

---

## Communicability Local Food Culture through Curatorial Design

Yu-Ju Lin<sup>1</sup>, Jun-Liang Chen<sup>2</sup>, Po-Hsien Lin<sup>3</sup>

<sup>1-3</sup> Graduate School of Creative Industry Design, National Taiwan University of Arts, New Taipei City, Taiwan

---

### ABSTRACT

This study explored local food culture and curatorial design theories to establish a model of communication as a reference for curatorial design applications. The feasibility of the proposed model was verified through analyzing audience responses to curated works representing the image of local food culture. The lyrical narrative style of Chinese literature was used to develop a communication index for questionnaire surveys by incorporating the following three items: the degree to which respondents favored the curatorial theme; the degree to which the theme matched the image of local food culture; and the degree to which respondents favored the image of local food culture. The survey was conducted to determine the mode through which curatorial designs convey images of local food culture. Subsequently, we analyzed how to increase the degree to which the aesthetic experience of a curatorial design matches the image of local food culture, and transform the communication index in the image of local food culture. Formulating a theoretical concept, establishing an index of communication, and categorizing the image of local food culture were influenced by numerous subjective factors. Although these items cannot be precisely interpreted or expressed quantitatively, they were embedded with the following values: re-present local cultural industries, and to encourage people to participate in curating works on local food culture. Through evaluating previous local food culture exhibitions, this study proposed an innovative concept and direction for enabling the explicit form of a curatorial design to match the implicit spirit of local food culture. Subsequently, local culture-based curatorial designs can be extended further to augment the affective elements of such designs.

**Keywords:** local food culture, communication effect, curatorial design, cultural and creative

---

### INTRODUCTION

Many countries are currently promoting cultural and creative industries to stimulate local economies. The core competitiveness of the industry focuses on creativity, aesthetics, and design. Lin (2010) indicated that culture is a type of lifestyle, design is a taste of living, creativity is a form of identification stemming from affection, and industry provides a medium, means, and approach to realizing cultural design and creativity. Therefore, on the cultural dimension, a design style can be realized when creative and cultural industries establish it as a lifestyle, which explains the following design ideology: begin by culture, shape by creativity, and apply in everyday life. Pursuing a creative lifestyle and creating an aesthetic economy are crucial for establishing Taiwan's creative industry, and high-quality curatorial designs can offer audiences an in-depth experience of this industry. Curating works and designing exhibitions provides sensual satisfaction and an in-depth experience for audiences through arousing their affection, memories, and imagination. Liu (2003) Attention has gradually shifted to audience needs and expectations when they visit exhibitions; accordingly, this study focused on the curatorial approach by evaluating the influences of various exhibition techniques that achieve an affective impact on the audience, and by exploring the social function of exhibitions (i.e., the interactive relationships among audiences and between audiences and exhibits). Applying curatorial design to traditional Taiwanese food culture, which is embedded with unique features and an implicit cultural spirit, can raise its distinctiveness as a curated work and endow it with new aesthetic implications, thereby transforming Taiwanese food culture into a cultural creative model that can be emphasized in the international and cross-cultural field.

Kao (2002) reported that the senses, perceptions, thoughts, and behaviors of audiences continuously interact with environmental factors; these audiences develop their perception and gain experiences from these interactions. This process elucidates how experiences are formed. Audiences enjoy the

---

*\*Address for correspondence:*

anicole362124@hotmail.com

aesthetic experience of cognitive images, indicating that the value of cultural learning derives from aesthetic experience and affection. Su (2005) stated that cultural cognition is a psychological process through which various activities are recognized and understood. Involving spiritual and material dimensions, cultural cognition is derived from how people feel about means of survival and certain lifestyles. In people’s memories, a cultural context determines their attitude toward living, as well as how they perceive themselves and events in the surrounding culture. Tsai (2009) indicated that cognitive processes are effectively reverse-engineering processes performed by the brain, and that the cognitive processes (algorithms) and cognitive representations (data structures) can be understood through experimental and simulation approaches, which can guide observations and interpret the observed evidence. The concept of using local food culture as the theme for curatorial design corresponds with the aforementioned statements and explains the evolution of local food culture. In the present study, we extended the following research on applying curatorial design to local culture: ‘An Interpretation Case Study of Cultural Creativity in Design Exhibition of Taiwan Artisan,’ ‘Believe in Taiwan: Strategy for Culture Creativity and Curatorial Design,’ and ‘Design Thinking on the Exhibition Model of Design Locally—A Case of Pure Taiwan.’ In addition, we employed John Dewey’s theory of aesthetic experience and selected the lyrical narrative style in Chinese literature as an index of communication. From deconstructing the elements of curatorial aesthetic experiences to reconstructing the cognitive processes involved in cultural and creative curatorial design, we sought a communication approach to elucidate a relational framework for how perceptions between the two extremes are formed, and to determine the feasibility of the communication approach. Subjective factors such as perspective, personal experience, and the ability to realize the meaning of living influence the selection, analysis, and classification of local food culture. However, on the basis of the twentieth century Chinese prose master FengZikai, Ni (2010) indicated the following idea in the book *Reading FengZikai—The Willow*: ‘ordinary but useful, superior but not forgetting one’s origin.’ This idea stresses on a character that is ordinary but noble, devout, and quietly dedicated. Therefore, the following approaches can be employed to curate works that demonstrate cultural features: (a) imperceptibly persuade general audiences with the ideas or core concepts of local culture, enabling them to enjoy various cultural perspectives; (b) enable esoteric audiences to experience the in-depth cultural implications embedded in the curated works; and (c) enable audiences between these two extremes to perceive the “in- betweenness” of the explicit and implicit messages embedded in the curated works. The expectation is to raise local awareness on appreciating aesthetic value and to inject creative and new elements into curatorial design, thereby developing and refining curatorial content. Audiences can therefore enjoy and experience esoteric exhibitions, an idea that corresponds with the concept of applying curatorial design to local culture.

## LITERATURE REVIEW

This section explores how local food culture can be used as a theme in curatorial design. By applying the relationship between Dewey’s theory of aesthetic experience and the concept of communication analyzed in the present study, we established the significance of using the lyrical narrative style in Chinese literature as an index for communication and investigated topics related to applying emotional design. Discussions are as follows.

