

藺草文化產品創意設計研究-以 TRIZ 理論之創新原則應用為例

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摘要

一根一根臺灣特有的三角藺草，透過婦女們一點一滴的編織，成了無數人在烈陽下避暑的草帽，也是夏夜伴著大家入眠的涼蓆...」。傳統藺草編織文化反映著臺灣早期的奮鬥史，辛勤不怠、胼手胝足；在經歷民國六十年代的工業化之後，藺草編織逐漸式微沒落，幸好隨著國民生活品質提高，現代新消費者對產品需求改變，大眾逐漸對美感與功能兼具的創意商品感興趣，加上政府開始推動文化創意產業，近年來陸續舉辦與藺草相關的工藝競賽及展覽活動，同時興建藺草文化館，協助藺草傳統產業之轉型，讓我們看見一個面臨衰微的傳統產業逐漸走向文化創新之路。但是，在產品之創意、流行層面仍很大的發展空間，如何將藺草文化普及至日常生活中，值得探討研究。

因此，本研究以 TRIZ 理論之 40 項創新解題原則，進行藺草文化創意商品設計，不但顛覆傳統藺草產品的開發原則，甚至大幅提升藺草產品的時尚性、趣味性、獨特性與實用性...等創意層面，更可突顯在地性、故事性...等在地文化特色，並結合科技研發進行材質與功能之改善與創新。因此，本研究以台灣藺草結合布料、皮革、金屬、緞帶、串珠、水鑽等複合媒材；運用編織、金工、拼布、刺繡、裁製等多元創作技法，創作出「黑色時尚」、「夏日出遊」、「仿生動物」三系列兼具實用功能與時尚美感的創意商品，希望能引起年輕客群的注意與喜愛，期為台灣文化創意產業開拓一片新商機，並促進藺草編織文化工藝之永續發展。

關鍵字：藺草文化、創意設計、TRIZ 創新原則、文化創意產業

A Research of Creative Design of Taiwan Rush-made Cultural Products-Applying Inventive Principles of Theory of TRIZ

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Abstract

Traditional rush-weaving culture reflects an early history of Taiwanese people's endeavors, striving for life with laborious efforts; however, it encountered industrial recession after industrial revolution in the 1970s. Fortunately, with an improving living quality, modern consumers switch their demands for products. The public are more and more interested in creative products equipped with both aesthetic design and functional practicality. In addition, the government has actively promoted cultural and innovative industries, so there are more and more rush-made craft competitions and exhibitions in recent years. At the same time, a cultural museum of rushes has been founded in order to assist in industrial transformation of traditional industry of rush-made products. Thus, a recessing traditional industry is moving into a new era of cultural innovation.

The research applying 40 inventive principles of TRIZ on designing process of rush-made cultural creative products overthrows the rigid framework of traditional rush-made products, and greatly improves creative aspects of rush-made products in terms of fashion, fun, uniqueness, and functionality. Local cultural features such as locality and local stories come out from the design. Collaborating with technological research and development departments, designers can experiment on mixed media, and improve and innovate products' practical functions. This research used rushes of Taiwan to combine with materials, such as leather, wood, metals, glasses, vines, hem ropes, ribbons, beads, and rhinestones. It also applied techniques and skills from glass-making, jewelry and metal crafts, knitting, carpentry, leather crafts, and garment sewing, to create four collections of creative products: indigenous series, leather series, glass series, and jewelry and metal series. The pieces of creative products with practical functions and fashion aesthetics, expecting to expand new businesses for rush cultural creative industry, and its sustainable development.

Keywords : rush culture, creative design, inventive principles of TRIZ, cultural creative industry.