

Article

Taiwan's Unique Cultural Elements in Cultural Marketing Design

Jui-Jung Wei ¹, Shieh-Liang Chen ¹ and Hsin-Hung Lin ^{2,*}¹ Department of Business Administration, Asia University, Taichung, 41354, Taiwan; 110231004@live.asia.edu.tw;
peterchen@asia.edu.tw² Department of Creative Product Design, Asia University, Taichung, 41354, Taiwan;
* Correspondence: hlin@asia.edu.tw

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Abstract: The concept of "cultural creativity" has set off a wave of enthusiasm around the world recently. Taiwan has many cultural characteristics that are different from European and American cultural design. There is an opportunity for Taiwan to combine cultural inspiration and creative development and transformation through creative industries. Temples are close to the daily life of many people with local characteristics in Taiwan as places where the Taiwanese retain a rich cultural atmosphere. The development of the cultural and creative concepts of such cultural elements influences the marketing design, development, and production of various god themes, and the development of the industrialization of religious beliefs. However, the localized design must not be a copy or imitation of traditional patterns allowing the culture to be translated and interpreted with traditional vocabulary and novel language, nor be superficial. Thus, this research is conducted for glazed products in the cultural and creative industries combined with Taiwan's unique cultural elements to discuss the characteristics brought by Taiwan's temple culture and apply them to the glass design of cultural marketing.

Keywords: Taiwanese culture, Taiwanese temples, cultural marketing, cultural and creative industries

1. Introduction

Today's society pays more attention to the aesthetics of life which stems from the civilianization and democratization of creative products. Consumers are increasingly receptive to creative boutiques that have unique selling points. In the past, consumers often "needed" the features of such products. Today, consumers no longer meet their needs just because of functions. Rather, they pursue the "fun" and "enjoyment of beauty" brought by by-products in the consumption process. In the modern age of high-tech product development, survival competition in the market is fierce due to mature technology. Profit and growth were emphasized but "connotation" and "content" are now sought as the core subject. Thus, whether a fascinating story and bringing happiness to customers in the consumption process has become a key value point of a product or service. Because of this, the cultural and creative industry has become important in today's society. The temples and folk festivals in different regions of Taiwan are diverse according to the gods enshrined in each region, and the stories in them are also countless. The stories and meanings brought to people by various cultural elements need to be combined with product manufacturing. Their connotations and uniqueness combined with cultural events such as temples, festivals, sightseeing, and products must attract people from all over the world to appreciate Taiwan's special culture.

2. Cultural Definition

The earliest definition of culture was traced back to 1871 by Taylor's quote in Britain: "The complex whole (complex) acquired by human beings as members of society, including knowledge, belief, art, morality, law, customs, and other abilities and habits." Geertz also mentioned, "The culture of a group of people was a collection of texts, and these texts were themselves collections" and "The ability of human beings to use symbols, there was some kind of symbol behind the symbol, and the meaning of these symbols were interpreted through interpretation." Culture is always a collective phenomenon, in which at least people share what they gain with those who live in the same social environment. There are many unwritten social norms in culture, which include phenomena that distinguish people into categories or members of groups. In other words, culture is a phenomenon in which a group of people shares common ideas, experiences, and social environments. The so-called "group of people" and "category of people" have layers. For example, a country's various classes of people constitute its national culture. The geographical characteristics also constitutes local culture, for example, marine culture, continental culture, or generations also constitute generational culture.

2.1 Cultural and creative industries

In terms of the definition of cultural industry, scholars have proposed a relatively broad definition. For example, Hesmondhalgh, the author of the *Culture Industry*, argued that "the main feature of the culture industry was the creation and circulation of texts. As a cultural industry, central to the quality of a text was its ability to influence our perception of the world. Observing the form and method of text dissemination, what kind of enterprise organization it was issued by, and the external legal market environment were all important topics in the study of the cultural industry. Core cultural industries included advertising marketing, mass communication, video industry, Internet industry, music industry, printing and publishing, film and television, and computer games." (Hesmondhalgh, 2006) British scholar John Hawkins proposed the definition of cultural and creative industries from four types of intellectual property rights: patents, copyrights, designs, and trademarks. Among them, the core industries in which these four intellectual property rights generate economic value include 15 categories such as advertising, architecture, handicrafts, design, clothing, film, music, performing arts (drama, opera, dance), publishing, research and development, software, etc. Toys and games, TV and radio, video games. (Hawkins, 1991) Hawkins' definition is accepted as the current global definition of "cultural and creative industries".

