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COMMENT ON “CULTURAL DESIGN METHODOLOGY FROM THE PERSPECTIVE OF CULTURAL PHILOSOPHY: A CASE OF NINGBO”

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Commented Article: ZUYAO, Wang; XIN, Xin; SONG, Qiao. Cultural design methodology from the perspective of cultural philosophy: a case of ningbo. **Trans/Form/Ação**: Unesp journal of philosophy, v. 46, Special Issue, p. 239- 256, 2023.

Zuyao, Xin e Song (2023) have magnificently skillfully presented their case study highlighting monumental cultural design methodology from the perspective of cultural philosophy. Cultural philosophy is an all-pervasive subject and needs thorough investigation and a philosophical deep dive into the ambience and zeitgeist of that era (YANG; BAN, 2022, p. 11-16). People who work creatively based on Ningbo cultures, all types of developers, descendants of intangible cultural heritage, cultural researchers, management consultants, and even individuals interested in Ningbo regional culture, are the main beneficiaries of the Ningbo Cultural Design Knowledge Service System. All users can get sophisticated, dynamic and personalized knowledge services. Ningbo Cultural Design Knowledge Service System can integrate big data technology for trend forecasting and design decision-making, encounter management system with multi-stakeholder, 3D scanning technologies for

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information collection, generative design and 3D printing technology for personalized customization well as virtual reality technology for diversified display. It necessitates investigating data insight in the context of the public knowledge service model.

Many cultural resources are streamlined and improved by semantic analysis and connotation mining using semantics models. We can research the methodologies used by culture-identify distinctive systems for creative design, and develop a wide range of culturally aided systems made available to design firms, designers, enterprises and organizations. They are capable of performing additional tasks as well as creative design for cultural products. Similar investigations have been made in the area of design research. Information technology, which has also given rise to numerous new service models, can be utilized to create generative designs employing colors, patterns and three-dimensional models from traditional culture (KULKARNI; MARE, 2022, p. 2). For instance, the subsequent creation of three-dimensional models of cultural artefacts can result in unique designs from which users can modify parameters. Users can create their distinctive creative gifts by utilizing three-dimensional printing technology. Using methods such as augmented reality, they can also develop digital material based on real-world things. A museum creative product sales facility may be the best application situation because it can promote visitor involvement with museums while creating financial rewards.

In order to construct the application tools for the Ningbo Cultural Design Expertise Service System, one needs to combine technology, design and business understanding. To achieve the road to knowledge integration and integrated innovation of the Ningbo Cultural Design Knowledge Service System, it can draw lessons from the concept of an open platform, offer developers interfaces and open some data (GALINDO; NAVARRO; LUIS, 2019, p. 20). Open innovation is a technique for innovation that is better suited to the Internet era. Compared to closed innovation, it can draw in more stakeholders and give them more freedom. To design gradually the user's experience of each service touch point, the Ningbo Cultural Design Knowledge Service System must consider all of the service touch points that may engage in open innovation. These touch points should be opened when the time is correct so that more people may benefit from the innovation and spread of Ningbo traditional culture.

The Ningbo Cultural Design Knowledge Service System serves as the foundation for the local cultural design and a distribution hub for players in the field. Creating a platform that spans time and location for communication and education about local cultures is feasible. Additionally, it will assist more designers in fully assimilating into the local culture and producing more and better design works. This action will create a tiny, neighborhood-based, connected and open designer community that supports the long-term preservation and advancement of the Ningbo regional culture through innovation. It will raise the level of cultural competency of the city.

In recent years, more and more designers have developed cultural design works with Ningbo regional culture as the object. However, designers from outside the large region still only have a scant understanding of Ningbo regional culture. The majority of design works are merely based on hazy impressions. There is no further breakthrough. On the other hand, regional cultural design is a relatively independent knowledge system, and its knowledge is implicit in the designers' minds. Design is dynamic. It is choice, action and result. The acquisition, expression, storage and utilization of knowledge nourish design and production in the era of artificial intelligence.

In contrast, artistic design practice reverses the knowledge generated in the design process from the results. This knowledge, combined with the user's knowledge, such as the needs, behaviors, motivations, experiences, emotions and the target users' values, constitute an artistic design knowledge system. To inspire more designers to participate in Ningbo regional cultural design, building a relatively complete regional cultural design knowledge service system is necessary.

In the value sequence of culture, people should be in the leading position, the highest and final value. Design behavior meets human needs, and basic human needs include material and spiritual aspects. Due to different cultural types and demand levels, the material and spiritual characteristics of the culture in diachrony and synchrony are not necessarily unified, and, sometimes, extreme deviations may occur. However, as far as its development is concerned, the balance and harmony between spirit and material are natural or ideal. Accordingly, design should also seek the balance between science and technology and art, application and aesthetics, function and form, reason and sensibility, and non-naturalness and naturalness (YANG; YANG, 2018, p. 25). This necessitates that the design subject accomplishes the unity of rationality and sensibility, the unity of material standardization and spiritual

initiative, the unity of limited freedom and comprehensive application, and the unity of universal design concepts and individual judgement (personality). This dynamic equilibrium or harmony can maintain the design organic and alive as a whole, adjust the relationship with the external world, and radically alter the people's lives. In general, Chinese culture and philosophy are a form of life culture and philosophy. And "living" is not only an abstract spiritual form but also a process of breeding, nurturing and creating, which reflects the unity of methods and noumenon, namely "living" (LI *et al.*, 2021, p. 1).

In conclusion, cultural design aids in the innovation of traditional culture through inheritance, enabling locals to acquire cultural identity through cultural products. However, because of the contingency of cultural design behavior itself, excellent artistic design works are challenging to capture. The cultural design process must be abandoned for sustainable design to be competitive. The decoding of cultural genes, based on cultural environment analysis, cultural picture extraction and cultural symbol mapping, is done at the early stages of artistic design ambiguity. In the intermediate phase of cultural design, unique cultural products are created based on an understanding and processing of the local cultural philosophy. And in the final phase of cultural design, the outcomes are shared and presented. The design flow itself reflects the flow of techniques and data. The objectives of artistic design knowledge management are to organize the cultural design stakeholders, express and store design information during the process, and categorize the design approaches employed.

As a result, this paper proposes a framework for a knowledge service system for cultural design based on regional cultural philosophy, investigates the rationale behind it and its potential applications in the future, and offers methodological advice for regional cultural design to develop sustainable design capabilities. Big data technology has the potential to promote actively the local cultural designers' growth and incubation in the future. Through online mass innovation, we will investigate the cultural value of each region in depth, strengthen the basis and extension of local culture, and provide a standard for the production of new products and brand marketing.

On the other hand, it is possible to encourage the integrated development of culture melt-in industry heavily. And set up demonstration projects for the integrated development of cultural integration in the industry, which improves the locals' awareness of the confidence in their own culture and the one about their businesses and fellow citizens. This step also enables

the increased popularity of goods with a solid regional cultural heritage. Massive distribution and display raise the cultural appeal of the locality.

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