### A CURATORIAL DESIGN PERSPECTIVE ON LOCAL FOOD CULTURE

Vijay (1983) viewed culture as a product that humans create for the sake of survival, believing that survival needs involve multiple dimensions such as the need for survival as individuals and groups. Wu (1987) explained culture as the accumulation and extension of human relationships and labor into creating tangible and intangible products; moreover, all artificial objects are a manifestation of culture (e.g., all systems, lifestyles, and ways of thinking). Therefore, culture is not a specific product belonging to a person, but is a product of the society. Generally, in addition to inheriting Chinese food culture, Taiwan is internationally renowned for its snacks. Because of Taiwan’s long-term accumulated experience with eating various cuisines, a unique *chi tao* (*chi* means eating and *tao* means the results of combining skills) has developed in Taiwan, with *chi tao* serving as a basis for everyday life and as a cultural symbol. According to an online vote held by CNN for the world’s best cuisine, cuisine plays a crucial role in tourists’ travel plans. Taiwan received 8,242 votes and was ranked first as the world’s best food destination, effectively becoming the cuisine capital of the world. However, in a time dominated by industrialization, it is crucial to arouse people to find their connections with food, land, and weather to revive the relationship between humans and nature. Specifically, rather than focusing merely on table cuisine, people should also focus on the

relationships embedded within their food culture. A profound local food culture is undoubtedly a crucial and valuable intangible cultural asset. German philosopher Cassirer (1944) stated that culture is the externalization and objectification of human beings and the actualization and concretization of symbolic activities, and that all forms of human culture are symbolic. Huang (2012) argued that food culture accumulates over generations, and, through it, people can observe the transformation and legacy of a country’s history, society, and culture. Creating a local food culture is the means by which people use regional and local resources to present the regional characteristics of their activities of daily living and affection. Chen (2009), Lin (2007), Zheng (2009), Huang (2002), and Ma (2013) have considered that the aim of curating works is to highlight the significance of a certain event or object. They believed that conventional curatorial approaches construct a cultural ideology based on cultural heritages, instilling a sense of national consciousness in the minds of people. Such an approach contrasts with the concept of hosting exhibitions and deprives visitors the pleasure of being “baptized” with culture. Currently, curatorial design is not planned in advance, but is an experimental model in which the dynamics of the experimental process provide ongoing feedback for curators. Liu (2007) proposed the following explanation for the production of local food culture: once food becomes a cultural carrier, consumer products are no longer merely products, but products embedded with life. Therefore, food is a tangible element and a true link triggering people to profoundly experience their local and regional cultures, thereby faithfully representing the historical and cultural values of food. Food culture can be preserved through explorations of authenticity. According to Lin (2011), viewing culture as the main body of a design is crucial for cultural and creative industries. Design is a lifestyle and thus must be creative; creativity is an affective identification and thus cultural value must be incorporated; and industry is a medium, means, or approach to realizing cultural creativity. In the article ‘Popularity of Cultural and Creative Curation and Exhibition Economy: Let Taiwan Restart Again’ published in *Global Views Monthly*, Lin (2010) indicated that a well-organized exhibition can bring business opportunities, raise awareness on cultural and creative industries, and even promote a country. On the premise that emotional design is the key to future industrial development, Norman (2004) anticipated that profound and classical local food cultures could be employed to explain how curators utilize implicit affection in designing and transforming an exhibition into a cultural and creative exhibition with a local image, corresponding to the desires and needs of modern people who lack affective experience and elevating the implications and profoundness of cultural curatorial design.

## **THEORETICAL CONCEPT ON THE COMMUNICATION OF AESTHETIC PERCEPTION**

In his book *Art as Experience*, John Dewey (1859–1952), an empiricist philosopher and educational reformer from the United States in the twentieth century, mentioned that aesthetics are derived from everyday experiences. To verify that aesthetics and everyday life are ontologically unified and to criticize separation between life and art in modern society, Dewey indicated that aesthetic experience (high level) and everyday experience (low level) are in a state of continuity and are not divided; in other words, the two form an integrated whole. Dewey’s theory of aesthetic experience centers on an experience with aesthetic characteristics, using such experience as the main essence for developing a project or model of aesthetic experience and art. The peak experience derived from aesthetics can be characterized through combining form, substance, and honest affective expression (Figure 2). Aesthetic experience incorporates the associations among the principles of three different philosophical concepts, in which an experience possessing the following has an aesthetic characteristic: (a) an experience that is explored (externally), reflected upon (internally), and interactive (i.e., a relationship exists between two elements); and (b) an overall and whole experience that is accumulative, abundant, and strengthened. According to Dewey’s depiction regarding the origin of knowledge from aesthetic experientialism, only when everyday experience becomes a whole experience can it possess aesthetic characteristics. Dewey proposed the need to return to ordinary everyday experiences to seek their intrinsic aesthetic values. Accordingly, the concept proposed by Dewey is related to that in this present study. We argue that the experience and aesthetics involved in curatorial design, which arouses feelings of sensuality and presents the image of a local food culture, emanated from the connections with similar or close settings, educational processes, and affective experiences in everyday life. Therefore, when people perceive or visit a local cultural exhibition again, the atmosphere arouses a feeling of familiarity, thereby promoting the manifestation of local cultural experiences, strengthening people’s memories, and stimulating their imagination. In other words, a

local cultural exhibition represents the living of regular people through contemporary design. We adopted Dewey’s theories on everyday and aesthetic experiences as the basis of this study, conceptualizing everyday experience as an experience involving the image of a local everyday culture. When the everyday experience of a curatorial theme was considered an appeal to reason, we classified it as an association of contrast or causality; for experiences that were an appeal to emotion, we classified them as an association of similarity or contiguity. In addition, we conceptualized Dewey’s aesthetic experience as one pertaining to curatorial design. The lyrical narrative style in Chinese literature was adopted as an index of communication to elucidate the following implications of local food culture and the degree of difficulty in transforming an index of communication: narration of people (using an object to describe a person), narration of scenery (using a scene to express personal feeling), narration of objects (using objects to reveal aspirations and wishes), narration of events (using events to convey purpose), narration of didacticism (using personal feelings to reveal didacticism), and narration of nostalgia (using events to illustrate sentiment). Figure 1 depicts the framework of Dewey’s theory of aesthetic experience.

