The Study of the Conversion Poetic and Creative Design

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Abstract. In the postmodern society of the 21st century, exploring and strategically applying culture has become a novel form of representation in the cultural and creative industry (CCI); thus, “creativity” is considered the driving force for establishing knowledge-based economies and societies, and design is inextricably linked to art, humanity, lifestyle, culture, and society. Poetry is an extremely abstract concept that demonstrates the cultural characteristics the long Chinese history. Furthermore, poetry facilitates character growth; conformity to the natural world, satisfaction, and realization. Poems emphasize harmony, mas as an integral part of nature, and catharsis. When poets are inspired by people, objects, and the environment, they record the moment using orderly rhymes, words, tones, and beautiful sentences. Numerous similarities exist between the compositions of designs and poetry, and both explore the relationships between people, objects, and the environment. If these relationships can be similarly interpreted in design works, then poetic designs can substantially influence people. By exploring the design applications of interpreting poetry, we endeavor to enhance the emotions of designs through poetry; incorporating the established impressions that users generate when linking objects and poetry to products should endow such products with poetic meaning, enhancing the aesthetic values experienced in everyday life.

Keywords: poetic, emotional design, creative design.

1. Introduction

Because of global industrial competition, thinking has transcended from the conventional mentality of reducing production costs to that of creating an aesthetic economy. Therefore, innovative technology, cultural creativity, and aesthetic experiences have become key elements in maintaining economic competitiveness. Furthermore, developing the cultural industry is critical for fostering an aesthetic economy. Therefore, the Taiwanese government has begun to advocate an aesthetic economy in its economic policy, endeavoring to use aesthetics to add value to industries. Lin (2005) asserted that “culture” is a type of lifestyle; “design” is a type of lifestyle preference, “creativity” is a type of emotional acknowledgment, and “industry” is the medium, approach, or method employed to achieve cultural and creative designs [1]. Thus, from a cultural perspective, design is a type of preference created using cultural creativity and realized in industry to form a specific lifestyle. Following the increase in the quality of lifestyle needs, consumer markets have entered an era that emphasizes experiences and aesthetic economies, and distinguishing regional cultures and establishing innovative knowledge have become crucial to enhancing national

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competitiveness. Moreover, numerous local industries are bound by transitional difficulties because of generation changes; the emergence of a generation focused on experiential economies has led countries to recognize the high potential of the CCI, highlighting this industry as their developmental core [2]. In addition, consumer needs have transcended from functional satisfaction to satisfying the demand for products to have emotional and symbolic significance; thus, numerous enterprises have gradually shifted their focus to aesthetic and emotional designs when developing new products.

Designs should not be narrowly confined to appearance and function, rather, the scope of design should be expanded to include the dimensions of environment and user mentality. Expanding this focus enables designers to create products that are consistent with human nature. In his book On Beauty, Dr. Guangqian Zhu stated the following: Poetry and other arts are vessels for expressing emotions [3]. Emotion is an extremely primitive psychological element. Even before the development of reason, people already exhibit emotions, and emotion often clouds reason. Emotion is the stimulus people generate when they resonate with an object. Thus, designers who endeavor to fully express emotions in their products can employ poetry composition methods, which are extremely valuable models to emulate [4]. In this study, we attempted to determine the design concept involved in interpreting poetry by analyzing the Ripple lamp, an award-winning glass lamp (Salone Satellite Awards; third prize) exhibited at the Milan furniture fair and designed by the Taiwanese brand Poetic Lab, using semiotics theory. Research regarding the application of poetry interpretation to modern product design facilitates cultural preservation and determining whether common principles exist between design and poetry cognitions, and whether applying poetry interpretation can incorporate the beauty of poetry into daily life, enhancing the charm of life similar to that of poetry and providing designers with a beautified method of delivering emotions.

2. Associated with the Design of Poetic

Poetry is crucial to the cultural heritage of Taiwan. Since the 20th century, the values of culture and literary thinking have been defined in numerous fields such as design academia, design practice, aesthetics, and philosophy [5]. Designers contemplate product designs in a similar way that poets contemplate poetic compositions. Products that convey desired messages similarly to poems are like designers writing poetry for an environment or a state of mind; this can elevate the standards of design aesthetics. Products should be designed like poems are composed, where designers quietly scrutinize the ambience between people, objects, and the environment, enabling users to understand the beauty conveyed by a product. Based on the correlations between poetry and design, this chapter endeavored to incorporate the characteristics of poetry into the creative thinking concepts used in design; the framework can be used to establish concrete content relating to the application of poetry interpretation design.