2.2 Taiwan's cultural and creative industries

Amid changes in the global industrial environment and restructuring of the Asian production network structure, many developing countries are taking Taiwan's past advantages with cheaper production costs. Various phenomena have triggered a serious crisis of industrial relocation, forming doubts about the hollowing of domestic industries. Because of changing the concept that Taiwan used to be a "manufacturing kingdom", the government has developed industries with more potential, trying to get rid of the status of OEM production, building Taiwan's brand, and meeting the challenges of industrial globalization. After the "Challenge 2008-National Development Key Plan" was put forward in 1991, the government actively developed the cultural and creative industries by transforming the industrial chain hoping that a new field of creativity is opened and the value of the cultural industry is redefined so that economic benefits and accumulated culture can develop together.

The government combined "cultural industries" with "creative industries" integrating creativity, knowledge economy, and culture to build Taiwan's characteristics. The government's definition of cultural and creative industries is "creative industries originating from creativity or cultural accumulation. Through the formation and application of intellectual property rights, they have the potential to create wealth and employment opportunities and promote the improvement of the living environment." The new wave of economic challenges has transformed an era of a knowledge economy dominated by innovation. Due to globalization, the boundaries between regions and countries are becoming increasingly blurred, and cultural identity has become one of the keys to maintaining one's appearance. Combining the basic characteristics of local culture such as diversity, smallness, and dispersion with the global market, local culture, and international exchanges can be promoted for tolerance and creativity and Taiwanese characteristics to the international market.

2.3 Definition of cultural marketing

In the book "The Concept of Cultural Marketing", it is mentioned that "Humans have known since ancient times that stones, fire, and animal bones were used to produce utensils needed for life are products. After the product was endowed with economic value through commercial trade, it became a commodity. Cultural commodities were to re-examine and reflect on the cultural factors contained in the utensils themselves, and used design. Cultural factors sought a new modern look and explored the spiritual satisfaction of the use of utensils. There was a difference between cultural commodities and general commodities. They have an additional function of cultural identity" and "The 'information' that the product conveys was the main medium of communication between people and the product. This information included the material properties, function, and structure of the product. The aesthetic, safety, taste, and style appeals conveyed were closely related to culture because culture reflected the way of life of the people in the area. Therefore, cultural goods aim to convey the cultural and ethnic identity of the region. In other words, what people feel was the overall image of the product itself."

In the initial stage of cultural product development, after reflecting on the survey data, a professional team inspires and guides the cultural factors contained in the product, and designs the identification symbols that must express culture.

2.4 Temple culture in Taiwan

The ancestors of Taiwan always continued the pious beliefs of Buddhism and Taoism and admired the concept of heaven, earth, ghosts, and gods so that Taiwan's social environment continued to be simple. Burning incense and worshipping Buddha still is an important part of people's life. Whether it is a city or a village, temples, large and small, it can be seen everywhere. This belief has become a part of Taiwanese life. Pious people hope that under the blessing of the gods, the country is peaceful and people are

safe, and the weather is smooth. Therefore, temples became the most important places of belief, worship centers, and public gathering places.

Most of the temples in Taiwan were built by people, and the number of temples built by the government is small. Because of the sustenance of spiritual beliefs, believers spare no effort to build the temple magnificently. Because of the rich architectural decoration and cultural relics, temples have become important places for rest and education. Therefore, traditional folk temples are full of local characteristics and retain a rich cultural atmosphere, so they were known as folk art museums. The temple architecture shows the Taiwanese people's enthusiasm for sacrifice and worship. Not only is the outer wall of the building gorgeous in shape, but also the colorful paintings, porcelain inlays, stone dragon columns, and carvings between columns and beams on the inner walls of the building are seen in a large number of folk art collections. The themes of the performances were drawn from nature, flora and fauna, folklore, and historical heroes. Each pattern represents its spiritual meaning (Chen, 2006).

In Taiwan, Kang (2004), a researcher on historical sites, pointed out that based on respect for the gods, the carvings and painted sculptures of temple buildings are all extremely exquisite. Zeng (1985) stated that the characteristics of decoration are usually regarded as an additional behavior, which is elastic and changeable. However, the application of decoration is essential in architecture as decoration beautifies buildings but also reflected national art, philosophy, and religious beliefs as the embodiment of cultural cohesion. Chen (2002) believed that Taiwan's temple buildings are full of themes of natural phenomena such as spirit beasts, exotic flowers, and auspicious clouds, which are regarded as symbols of auspiciousness, wealth, and evil spirits. Therefore, the decoration is not just an embellishment, but also an expression of philosophical thinking and prayer.