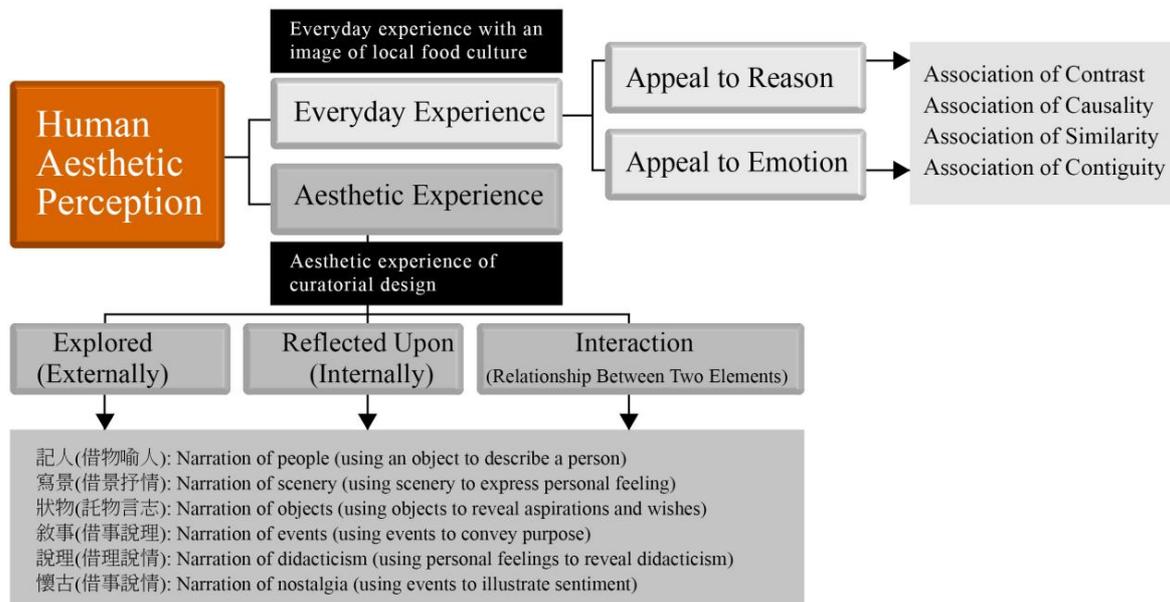


Figure1. Correlation between John Dewey’s theory of aesthetic experience and this present study

### CURATORIAL DESIGN WITH LYRIC FEATURES: A TRANSFORMED IMPLICATION

Narrative writing in Chinese literature is a type of literary style that involves recalling personal experiences and observations; that is, it records the essential details of what people see, hear, and experience in relation to a certain event—from the beginning to the end. Focusing on people, events, objects, and scenery, such narratives emphasize a person retelling his or her affective feelings, which can resonate with and arouse the emotions of others. Touching stories and chanting can elicit an emotional response and resonate spiritually, thereby generating feelings of empathy. We employed the lyrical narrative writing style in Chinese literature as an index of communication to analyze the aesthetic experiences and perceptions of people attending a local food culture exhibition. The themes of the curated works are as follows: (a) narration of people, (b) narration of scenery, (c) narration of objects, (d) narration of events, (e) narration of didacticism, and (f) and narration of nostalgia. The literary attainment and narrative structure of a literary work can be observed and expressed through these themes. Specifically, narration of people illustrates the specific social and natural environments where people are (i.e., people are used to present the theme). In the narration of scenery, various scenes are illustrated to express personal feelings and present subject matters. In the narration of objects, personal feelings are expressed through describing objects and events by using literary techniques such as association and symbolism, which are often used in creating narratives embedded in common knowledge to present the theme. The narration of events focuses on illustrating the occurrence, development, process, and outcome of an event by providing the specific time, location,

and people in which the theme is revealed. Narration of didacticism focuses on preaching and didacticism, with virtue serving as the central concept for expressing the theme. Narration of nostalgia focuses on commemorating or recalling past incidents, in which a lamenting or mourning presents the theme over an actual incident or event in real life. Therefore, we employed the characteristics of lyrical narrative writing in Chinese literature as an index of communication. The proposed index can serve as a basis for transforming curatorial design focused on local culture, and the established standard for the index might serve as a reference for judging the advantages and disadvantages of the overall performance of an exhibition. Each literary technique can serve as a factor and basis for transforming curatorial design and can be paired or integrated together according to the design requirements.

**Table1.** Exhibition Site at the 2015 Taiwan Culinary

Sample	Exhibition Site	
<p>Fine Food Meet Jade Utensils</p> 		
<p>Aromatic Taiwan</p> 		
<p>Stylish Small Eats Utensils</p> 		
<p>The Era to Cherish</p> 		
<p>Craft Feast</p> 		

## RESEARCH METHODS AND FRAMEWORK

### Communication Model Framework and Process

This study was aimed at exploring the related factors influencing the relationship between curatorial design and people’s aesthetic perceptions toward local food culture, with the objectives of seeking a mode of communication for the specific operations of the two. Figure 2 illustrates the research framework.