2.1. Poetic cultural and creative design

Vijay (1983) asserted that culture is formed by the collective assumptions of a society [6]. These assumptions can be classified into beliefs and values. Li (1996) defined culture as follows [7]:

⋯the products of human interaction, comprising the tools, laws and institutions used to maintain social life, and various art products that provide spiritual satisfaction. In addition, these products include numerous creative processes of the human mind during creative processes.

Therefore, the eternally honored classical “poetry” culture, which encompasses 5,000 years of Chinese history, is critical part of China’s intangible cultural assets. Therefore, poetry culture deeply and vividly reflects the essence of Chinese culture. Poetic literature is the art of language, expressing the mental and spiritual history of the Chinese people, and is the primary form of culture. In addition, poetry is a literary genre in which language can be used to express the meanings of words, emotions, and aesthetic feelings, triggering resonance.

Since ancient times, poets have incorporated the properties of natural features, human actions, and the sentiments of life and thought into their compositions, often using natural features to reflect the beauty of people and social living. In aesthetics, this type of literature is known as empathetic poetry. By presenting specific images and employing specific techniques, the words and sentences that poets create not only express literal meaning but contain other implications or induce emotional resonance. Thus, poetry creates
lyrical ambience through the various implications expressed by appealing poetic compositions. Ambience typically links the theme and environment on which the composition is based, forming a characteristic impression of the composition or providing guidance and allocating emotions. Anthropology of Art mentioned that the objectification of emotions is primarily a mental process [8]. When people employ specific methods (e.g., empathy) to experience sentiments from objects similar to their own, these sentiments become objectified. By using culture as a medium, products can transcend from simply providing functionality to providing psychological satisfaction among consumers [9]. Cultural creativity changes the attributes of product design, generating a framework for cultural product design. Moreover, using design to express cultural messages in products can meet the underlying expectations of consumers, stimulating their need to use a product. Finally, by interpreting cultural acknowledgment, designers project their experiences and sentiments into their product designs, stimulating resonance and satisfying the emotional needs of consumers. Fig. 1 shows that the first stage of converting the feelings expressed in poetry and undertaking cultural-oriented design is “scenario interweaving,” in which designers select topics and themes that contain poetic elements. The second stage is “clue placement,” in which the designer insightfully selects appropriate vocabularies to construct a complete “poem.” The third stage is identifying the resonance of the “common poetic nature of people,” in which the artistic conception conveyed by the designer is accepted and acknowledged by users. The final stage is creating a poetry-enriched product. This product should exhibit the “intriguing qualities” of poetry. Furthermore, designers can employ the “defamiliarization” method to create a product that stimulates aesthetic feelings, facilitating user understanding of the product connotations [10].

Fig. 1: Produce Feelings of Poetic form Approach.

2.2. Formation of poetic beauty

Liu (2002) Poetry is composed by poets, who are also known as creators; these creators are people who construct, create, and produce [11]. Poetic designs are emotional designs that emphasize subjective characteristics and commonly acknowledged principles. In addition, Heidegger asserted that poetry represents all art forms. In other words, besides the various manifestations, poetic performances implicitly exist in and influence design [12]. In a discussion on poetry, Bachelard asserted that people experience various notable moments in their lifetimes. During these experiences, people typically transcend from employing objective perceptions, adopting attitudes of praise to replace criticism and ridicule and generating distinct perceptual experiences in their everyday lives [13].

Yang (2009) asserted that poetry is closely related to aesthetic feelings and can be regarded as a form of aesthetic performance [14]. Furthermore, aesthetic feelings change with time and space; such feelings are not created in specific isolated experiences, but an overall feeling formed by the interweaving of numerous experiences. This type of feeling can be produced when admiring artwork or scenery. Aesthetic feelings and the richness of the product content depends on the quality, characteristics, and stimulus intensity of the perceived object. In other words, the potential implication of an object can be generated based on the five
senses and existing experiences. Images generated through material imagination facilitate reflecting on the current environment, enabling users to enhance their poetic feelings toward objects.

2.3. Poetic and Symbolic

Yang (2009) asserted that poetic imagery is created based on the dreams of and reality perceived by a poet, who links various forms of poetic imagery to express human emotion. The imagery presented in poems corresponds with the essential elements of human emotion, increasing the content of the imageries (works). Regarding the design methods employed to compose poems, designers must first select appropriate elements and symbols based on the “common poetic nature of people”. These elements and symbols enable the design models employed by designers to comply with user preferences when using system imagery (products) to deliver messages, preventing biases in user perception and the dilemma of designers feeling too good about themselves. Designers should comprehensively interpret the content of poems to divert extrinsic images or scenes and convey intrinsic emotions and reflections. Stimulating deep considerations and acknowledgements in users can facilitate presenting the intriguing poetic characteristics of products (Fig. 2).