In terms of subject matter, the subject matter of temple decoration art was divided into six categories as follows.

1) Character theme

In the decorative application of character stories, the main meanings are conveying, praying, exorcising evil, admonishing, and enlightening. Most of the themes came from familiar myths and legends, folk tales, and historical allusions. The themes of historical and literary allusions were mostly selected from historical stories or literary masterpieces, which showed the characteristics of enlightenment and persuasion and conformed to traditional social morals and values such as praising loyalty, filial piety, honesty, righteousness, benevolence, righteousness, propriety, wisdom, faith, and other noble moral subjects. The themes of mythological characters mainly talk about miracles, welcoming auspiciousness, and exorcising evil spirits. Most of the materials were drawn from folk myths and legends, and characters with the meaning of praying for blessings and avoiding evil, and stopping evil were selected such as the patron saints of the four heavenly kings of Feng, Tiao, Yu, and Shun or the Dragon King. Hai, Samsung, Eight Immortals, Magu, Pengzu, and other blessing characters. The combination of other things produced auspicious homophonic characters with auspicious meanings.

2) Animal theme

Animal patterns have been widely used in clothing, architecture, and decoration of various man-made objects since ancient times. The reason is that animals are closely related to people's lives, and through the influence of people's fantasies and political and religious thoughts, they have unique abilities that humans do not have. Animals are endowed with the symbolic meaning of praying for blessings and warding off evil spirits and with the meaning of keeping away from gods. In the decorative patterns of temples, animals are endowed with symbolic meanings of praying for blessings and warding off evil spirits because of their homophonic names or unique attributes. Animals allow the occupants to yearn for an ideal life. Animal images included general animals and mythical animals, as well as general animals such as cattle, sheep, horses, deer, lions, monkeys, rabbits, birds such as magpies, luan, and other birds, fish such as goldfish, carp, shrimp, crab, and insects such as butterflies, bees, and spiders. Among them, flowers and birds usually together constitute the theme of flowers and birds. There are dragons, phoenixes, unicorns, turtles, lions, elephants, cranes, and white deer, and the animal patterns are expressed in various forms.

3) Plant theme

Since ancient times, flowers have been regarded as a symbol of beauty and a representative of a gentleman's demeanor. In traditional architectural decoration, the use of flower patterns also reflects people's yearning for a happy life and self-expectation for noble moral sentiments. In addition, according to craftsmen, flowers mean noble people, and if there are flowers in the house, the family prospers. Based on this, flowers have become the main decorative theme. According to the characteristics, plants are divided into three types, tree, flower, and fruit. Pine trees represent "longevity" and "gentleman", bamboo represents "peace" and "gentleman", and plum trees often paired with magpies symbolize "happy eyebrows". The flowers and plants include "rich" peonies, "prolonging years" with *Ganoderma lucidum*, "exuberant and unyielding" with autumn chrysanthemums, "fresh and elegant" with narcissus, "continuity" with seaweed, vines, and passionflower. When using flowers, some are used alone, and others need to be combined with animals and utensils to form auspicious themes. Fruits such as peaches and melons symbolize longevity, pomegranates mean many children and many blessings, and grapes on vases, utensils, and tables represent a pattern for "Bogutu" to symbolize auspiciousness.

4) Artifact theme

Utensil technology has been extremely developed since ancient times as decorations. The most important thing is that the decoration of utensils reflects the ideal and happy life that people hope for and contains symbolic meanings such as praying for blessings and warding off evil spirits. The subject matter of utensils is divided into two categories, daily utensils, and religious utensils according to the source and nature as follows.

- Expressing life situations and literati atmospheres with utensils for piano, chess, calligraphy, painting, ink, paper, inkstone, ruyi, and seal.
- The decoration of the living room with Bogu patterns is composed of Duobao Pavilion and vases.
- Tableware and general utensils such as tripod, fan, bronze mirror, and others
- Items implying wealth such as ingots, money, cloth, and abacus. Religious utensils refer to utensils taken from religious ceremonies or influenced by religion. Some were transformed from fairy artifacts, symbolizing functions. The "Eight Treasures" of Buddhism and the "Miscellaneous Eight Treasures" of Taoism are presented on the utensils held by the Eight Immortals (Dark Eight Immortals). The themes of utensils are widely used in combination with other themes to produce various auspicious meanings.