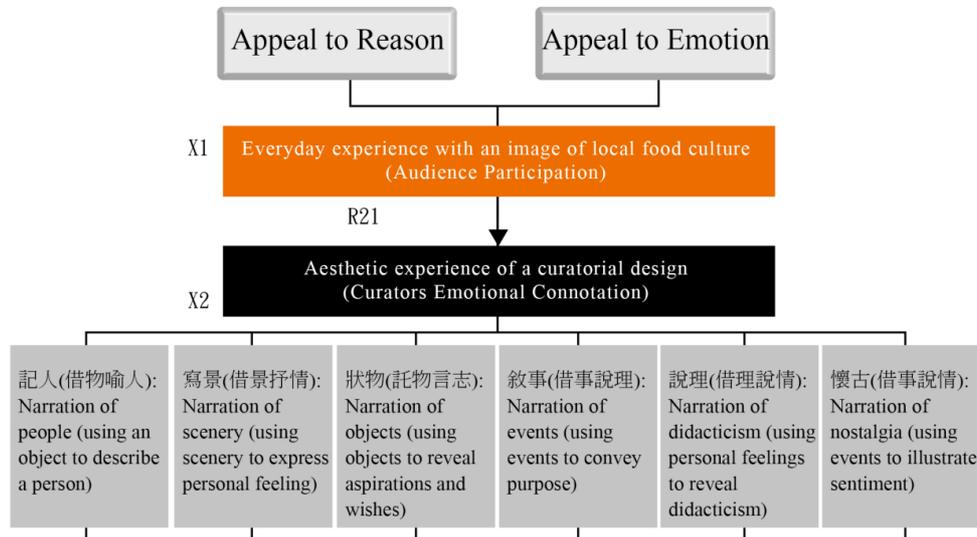


Figure 2. Research framework of the mode of communication

The questionnaire survey can be divided into two parts: (a) demographic characteristics (i.e., sex, age, and background information), and (b) tests for three items: the degree to which respondents favored the theme (Test A), the degree to which the curatorial theme matched the image of local food culture (Test B), and degree to which respondents favored the image of local food culture (Test C). Through the questionnaire survey, we observed the general everyday experiences of Taiwanese people regarding local food culture. Specifically, whether a curatorial theme appealed to reason or emotion can be ascertained through the image of local food culture. Subsequently, the aesthetic experiences of the respondents were measured after they visited the exhibitions, and their perceptions of the curatorial messages were observed through the characteristics of the curatorial content. Subsequently, the everyday experience of the participants and their aesthetic experience of the curated works were compared to elucidate whether the curatorial designs adopted by the curators elicited emotional and spiritual responses. Figure 3 presents the quantification and communication of the cognitive tests. Among participants of the 2015 Taiwan Culinary Exhibitions, exhibitions held at five different food exhibition halls with distinct features, specifically in relation to arts and crafts, utensils, materials, travel, and gift, were selected as the test samples. The cognitive test was focused on the feelings and experiences of patrons while visiting the exhibition. The situational presentation of the exhibition halls was emphasized to ensure that the effects of the image of local food culture could be fully observed and experienced. Test A was focused on the central theme of an exhibition, thereby reducing the confounding factor caused by the title of the curation. For the scale design, a focus group collated terms related to the image of local food culture. The selected local foods were Taiwanese snacks that illustrated the themes and images of the curatorial design and were associated with the lyrical features of the exhibition. Each curated work was evaluated using four questions on aesthetics and imagination: (a) association of contrast, (b) association of causality, (c) association of similarity, and (d) association of contiguity. These patterns corresponded with the effects generated by the image of local food culture. Experts from relevant fields were recruited for pretests to select and confirm the suitability of the terms representing the image of local food culture. Finally, five samples were compiled and three items corresponding to the effects of the image of local food culture were formulated. A total of 15 terms that simulate the senses were obtained. Subsequently, the three tests were administered and the following were statistically analyzed: the degree to which respondents favored the exhibition theme and the image of local food culture, the degree to which local food culture image corresponded to everyday experience, and the degree to which the local food

corresponded to the aesthetic experience of the curatorial design. A 5-point Likert scale was employed for the survey items, with scores ranging from 5 (strongly agree) to 1 (strongly disagree). To understand the cognitive influences of the image of local food culture and curatorial design, the results were statistically analyzed and each sample was assigned to everyday experiences or aesthetic experiences.