![Fig. 2: Human nature and common mental models poetic.](image)

When conducting semiotic examination of poetry, poetic symbols produce symbolic interpretations that yield diverse meanings based on the cultural background and growth of the viewer. These diverse interpretations facilitate generating enhanced product implications. Poems involve considerable subjectivity; however, designs should be objectively expressed. When collecting poetry symbols, designers must make appropriate selections. To maintain consistency in the mental models adopted by designers and users, these symbols should be common and widely recognized elements.

Reviewing the study of Maslow (1943), Jordan (1999) proposed the hierarchy of needs theory, classifying the product characteristics that people require into three hierarchies: functionality, ease-of-use, and pleasure [15]. Norman (2004) contended that in addition to functionality, emotion was a key element of products; Based on the classic ABC (Antecedent, Behavior, Consequences) model employed in psychology, Norman classified emotional designs into three hierarchies: instinct (the pattern and texture of the product appearance), behavior (product functionality), and reflection (individual feelings and opinions). Norman explained that emotion is critical in everyday decision-making. Furthermore, hierarchical design principles increasingly influence the design and service industries, which are gradually emphasizing customization and integration; thus, emotional designs are the key to future industrial development [16]. Lin (2007) expanded this framework, incorporating the perspectives of Norman to classify the elements needed to design cultural and creative products into three levels that affect consumers: the extrinsic (e.g., color, texture, shape, and ornamentation), the middle or behavioral (e.g., function, workability, and usability), and intrinsic or psychological (e.g., story, emotion, and cultural content) levels [17]. Fig. 3 shows a comparison of Maslow’s
hierarchy of needs and Jordan’s hierarchy of user needs; we also considered the product design factors proposed by Norman and Lin.

![Hierarchy Theory Comparison](image)

**3. Conversion Poetic and Design Applications**

Abowd maintained that context is information that describes overall entities, which can include a single person, place, or object, and are interconnected in the overall interaction process [18]. Regarding design, poems should not only be composed to reproduce nature, but incorporate the environment in which the product is positioned, regardless of perspective (functionality or connotation). Thus, designs that excessively emphasize individual emotions become vulgar and tedious. The poetry of products can only attract people by incorporating poetry into everyday life, and intuitively conveying feelings without requiring excessive interpretation. The present study used the Ripple lamp, which is manufactured by Poetic Lab, as the case study to analyze the application of poetry interpretation. Ripple Lamp took our breath away when we saw it presented in the Rossana Orlandi space. Poetic Lab showed the original concept in Milan Fuorisalone 2013, and it has been developed into a proper product by Austrian crystal brand J&L Lobmeyr. The Ripple Project studies the beauty of glass. When a beam of light is projected through the gently rotating mouth-blown glass dome, shadow and light form a breathtaking, ever-changing pattern, where the aesthetic goes beyond the material itself (Fig. 4).

![Poetic Lab — Ripple](image)

The process of making this project includes both tradition glass craft skills and modern production engineering of the moving parts. The designers realised that the beauty of glass lies in the uneven surface resulted from the traditional
mouth-blown process. While the craft skill freezes the beauty of glass in time, the elegant and precise rotation brings the flow of material back to life, as if the dome exists with an uncertainty (Fig. 5).

Fig. 5: Ripple by Poetic Lab for Lobmeyr

4. Poetic Design Application Architecture

Alberto Alessionce asserted that a genuine design must facilitate a feeling of motion, and should be able to change the emotions of users or cause them to recall memories. Such designs must be extremely sensible, allowing users to feel as if they lead a unique life. In other words, designs must generate poetic significance. Select the mood of the theme from the poetic section to analyze, Build finishing as (Fig. 6) conversion poetic design application architecture, and the steps are as follows:

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<td>User develop subjective experiential feelings that correspond to their daily life, producing poetic feelings</td>
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Fig. 6: Poetic Design Application Architecture.