5) Pattern theme

Several temple decorations are simplified and abstracted, making complex forms into simple decorations. The simplified and abstract constituent units are used to repeatedly combine two-frame or four-frame continuous compositions for decorative effects. There are many decorative characters on the pattern theme, including animals (kidnapper dragon (chi tiger) and birds), plants (passiflora, curly grass, big-leaf grass, lotus petals, broken branches, and pumpkin vines), and natural patterns. Sun and moon, clouds, hydrology, mountains, stones, and other natural patterns are also used. Usually, these patterns are used for separate decorations to fill the background as a frame or are matched with other main decorations, emphasizing the overall effect and implication.

6) Text theme

The origin of Chinese characters is mainly based on "pictographic", which is different from Western characters. In addition, there are also the characteristics of "sound", "knowledge" and "referring to things". Thus, Chinese characters are used for decorative patterns with "auspicious" meanings. Most of the decorations are steles, plaques, and couplets, and the main calligraphy is inspired by the praise of virtue. Characters belonging to this category appear in the transformation of literary forms such as written auspicious chapters or poems praising enlightenment. Then, the calligraphy of the famous gentry is used to praise the gods or exhort and enlighten the world. There are also pictorial texts for blessing and auspiciousness, including single-character pictorial ideograms and abstract pictorial decorative texts. This decoration is for the visual decoration effect. The application is freer but more extensive, and the form is more changeable.

Table 1. Flowers, birds, animals, and some auspicious patterns used in monastery culture

Picture	Decoration name	Feature element	Used color	Meaning
	Full of gold and jade	carp goldfish	Red, green, and brown	"Goldfish" is a homonym for "gold and jade", which means a house full of gold and jade.
	Pattern classification			
	Beast aspect			
	Decoration name	Crane Song	black and white green gray	Songhe means longevity and longevity.
	Longevity			

	<p>Pattern classification</p>			
	<p>Decoration name</p>	<p>Ferns</p>	<p>Red, yellow, green, purple</p>	<p>It represents the meaning of endless life, endless years, and endless generations.</p>
<p>Creepers</p>				
<p>Pattern classification</p>				
<p>Flowers and Vegetables</p>				
	<p>Decoration name</p>	<p>Magpie Peony Plum</p>	<p>Primary color stone carving</p>	<p>Rich and wishful</p>
<p>Beaming</p>				
<p>Pattern classification</p>				
<p>Mythical animal Flowers and Vegetables</p>				
	<p>Crane</p>	<p>Crane and lotus</p>	<p>White, red, and green performance</p>	<p>Crane means longevity</p>
<p>Pattern classification</p>				
<p>Mythical animal</p>				
	<p>Decoration name</p>	<p>Kirin Sword Book and Banana fan</p>	<p>Gold</p>	<p>The image of auspicious Daming</p>
<p>Kirin</p>				
<p>Pattern classification</p>				
<p>Mythical animal Flowers and Vegetables</p>				
	<p>Decoration name</p>	<p>Leaping over the Dragon Gate</p>	<p>Gold</p>	<p>Leaping over the Dragon Gate</p>

	<p>Leaping over the Dragon Gate</p> <p>Pattern classification</p> <p>Mythical animal</p>			
	<p>Decoration name</p> <p>Hetu Luoshu</p> <p>Pattern classification</p> <p>Mythical animal</p>	<p>Dragon horse dragon turtle book and Tai Chi (Bagua)</p>	<p>Red yellow green white black</p>	<p>Hetu, gossip, King Fuxi, a dragon, and a horse came out of the river, and write gossip one by one, it is the river map, and later generations interpret it as the book of the river map is changeable</p>
	<p>Decoration name</p> <p>Taiping elephants</p> <p>Pattern classification</p> <p>Mythical animal</p>	<p>Elephant herd chrysanthemum</p>	<p>Yellow, green, white, and orange</p>	<p>Peaceful scene</p>

3. Geometry

3.1 Applied concepts of geometric forms

In the history of western art, as early as the Greco-Roman culture, any form has proportion, modulus, and division applied to various buildings, sculptures, and paintings. Since the two great cultures ruled their countries with religious force, the architecture of churches and temples was the most prolific creation of artists and architects. Geometric forms continued until the Renaissance in the 1750s in the Greek and Roman cultures. When the baroque trend prevailed in Europe, many exquisite creations were adopted to express naturalism in the arts and crafts. Until the beginning of the 20th century, geometric shapes were not reinterpreted and applied to architecture, products, and artistic creations with the advocacy of functionalism. At that time, cubists tried to use various geometric elements to explore the mysterious composition of objects. Their results were shown in the planar composition of 3D intersections. The famous painter Mondrian's works were full of various forms of abstract art, combining horizontal and vertical lines, simple and unique colors, and pursuing pure forms. This trend continued until the end of Modernism in the 1970s. Entering the 21st century, society was developing rapidly, and through a large number of market consumption, people's favorite commodities emerge endlessly. The wide application of geometric forms in electronic and digital products was confined in the framework of functionalism.