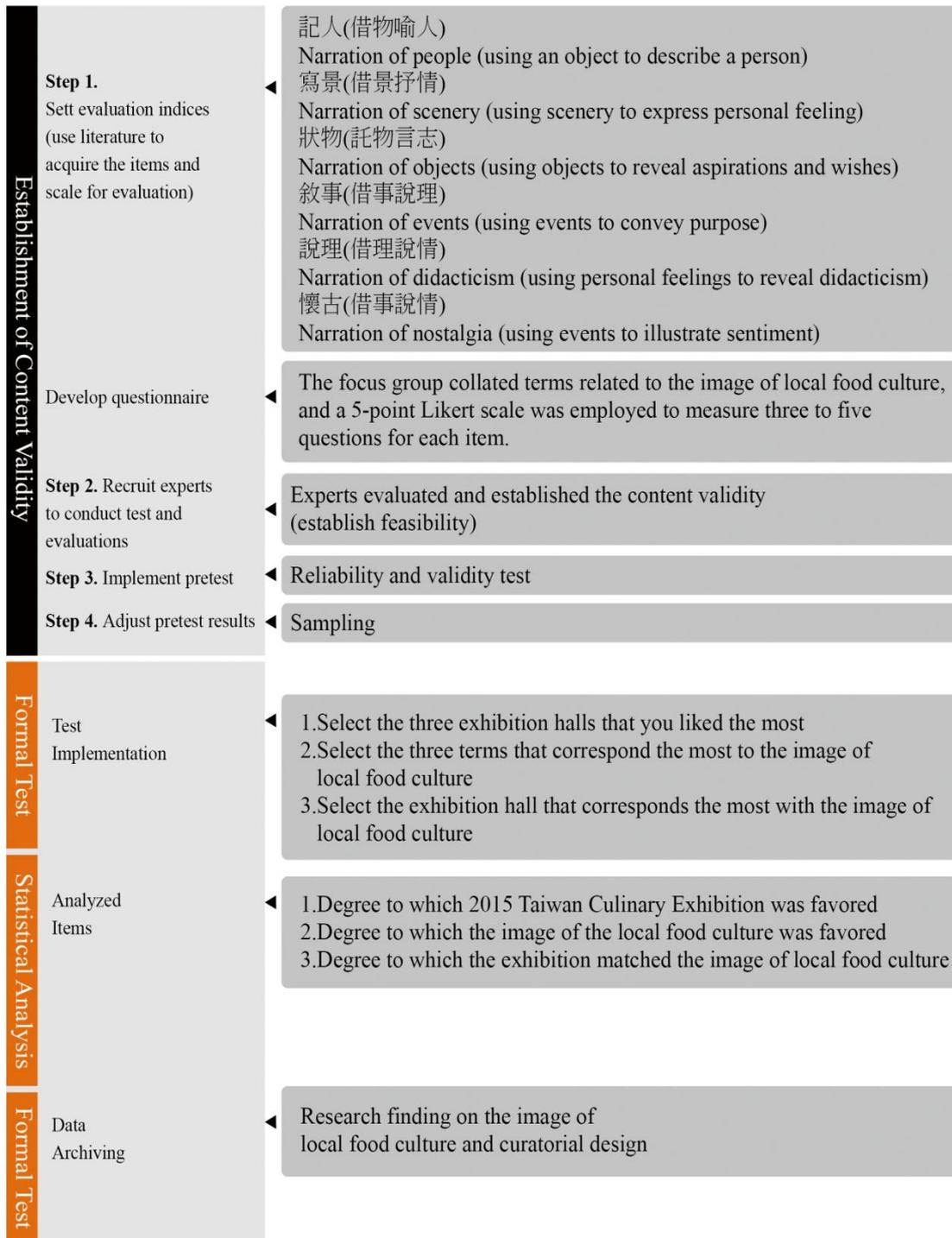


Figure3. Process of developing the communication model

## RESULTS AND DISCUSSIONS

We implemented questionnaire survey on three items: the degree to which respondents favored the theme (Test A), the degree to which the curatorial theme matched the image of local food culture (Test B), and degree to which respondents favored the image of local food culture (Test C). Figure 4 depicts the associations and preliminary findings obtained from a preliminary qualitative and quantitative analysis of a single item and a cross-comparison. Finally, we elucidated the mode of

communication through which curatorial design conveys the image of local food culture, the degree of difficulty in matching the theme and images, and the degree of difficulty in transforming indices of communication with lyric features.

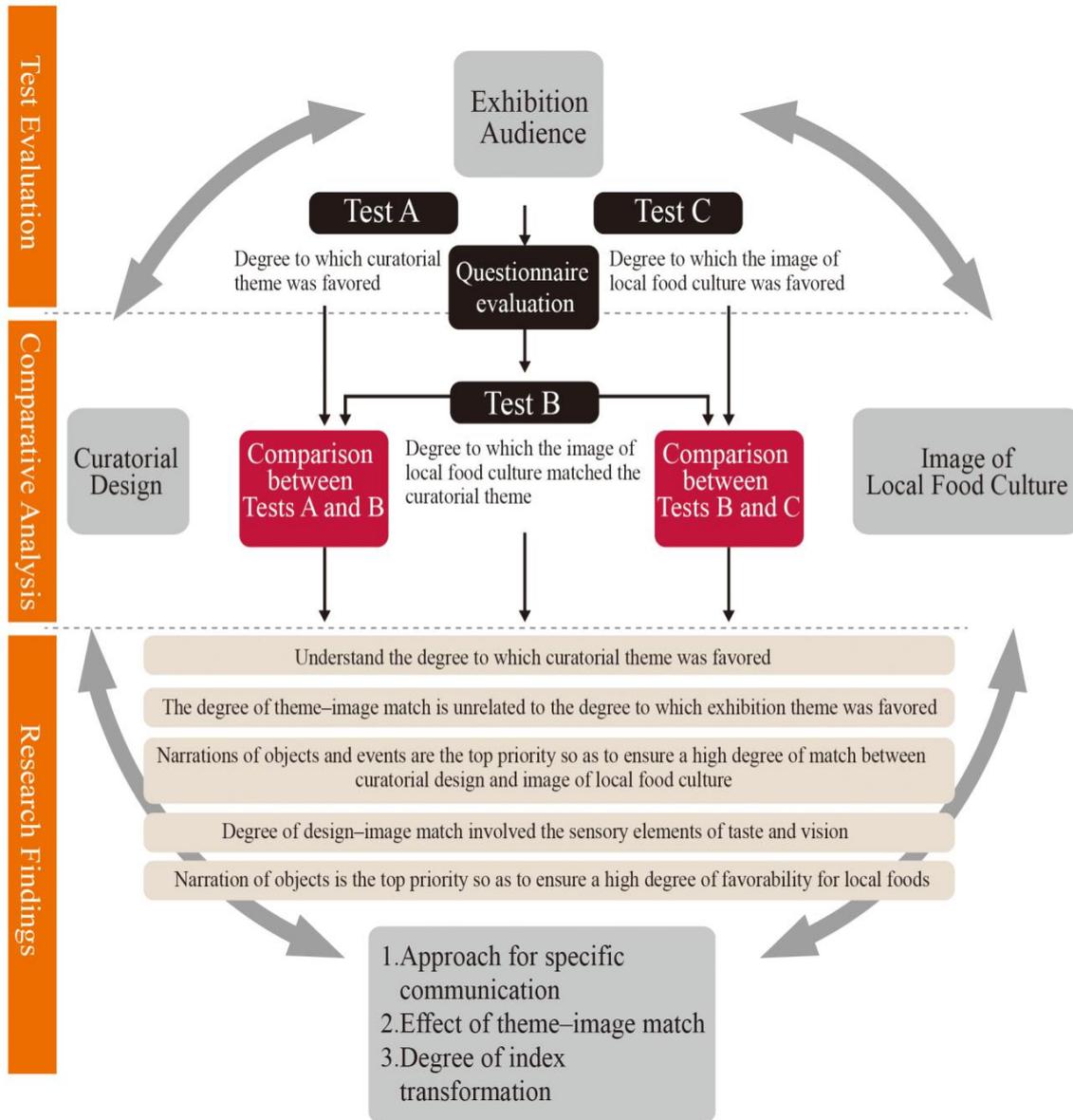


Figure4. Diagram illustrating the relationship between curatorial theme and the conveyed image of local food culture

