketing of goods to the market, and thus become a kind of value-added cultural and creative activities and industries technology. Modern technology can refer to different scientific and technological areas, so this study in this context, I hope by itself the Paiwan possessed cultural knowledge of the technicians and design students who work together to jointly develop new cultural products.

2.3 The culture of Taiwan indigenous group of Paiwan

The culture of Taiwan indigenous group, Paiwan is an important reference in the design of this study for the use of cultural elements. The Paiwan groups is one of the fourteen officially recognized groups by the Taiwan government. The Paiwan totem culture types are rich. The Paiwan has a wide variety of patterns, some of which are the person pattern, the snake pattern, and zoomorphic patterns. Ornamentation is a product of the class system and the socio-economic system, The Paiwan has a very close relationship, in the form of the totems to strengthen the awareness in the population and the ethnic recognizable to others. "Totem" in traditional societies, such as shadows, aristocratic finery worn enjoyed a Chinese Moccasin serpentine, portrait pattern, sun pattern, diamond pattern ... pattern rights warriors can use animal patterns and hunters held shotgun decorations, the good runners butterfly pattern, but no merit civilians are not allowed to totem ornamentation (Xuehui Ying, 2005). Many totems can be imagined from the above salutation, the snakes in the Paiwan society respected the Professor Chen Qilu mentioned that "The Harum woodcarving specimens illustrated catalog of Taiwan indigenous group of Paiwan, 1961": Paiwan believe that the Chinese Moccasin attached considerable importance to the Chinese Moccasin and the tribe often the apply the Chinese Moccasin pattern to a variety of artifacts, this allows the tribes' hearts to produce an invisible normative force, this is the sense of totem culture.

3. Methodology

This study used a qualitative analysis method. Interaction design patterns can be identified using situated and qualitative research approaches (Guy, 2003; Martin & Sommerville, 2004; Arvola, 2006). Collected through the course of the arrangement and execution impact factor of cross-cultural collaboration.

3.1 Participant Observation method

Participant observation research methods from anthropology ethnographic fieldwork (Fieldwork), to live together through long-term, since the locals vision and perspective of their own culture and life, the center of the work is to explore actions and events "significance" of those involved (Wang Ying-tong, 2002). Participation in the observation method used in this research process through actual participation in the process of collaboration , while observing.

3.2 Interviews method

The interview is a process, through a dialogue one can directly obtain information and inspiration, on the other hand, the respondents also construct a meaningful process. The interviews also is a means to obtain information in

the form of conversation (the Briggs,,1986:6-7 via the interviewers ask questions on specific topics; Kvale 1983:174). Through the interview process, the interview record, its content through the recording of content verbatim, a further analysis of the data in the study. However, interviews inspired by contemporary hermeneutics, is considered to be in the form of a dialogue (a form of discourse).

4. Finding- Impact factors of cross culture collaboration

The purpose of this study is to find out the impact factor of the mode of collaboration that through this curriculum design. The study design 7 with design background students and technicians with seven Paiwan combined in a curriculum, set the purpose of the collaboration is that the development of cultural goods. Mainly toward the school curriculum design active link with the technology division (Figure1), the use of early fieldwork and collection needs of handicraftsman, to establish the basis of collaboration. That is, school knowledge is no longer limited to text, the actual operation and into the community real use. We propose the following oriented design focus.

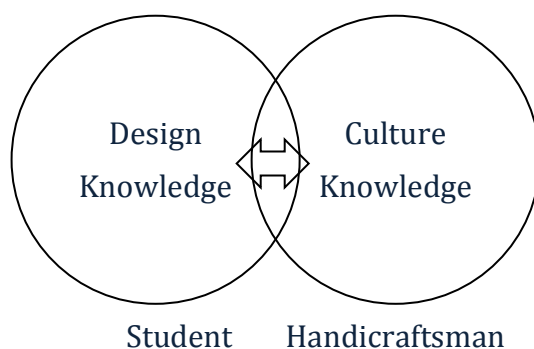


Figure.1 Cross- Culture Pattern

4.1 Setting

This collaboration activities carried out 7 days, and its curriculum is divided into three phases. The first phase focused on the active data collection and analysis, and develop practical help to the co-operation of the plan. The second phase is to enter the design knowledge on designing cultural goods, also using the culture knowledge as a resource to collaborate. . The third phase is to accomplish the cultural product and presenting.

Table 1. Phases of collaboration design process

First phase	Second phase	Third phase
Discover (Fieldworks)	Develop (Collaboration Design)	Deliver (Presenting)

The first phase of fieldwork, through field interviews and surveys, students enter the Paiwan tribe (Figure 2) collect cultural information, and interviews with the collection of information. This step is in addition to strengthening the process of preliminary analysis of academic research, tribal organizations, the ground can actually help solve the problem. Another part of the local handicraftsman to assist in arranging cultural tours,

given our understanding of community history, as well as the cultural depth of experience. Lead the students into different cultural atmosphere from their point of view, is an important goal of this stage.