3.2 Elements of geometry

Geometry is composed of mathematical calculations. As the data change, so does the perimeter of the geometry. Geometric shapes are regular and symmetrical such as rectangles, circles, and triangles. At the same time, the geometric shape can be irregular or polygonal, such as a star. Geometric shapes contain impressions such as machinery, repetition, and organization, giving simplicity,

generalization, and abstraction. The square appears serious, orderly, white, and stable. Circles have the impression of movement, circulation, and wholeness. Changing shapes by merging, connecting, subtracting, repeating, and overlapping produces various shapes and more abstract looks and feelings (positive or negative) as shown in Figure 1. The most basic shapes in geometry are triangles, squares, and circles, as described below.

- Triangle: The basic figure is an equilateral triangle inscribed with a perfect circle. It is the most stable of the shapes. The shape is simple and clear with a sense of security.
- Square is formed by four straight lines intersecting at right angles with four sides of equal length. The shape of the "square" is particularly well-balanced, the most rational and secular figure in geometry.
- Circle is the limit of a polygon. It is an extremely ancient figure in mathematics and is a complete figure in terms of geometric composition.



Figure 1. Geometric and non-geometric shapes.

4. Creative Design

The goal of this marketing creation is to penetrate the abstract concept of geometric shapes. They show conciseness and power to conform to the geometric shape of the glass. "Liu Li" is one of the indispensable energy sources for all living things on earth. From ancient to modern times, glass is used as the medium for a touch of retro and gorgeous feeling to the simple creation. In terms of use, the old combination of glass is retained, and different presentation methods are given according to personal preferences. In the design and creation, most shapes such as triangles, squares, and circles and the derivative geometric temple culture are used as the main creation criteria for the ultimate goal to make the whole creation conform to the above criteria. In the development stage, the systematic classification of "geometric forms" is helpful for creation with a clear goal to achieve in the temple culture.

Table 2. Auspicious glaze patterns in the cultural transformation of temples

Product name	Picture	illustrate
Liu Li 1		Auspicious unicorn

Table 2. cont.

<p>Liu Li 2</p>		<p>Kirin offering treasure</p>
<p>Liu Li 3</p>		<p>Leaping over the Dragon Gate</p>
<p>Liu Li 4</p>		<p>Xianglong Xianrui</p>

5. Conclusions

Taking Liuli as an example, this study investigates the principles of geometric shapes and then systematically classifies them through discussion and analysis for the understanding of the incomplete classification of geometric forms. Due to the ubiquitous application of geometric figures in graphic design, its development is limited. Therefore, a three-dimensional space is chosen to be different from the development of a two-dimensional plane. Therefore, the elements in overall shapes have geometric forms which are simple and abstract to shape the self-style of the work. The expression of "geometric form" is only one of the formal principles. In creation, creators need to have a comprehensive understanding of principles and forms to use them freely and create high-quality works. Although the design is an intuitive creation, these forms need to serve as a reference for the designer. This study is carried out for a detailed analysis and arrangement of "geometric forms", combining the visual elements, and relational elements and abstracting the concept elements to endow "multiple forms" with more spiritual connotation expressions.

Author Contributions: For research articles with several authors, a short paragraph specifying their individual contributions must be provided. The following statements should be used “conceptualization, Jui-Jung Wei and Jui-Jung Wei; methodology, Jui-Jung Wei; software, Jui-Jung Wei; validation, Jui-Jung Wei, Jui-Jung Wei and Hsin-Hung Lin; formal analysis, Hsin-Hung Lin; investigation, Jui-Jung Wei; resources, Jui-Jung Wei; data curation, Shieh-Liang Chen; writing—original draft preparation, Jui-Jung Wei; writing—review and editing, Hsin-Hung Lin; visualization, Hsin-Hung Lin; supervision, Shieh-Liang Chen” Authorship must be limited to those who have contributed substantially to the work reported.

Conflicts of Interest: The authors declare no conflict of interest.

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