Analysis of Test A

Table2. Analysis of favorability of the curatorial themes at the 2015 Taiwan Culinary Exhibition

Sample	Theme	N	Mean	SD	Rank
<p><b>Fine Food Meet Jade Utensils</b></p> 	<p>The Chinese idiom <i>Jin Yi Yu Shi</i> (錦衣玉食, meaning brocade garments and jade meals) refers to a luxurious lifestyle. Building on this concept, this exhibition displayed utensils made from black jade from Hualien, Taiwan, to present and accentuate foods that are abundant in color, flavor, and taste. Forty renowned chefs from popular hotels and restaurants in Taiwan were invited to design creative cuisines to be presented on the black jade utensils with carvings by Yi-Sheng Wu, an artist from Hualien. The cuisines and utensils embodied the encounter of oriental</p>	58	1.50	1.263	2

Sample	Theme	N	Mean	SD	Rank
	aesthetics and international delicacies.				
<p><b>Aromatic Taiwan</b></p> 	Taiwan is home to hundreds of local herbs and spices. In addition to common basil and cedar, many other spices and herbs that grow in Taiwan remain relatively unknown to most people. Moreover, various types of fragrant herbs and spices are grown in Taiwan. This exhibition provides a space where the five senses can be satisfied. Chefs are also invited to offer advice on sautéing, cooking with, and using herbs and spices. The exhibition offers visitors a chance to explore genuine Taiwanese flavors and taste.	58	1.47	1.021	3
<p><b>Stylish Small Eats Utensils</b></p> 	Taiwanese snacks, or so-called ‘small eats,’ are renowned worldwide. In addition to their exquisite ingredients, snacks can be served on special and delicate utensils, thereby making the snacks more visually appealing. This exhibition invited professional designers and college design students to design special eating utensils and packaging for the top 10 innovative and traditional snacks at night markets (e.g., salty rice pudding, steamed sandwich, and oyster omelet). The aim was to recognize the best eating utensils and packaging while catering for the Taiwanese people’s eating habits, thereby promoting the appeal of Taiwanese local cuisine and casting off the stereotype that night market snacks are placed in plastic utensils that are not environmentally friendly. Accordingly, the aesthetic appeal of the snacks can be increased.	58	2.10	1.029	1
<p><b>The Era to Cherish</b></p> 	For older people who cherish Collectables, all utensils are precious. Experienced craftsman can mend a broken bowl. Currently, only two craftsmen in Taiwan can perform bowl mending. Fang-Ben Zhu, an experienced craftsman, was invited to demonstrate the skill of mending antique bowls at the exhibition in order to raise awareness on cherishing antique objects.	58	0.72	0.887	4
<p><b>Craft Feast</b></p> 	In recent years, many classical creative works on eating utensils have emerged in Taiwan, all serving as media for people to understand the essence of local culture and the beauty of tableware. This exhibition invited many creators and brands to sell beautiful and delicate utensils, enabling visitors to experience the culture of utensils from various perspectives.	58	0.24	0.502	5

**Table3.** Favorability of local food culture image

Serial number	Image of local food culture	Mean	Rank
No.15	Humane	6.26	1
No.24	Nostalgic	5.60	2
No.02	Diverse	4.31	3
No.22	Satisfactory	3.97	4
No.08	Unique	3.78	5

### COMPARATIVE ANALYSIS BETWEEN TESTS A AND B

#### Degree of Theme–Image Match Was Unrelated To the Favorability of Curatorial Theme

According to Test A results, the ‘Stylish Small Eats Utensils’ exhibition was ranked first as the most favored curatorial theme, whereas the ‘The Era to Cherish’ exhibition was ranked fourth. In Table 3,

‘humane’ is the most favored image, but it was ranked third in the ‘Stylish Small Eats Utensils’ exhibition. ‘Nostalgic’ is ranked the second most favored local food culture image, but it was ranked second in the ‘Stylish Small Eats Utensils’ and ‘The Era to Cherish’ exhibitions. Therefore, the results indicate that the participants’ selection of the theme–image match was not based on personal preference for a particular curatorial theme and that the curatorial works selected for this study exhibited distinct characteristics. Future curatorial designs for local food culture are recommended to adopt an image of local food culture corresponding to the curatorial theme as the core concept.

**Analysis of Test B**

To test the degree to which the curatorial design themes matched the image of local food culture, we selected 30 adjectives describing the participants’ perceptions toward the image of local food culture. The participants were requested to use the 5-point Likert scale to evaluate the degree of theme–image match for the exhibition halls selected for this study. All results were evaluated using a one-sample t test. Table 3 provides the top three perceived images selected by participants after visiting the ‘Fine Food Meet Jade Utensils’ exhibition according to whether they matched the exhibition theme. The t test revealed that the averages of the top three perceived images ‘delicious’ (ranked first), ‘novel’ (ranked second), and ‘fresh’ (ranked third). The top three perceived images selected by participants after visiting the ‘Aromatic Taiwan’ exhibition were the closest match to the theme of this exhibition. The one-sample t test revealed the following: the averages of ‘diverse’ (ranked first) and ‘delicious’ (ranked second) were no significant, whereas ‘popularized’ (ranked third) was statistically significant. After visiting the ‘Stylish Small Eats Utensils’ exhibition, the participants selected the top three perceived images matched the exhibition theme the closest. According to the t test results, the averages of the perceived images ‘convenient’ (ranked first) and ‘nostalgic’ (ranked second) were no significant, whereas the average of ‘humane’ (ranked third) was statistically significant. Participants selected the top three perceived images that best matched the theme of the ‘The Era to Cherish’ exhibition, with the perceived images being tested by the one-sample t-test. The average of ‘recollective’ (ranked first) was significant, whereas the averages of ‘nostalgic’ (ranked second) and ‘popularized’ (ranked third) were no significant. After visiting the ‘A Craft Feast’ exhibition, the participants selected the top three perceived images. The t test revealed the closest matched to the exhibition theme. The average of ‘novel’ (ranked first) was statistically significant, whereas the averages of ‘classical’ (ranked second) and ‘passionate’ (ranked third) were no significant.