Figure.2 Paiwan Group image

In the second phase (Figure 3), we hope to put the design professional, combined with indigenous of Paiwan culture and skills, collaboration and development of cultural and creative products. Through arrangements with other local organizations to give the tour the cultural activities, from understanding the organization around the tribal history, cultural commentary, eco guide. Contains a guide to cultural commentary, describing the ethnic legends and history, to deepen students on the traditional understanding of the Paiwan and understanding and arrangements Paiwan traditional cross stitch crafts teaching, Totem cultural explanation. Another through the process of the pilgrimage to observe the environment of the community, recognizing the Paiwan traditional ingredients and ecological environment, realize culture and natural symbiotic concept. Creative curriculum through creative thinking, such as brainstorming, creative direction pad and other creative activities as product design thoughts of warm-up. Designed course of planning the design field beginner courses, such as material characteristics, perspective view of science, design concept and method steps or strategies. Then the technical performance of the design operation, such as the design of the main points of the basic design and art, design, performance techniques.

At this phase, we use 3 by 3 grid form (Figure 4) for creative exploring. This method is the a diffusion thinking of thinking strategies, can be used as a creative association and the concept of planning tools, through this tool to make analysis on creative thinking, which association mode can be effective learners to induct the thinking content and as the learning platform to help learners on creative.



Figure.3 Collaboration

N1	N2	N3						
N8	Adj-1	N4		Adj-2			Adj-3	
N7	N6	N5						
			Adj-1	Adj-2	Adj-3			
	Adj-8		Adj-8	主題	Adj-4		Adj-4	
			Adj-7	Adj-6	Adj-4			
	Adj-7			Adj-6			Adj-5	

Figure.4 Collaboration

The third phase is to deliver the mission of this collaboration design process. Through the presenting and understanding of collaboration phases design in the execution process, combining 1 design background student and 1 Paiwan handicraftsman to design one cultural product (Figure 5).





Figure.5 7 Cultural products

4.2 Finding

The purpose of this study is to investigate the impact factor of cross-cultural collaboration in this case, and how it affects both sides? In the implementation of cross-cultural collaboration process, which oriented worth noting? What can be used as the mode of correction for reference. The impact factor is included in the implementation process, and not all have impact factor to the success of the qualities the execution process. Through interviews, documentation, were summarized in the following impact factor.

The first impact factor - cultural knowledge, is that both sides of the cultural understanding, and will contribute to the cultural elements used in the product. The students must be collect through field-site information and understanding of the local culture and community interaction, In addition to the academic literature as cultural information reference. However in the process for the application of cultural elements in product form, must consider the appropriateness of the use of cultural elements. Mentioned in the Handicraftsman B: "Paiwan Sambo wherever you will see a symbol of the Paiwan. Usual works, half of all captive put Paiwan culture. Themselves Paiwan, hope Do not lost this culture. "

The second impact factor - creative method. The creative use 3 by 3 grid form and put in the case and the middle, through the nouns, adjectives Lenovo, slowly expanding its ideas. Which is mentioned in the handicraftsman Y: "This thing can come up with other Lenovo things, is the same work can be connected to many different things." In addition, the handicraftsman "3 by 3 grid form want to go to, but the painting is still difficult to think . '

The third impact factor - backgrounds. Students learned in design school knowledge, skills and understanding in the handicraftsman culture. For information received, more advantages for students. Therefore in the association process, the students can better describe a variety of vocabulary, and vice versa, in the young people of less than Lenovo's vocabulary. In addition, students with a design background, will be affected by the background effects modify its design. K mentioned in the handicraftsman: "Lily is my first thought, I drew it, and later student modified into another position." Scollon and Scollon (2001) granted B that getting to know the similarities and differences in communication processes can reduce misunderstandings and increase intercultural competence.

The fourth impact factor - Time. Implementation of the length of time, affect the method of use of the familiar with the products of thinking thoughts. Rarely, as in the time of proofing products will affect the product reaction completely original design idea. Students YI mentioned: "In the part of the product development, hoping to extend the time, because the number of proofing, in order to play the commodities do good."

The fifth impact factor - Expression. Handicraftsman to the ground unauthorized use of the Paiwan language to communicate with each other, and the expression by the Paiwan language law, so the process of collaboration, it is important to confirm the other ideas. On the other hand, the main role is to assist students truly is hope in the way young people to create their own vocabulary. The final product was published that reflected, in the land of handicraftsman for the expression of ideas. Expression whether clear idea of its products will affect product production process and its show.

The sixth impact factor – Mode of thinking. in the handicraftsman thinking long-term for the product produced, in addition to existing orders to manufacture products, the rest in the idea began to executive producer, then slowly correction process design. Unlike in the manner of young students, drawn through the first sketches on paper, slowly correction to achieve the availability of the product produced, just products produced. Therefore, in the process of collaboration, the operation mode of thinking, both sides must be balanced with the boot, or even adaptation factors.

Seventh impact factor - Interest. Than good at and interested in the handicraftsman, must be in the process of cross-cultural communication with students to reach both sides balanced. That is, the need to let go of self stressed its interest in part. As mentioned in the handicraftsman R: "want the Ferrari box of tissues, but L students looked no confidence., I would like to say: Ah ~ he was looking down on me, oh!"

5. Conclusion

This study through participant observation and interviews as an auxiliary to the literature, qualitative research party microscopic analysis actual case. Done by 7 students with design backgrounds and 7 aboriginal Taiwanese craftsmen collaboration, design culture merchandise. Influence, the collaboration factor, operating time, knowledge, background, expression, thinking mode and creative method. Expect this research to provide a reference for future collaboration, as well as for indigenous handicraftsmen in the design of cultural goods.

6. Examples Citation

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