4.1. Poetic feelings

Poetic feelings emphasize recalling the interlaced feelings generated from poetry. Designers keenly and openly accept extrinsic messages by using their physical senses; subsequently, they process these messages, converting them into design products. The interlaced process between scenery and emotion inspires designers to produce elegant works. Poetry is a type of “placement” concept, in which objects are examined and disassembled to extract “clues.” These clues are used as the basis for infiltration. When this method is used, poetry designs become both approachable and contagious. To generate resonance, the selected poetic symbols must originate from the “common poetic nature of people,” that is, widely accepted human principles. Poetic design is a type of emotional design that emphasizes subjective uniqueness, while expressing general principles that are widely accepted. Philippe Starck stated that “Designers are entrusted with the duty to invent new stories and poems [19].”
4.2. Poetic attributes and performance

When creating the Ripple lamp, the designer expressed the sparkling waves of oceans and ponds, demonstrating the beautiful light and shadows generated by the fluctuating, interweaving water surface; an experimental poetic design method was employed to condense this beauty into the work piece. The product represents the designer’s vision for and interpretation of a beautiful life. The Ripple lamp was fabricated by combining traditional glass-blowing crafts and contemporary manufacturing processes. A rotating mechanism was designed to achieve the water-like flow of light and shadow, enabling the light ripples to gradually rotate. In addition, halogen light is emitted from focal points, passing through bell-shaped, mouth-blown glass. The light and shadows projected onto the walls constantly change, moving similar to the gradual flow of ripples on water, amazing viewers. Because the glass of each lamp is fabricated by mouth-blowing, each piece projects a unique pattern of light.

4.3. Poetic nature and composition models

The proposed framework explained four expressive methods of the poetry attribute that can be considered when designing with poetic expressions: (a) poetic material is the conceptual source when shaping poetic contexts; (b) poetic expression is the transmission medium for metonymic poetic contexts; (c) poetic function is the message for expressing poetic contexts; and (d) poem shape is the emotional creation that induces poetic contexts. In the case study, the first stage involved searching for poetic elements and the poetic material was the image of sparkling waves. The second stage was extracting the poetic elements, attempting to express changes in light and shadow. The third stage was employing these poetic elements into the design of a home lamp product. The final stage was interpreting the poetic elements, generating poetic shape and ambience by projecting the dynamic rhythm of light and shadow. The Ripple lamp comprises a gradually rotating glass element, which is mounted above a white central glass platform. Light passes through recesses that are intentionally left by experienced glass-blowers, projecting natural ripples onto nearby walls. The light and shadow lines of these light ripples generate the illusion of water vapor. When viewing these reflections on a wall, the senses of viewers relax and time seems slow and tender. Thus, integrating conventional glass crafts and modern machinery reflects how designers interpret natural sceneries, similar to poems or paintings.

4.4. Cultural and creative design factors

We referenced the culture and creative design theory and framework proposed by Lin (2005) at various stages of analyzing poetic cultural conversion and culture and creative design. According to the external form and internal meaning of poetry analysis, levels are classified into four types: (a) extrinsic (form), where the extrinsic form of the poetic context is transformed; (b) middle (sensory), where the experiential concept of the poetic context is transformed; (c) middle (behavioral), where the function of the poetic context is transformed; and (d) intrinsic (psychological), where the intrinsic thoughts of the poet are transformed. Level (a) is centered on appearance association through visual stimulation; (b) is centered on life experiences, such as learning and observation; (c) is centered on practicality oriented structural operations; and, (d) is centered on the spirit and the mind (e.g., emotional reflections).

Context is formed by integrating the subjective affections and objective images of a poem. Poetic context enables users to become immersed in a world of imagination. The focus of design should be feeling and creating a context, that is, the designer should unleash his or her imagination and association to resonate with the user. However, psychological activity that is detected using the senses inevitably transforms into memory-associated activity; this generates tangible and vivid internal imagery. Transforming external images into internal imagery enables the mind to construct imagery; thus, the creation process for transforming an extrinsic idea into a figurative artwork can be specifically understood by analyzing the application of poetry in design [20].

5. Conclusion

In recent years, Taiwan has endeavored to promote CCI, and operators in this industry have continued to enhance their innovative abilities. Poetic composition is based on emotional awareness and the implications conveyed by images. The feelings evoked by these poems are complex and difficult to express using words;
however, practitioners of aesthetics and design aspire to develop these expression methods. Among the feelings conveyed to users through the design concepts introduced by designers, the reflections and resonance of users following experience are the emotions with poetic significance. Rapaille (2006) mentioned that superior products must be able to initiate the cultural symbolic capacities of consumers. The present study explored the content and form changes of poetic contexts to determine how various poetic constructs performed [21]. These contexts are like a vivid image, where the method of discourse is to describe these various contexts using statements that are beyond one’s imagination. Designs are converted to poetic products that express cultural creativity, responding to the desire of contemporary people to attain an empty state of mind, increasing the content and depth of cultural and creative designs. Converting and applying poetry to design enables developing a comprehensive poetic design method, which can be implemented in real environments and integrated in daily life.

References