**Table 4.** Degree of 2015 Taiwan Culinary Exhibition theme–image match and scores of the top three perceived images obtained after the one-sample t-test

Sample	Local food culture image	Rank	Mean	SD	t
Fine Food Meet Jade Utensils	Delicious	1	4.91	0.281	2.709*
	Novel	2	4.81	0.434	1.061
	Fresh	3	4.86	0.392	1.673
Aromatic Taiwan	Diverse	1	4.78	0.493	0.081
	Delicious	2	4.64	0.635	1.698
	Popularized	3	4.57	0.646	2.264*
Stylish Small Eats Utensils	Convenient	1	4.95	0.221	1.761
	Nostalgic	2	4.91	0.337	0.024
	Humane	3	4.86	0.392	7.508***
An Era of Utensil Cherishing	Recollective	1	4.57	0.647	8.493***
	Nostalgic	2	4.45	0.747	0.001
	Popularized	3	4.40	0.718	2.283
A Craft Feast	Novel	1	4.41	0.720	4.382***
	Classical	2	4.38	0.715	1.463
	Passionate	3	4.34	0.735	1.731

\*P < .05 \*\*P < .01 \*\*\*P < .001

**High Degree of Theme–Image Match Relating to Narrations of Objects and Events**

Table 4 presents the analysis of the degree of theme–image match. The principle for exhibition experience indicated that a curatorial design focusing on the first-ranked category narration of objects, which describes the overall feeling visitors experience when visiting an exhibition, enabled visitor to generate a high perception level of the exhibitions. A curatorial design focusing on the second-ranked category narration of events, which describes the overall feeling one can acquire from events and

incidents, enabled a visitor to strongly perceive the events and incidents involved in the curation. This result indicated that compared with the other categories in the experience principle, the narration of object exerted a greater influence on the degree of theme–image match (with this category being ranked first in four of the five exhibition halls).

### **High Repeatability of the Theme–Image Match Degree**

Each of the five exhibition halls (Table 4) was evaluated using the 30 terms describing the image of local food culture; thus, 150 evaluations were conducted. Specifically, the top three terms (15 terms in total) describing the image of local food culture were all found in participant responses, suggesting that the degree of match between the aesthetic experience of the curatorial exhibition and local food culture image (everyday and aesthetic experiences) was highly repetitive. The adjectives selected in this study for describing the perceived image were distinct and can be used to evaluate the degree of match between aesthetic experience and the image of local food culture. The mode of communication preliminarily indicated that correlation could be generated between the perceived exhibition image and actual experience of local food culture (image and concept); thus, the feasibility of matching the two in a curatorial design can be further analyzed. The images selected through this mode of communication for representing local food culture experiencing were distinct, indicating that the perceived concept of curatorial design can derive from subjective and intangible elements that represent local food culture.

### **A High Degree of Theme–Image Match when Senses of Taste and Vision are Involved**

In Table 4, the adjective ‘delicious’ associated with the ‘Fine Food Meet Jade Utensils’ and ‘Aromatic Taiwan’ exhibitions, as well as the adjective ‘popularized’ associated with the ‘Aromatic Taiwan’ and ‘The Era to Cherish’ exhibitions were all sensory stimuli related to the sense of taste. The adjective ‘novel’ associated with the ‘Fine Food Meet Jade Utensils’ and ‘A Craft Feast’ exhibitions, as well as the adjective ‘nostalgic’ associated with the ‘Stylish Small Eats Utensils’ and ‘The Era to Cherish’ exhibitions were all sensory stimuli related to the sense of vision. Therefore, a high degree of theme–image match is generated when the images involved stimulate senses of taste and vision. Future curatorial design seeking to apply intangible and abstract local food culture should supplement their design with sensory stimuli to promote a close association between curatorial design and the image of local food culture.

## **ANALYSIS OF TESTS B AND C**

### **Degree of Theme–Image Match Was Unrelated To the Favorability of Curatorial Theme**

Table 3 presents the analysis results for favorability of the image of local food culture corresponding to the five exhibition halls. The top three terms describing the image of local food culture of the five exhibition halls (i.e., a total of 15 terms) were ranked in the descending order of ‘humane,’ ‘nostalgic,’ and ‘diverse.’ The adjectives ‘satisfactory’ and ‘unique’ were ranked fourth and fifth for favorability of the image of local food culture, respectively, but they did not appear in the rankings for the degree of theme–image match. In addition, ‘nostalgic’ appears twice and ‘humane’ and ‘diverse’ appears only once for the degree of theme–image match, suggesting that participants’ favorability did not influence their perception of the match between the curatorial theme and the image of local food culture. In other words, such perception was not based on personal preference toward a particular image of local food culture. Accordingly, curatorial designs for local food culture exhibitions should focus on topics corresponding to the image of local food culture rather than to personal preferences. The results also indicated the distinctiveness of the content of local food culture selected for this study.

### **Low Repeatability of the Theme–Image Match Degree**

‘Humane’ was ranked first for favorability of image of local food culture; however, it appeared only once among the 15 items for degree of theme–image match, indicating no repetitiveness. The results indicated the association between curatorial designs and local food culture image and that the degree of match between the two can be analyzed. The preliminarily research results indicated that the mode of communication can be employed to explore the related factors between curatorial design and the image and purpose (function) of local food culture.

### **Comparative Analysis of Test C**

#### ***A ‘Local Food Culture’-Based Curatorial Design Should Center on Narration of Objects***

Table 3 presents the rankings of the image of local food culture according to the degree to which each image is favored by the participants, with the top five ranked as follows: humane (narration of people),

nostalgic (narration of nostalgia), diverse, satisfactory, and unique (all three involve narration of objects). Therefore, the images of local food culture conveyed in the food exhibition primarily involved narration of objects. In the future, an exhibition on local food culture should consider incorporating the narration of objects into the design as a high priority.

### *Integrated Comparative Analysis*

After the qualitative and quantitative analyses were conducted, the preliminary research findings indicated that narration of objects is effective for communicability exhibition themes to audiences and generating a high degree of match between the curatorial design and the conveyed images. Perception and aesthetics are the association of causality that appeal to reason. Specifically, if in-depth perceptions and adequate use of the narration of people and nostalgia can be implemented, then these two categories can be adequately employed in the curatorial design of exhibitions on local food culture. Additionally, terms such as 'humane' (ranked first) and 'nostalgic' (ranked second) can be used for the name of such exhibitions. In addition, perceptions and aesthetics are the associations of causality that appeal to emotion. Using the dimension of sensory image for curatorial design and creation—a design and creation according to the transformation of local food culture—can enhance the correlation between the favorability of the image of local food culture and curatorial design, thereby strengthening the significance and value of applying local food culture to curatorial design. Moreover, according to the index of communication derived from the lyrical narrative style in Chinese literature, narrations of objects and events should be easily incorporated into curatorial designs on local food culture. Therefore, the results suggest that designing an exhibition with lyrical characteristics and dimensions for transforming local food culture are difficult and require considerations of sequential order. Particularly, items associated with high degree of match should be prioritized when formulating curatorial designs.

## **CONCLUSION**

Chen (2013) indicated that the more local a culture is, the more international that culture is likely to become; that to live a good life is not better than leading a good life; and that all fertile land should be left intact and passed on to future generations. Local food culture refers to the aesthetic traditions associated with regional foods, and can be regarded as a living cultural heritage of the people. Local food culture exhibitions enable traditional food culture and local lifestyles to be endowed with new stylistic meanings of how people identify with the surrounding environment and with their culture. We employed Dewey's theory of aesthetic experience and the lyrical narrative of Chinese literature to develop a communication index. Through a questionnaire survey, we qualitatively and quantitatively analyzed and compared relevant items to develop specific approaches for communicability messages of the image of local food culture through exhibitions. The following three items were investigated: the degree to which respondents favored the curatorial theme; the degree to which the theme matched the image of local food culture; and the degree to which respondents favored the image of local food culture. This study determined how to increase the degree to which the aesthetic experience of a curatorial design matches the image of local food culture, and indicated the difficulty of transforming the communication index in the image of local food culture. Consequently, local food culture was adequately conveyed in the creative curatorial design.

Although items such as forming a theoretical concept, setting the communication index, and selecting and categorizing the image of local food culture are prone to influences from subjective factors and thus they cannot be precisely interpreted and expressed quantitatively, they were clearly embedded with the following values: re-present local cultural industries and encourage people to participate in local food culture exhibitions. Through evaluating previous local food culture exhibitions, this study proposed an innovative concept and direction for enabling the explicit form of a curatorial design to match the implicit spirit of local food culture. Subsequently, curatorial designs focusing on local food culture can be extended further to highlight the unique philosophy of food cultural images, thereby facilitating a comprehensive exploration of local Taiwanese culture for sharing it with the world.

## **REFERENCES**

- [1] Cassirer, E. 1962. *An Essay on Man: An Introduction to a Philosophy of Human Culture*. London: Yale University Press. (Original Work Published in 1944)
- [2] Chen, T. S. 2009. Plagiarism, But Nonsense Lin, P. "Found in the Memory." *ARTCO Shared Kdmofa*. 204: 98–9.

- [3] Dewey, J. 1934. Art as Experience. New York: Minton Balch Press.
- [4] Huang, S. Y. 2002. The Culture Hermeneutic of Museum Exhibition. Interior Design Master Thesis, Chung Yuan University, Taoyuan.
- [5] Kao, C. H. 2002. Sports Career Management. Taoyuan: Wisdom Win Distributor Co.
- [6] Lin, C. R. 2007. Study of the International Crafts Curating Practicality—Taking 'Nature . Stride' Exhibition for Example. Arts and Design Master Thesis, National Taipei University of Education, Taipei.
- [7] Lin, R. T. 2010. From Cultural Creativity to Qualia – A Case Study of the One Nanyuan, 2010 Taiwan emotional Society Symposium Proceedings, Taichung, Tokai University.
- [8] Lin, R. T. 2011. From Service Innovation to Qualia Product Design. Journal of Design Science Special Issue, 13–31.
- [9] Lin, S. H. 2010. Cultural and Creative Curatorial Exhibition Hot-Let Taiwan Re-Start the Economy. Global Views Monthly, 294.
- [10] Liu W. K. 2007. The Magic Power of Style. Taipei: Commonwealth.
- [11] Ma, J. P. and Chen, W. H. 2013. Exploring the Curatorial Design in Historical Figures with Meta cognition: The Case of Zhang Qi-Lang Memorial Exhibition. Journal of Design 18(4): 41–64.
- [12] Matsuzawa T. 2013. Power Imagine: Mind, Language, Emotion, Unlock "Person" Secret. Liang, S. Y. Translation. Eco Trend Publications.
- [13] Ni, L. C. 2005. Understanding Feng, T. K. "Willow," Language Teaching and Research, 12–15.
- [14] Norman, D. A. 2004. Emotional Design: Why We Love (or Hate) Everyday Things. New York: Basic Books.
- [15] Su, M. L. 2005. The Design Added-Value Model for Aborigine's Culture Merchandise- Amis Crafts as Examples. Industrial Design Master Thesis, National Cheng Kung University, Tainan.
- [16] Vijay, S. 1983. Implications of Corporate Culture: A Manager's Guide to Action, Organization Dynamics. San Francisco: Jossey-Bass 1.
- [17] Wu, Y. X. 1987. Tissue Culture — Theory and Discussion. Institute for Public Administration Master Thesis. National Chengchi University.
- [18] Zheng, H. H. 2009. Art and Society - Contemporary Art Articles and Interviews. Taipei: Taipei Fine Arts Museum.

## AUTHOR'S BIOGRAPHY



**Yu-Ju Lin** | PhD candidate

Graduate School of Creative Industry Design, National Taiwan University of Arts  
*anicole362124@hotmail.com*



**Jun-Liang Chen** | PhD candidate

Graduate School of Creative Industry Design, National Taiwan University of Arts  
*freeimage5361@gmail.com*



**Po-Hsien Lin** | Professor

Graduate School of Creative Industry Design, National Taiwan University of Arts  
*t0131@ntua.edu.tw*