To the Rescue of Traditions: Emotional Design and Cultural Values: A Case Study Based on Barranquilla´s Carnival

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ARTICLE INFO	ABSTRACT
	Heritage, as a cultural expression, refers to a set of tangible and intangible assets that certain groups of individuals use to express themselves. Design is part of these productions that empower objects and create emotional bonds between people and their culture. "The Guacherna: Funny dolls" is a collection of characters inspired in Barranquilla´s Carnival that focuses on the relation between cultural and symbolic values as raw material for emotional design. Throughout this process, it was found that narrative as derived from traditions like the carnival, encourages and strengthens emotional bonds between people and objects, opens possibilities for these traditions to be renewed, divulged, and it helps them remain alive in the memory.

1. Introduction

> *Let the people party. I want to see them dance.   find me some aguardiente that I´m going to party... The "congos", the " monitos", the "danza del torito",   "pollera" and"papallera" bring me back memories.*
>
> **Esther Forero Celis,**
> "La Guacherna" (1976)

The social significance that a carnival may have within the culture is invaluable. Parties like these, enrich traditions, break the order of values, bring laughter, social harmony, but most of all, they prevent Latin American cultural syncretism (Canclini 1989) to be forgotten. Design joins several areas such as Anthropology, History and Sociology that have studied the carnival, in an attempt to explain emotions as produced by this type of festivity, and the way in which they are trapped in objects and characters that invade the streets during their development. This research tries to deepen into the reciprocal relation between design and culture where the symbolic value of objects appears, and explores the extent to which narratives[2] that are taken in order to design characters as inspired in intangible assets strengthen the object-user relationship, and, at the same time, they contribute to maintain and divulge such traditions. Based on this question, theories such as the value of objects are then analyzed. Cultural and symbolic values are addressed, as these values are strongly inserted into products inspired in any kind of immaterial asset. By studying in depth the experience of the carnival and its relation to tangible and intangible assets, these two subjects are joined to the design, and they support the proposed case study: La Guacherna[3]: funny dolls, objects inspired in some of the characters of Barranquilla´s Carnival.

2. A look at cultural and symbolic values from the design perspective

The theory of value within the material culture is derived from the usage and meaning that each human being gives to objects that surround them. There are many approximations as to the theory of value made by authors such as: Marx (Economics), Baudrillard (Semiology), VonWieser (Sociology), Scheler (Philosophy), among others. They have approached the theory of value from their disciplines. This shall

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[2]According to Polkinghorne, "Human beings exist in three dimensions: material dimension, organic dimension, and the dimension of meaning. This is structured according to linguistic forms. One of the most important ways to create sense in human existence is narrative"(Polkinghorne 1988).
[3] The word Guacherna is born at the beginning of the 20th Century in the traditional lower borough ("Barrio Abajo") of the city of Barranquilla. During the pre-stage of the carnival, neighbors used to call people with a "guache" (percussion instrument that produces a sound that is similar to the maraca). They play the "guache" to tell people it is time to start preparing for the dance with candles that illuminate the night.

mean to delimit the application of such theory to design. If aggregate value is linked to emotion implied in the connection set between users and objects, this results in the creation of products that stand out in the market, making it a fundamental role in the field of design.

While the relation between advertising and design, and the way it has perpetuated consumption thanks to possible worlds and life styles as related to the aggregate value in which products are sold is obvious, it is very important to ask how these emotions are produced from the objects themselves, deepening into the symbolic value as part of the appropriation of objects. The value has several connotations, which makes it necessary to grant a higher value to products to allow them to have competitive benefits.

Value has been explained from several disciplines. Here are some of the most important disciplines for this article and their relation to design: Marx´s theories are taken from the objectivism perspective. These theories position value as something inherent to the object (prior to its interaction with the subject). Regarding design, there might be features and properties that the designer attributes to the product in order to make it more attractive, useful or effective. Another perspective is stated by Porter (Porter 1985), who thinks that the value "is gradually added through several stages of production, manufacture and distribution". (Boztepe 2003).

According to Krippenbdorff, the meaning is a cognitively-built relation that allows to connect the features of an object to those of its surrounding, into a coherent unit (Boztepe 2003). What this explains, is that the meaning implies a connection between subject, object and context.

The concept of value as experience in the field of design not only takes care of meeting needs, but also of creating precise conditions for the user to perceive products in a particular way. For Boztepe and Halbrook (Halbrook 1999) value as an experience is the most correct definition for design. For Halbrook "value is located not in the purchased product, or in the chosen brand, or in the object, but in the experience derived thereof"(Boztepe 2007). In other words, the meaning of value as an experience is on the premise that people wish experiences derived from products. Thus, design takes care of improving these experiences in order to increase the value of objects.

Now, the notion of value as a motivational concept has been studied from several social disciplines that focus on human behavior. Various disciplines such as Anthropology, Psychology, and Sociology use value to describe certain groups and, based on this, they explain the motivational basis of attitudes and behaviors of individuals. The theory of Value according to Schwartz refers to "what is important in our lives" (Schwartz 2009). It includes features such as: beliefs linked to emotions, motivational constructions, actions, and situations, and the way value breaks them. It can even end up being a guide for evaluating actions, policies, people, events, and by classifying them depending on the differences between individuals and cultures.

What differentiates one value from another is the type of goal or motivation that it expresses and the way it is determined according to three universal requirements: the biological needs where it is determined as inherent to the human race, social interaction requirements, and the need for survival of the group (Schwartz, 2009). The combination of the above requirements results in ten domains where values can be categorized: self-direction, stimulation, hedonism, success, power, safety, acceptance, tradition, benevolence, and universalism. These domains are not only useful in classifying several values, but also in explaining the theory through which it is understood that actions taken by each individual are ruled by some value. At the same time, these actions have consequences that may cause conflict or be congruent with other values. Here is where the significance of each individual or culture´s classification of values remains.

Within the framework of design, it is convenient to understand these sociological, psychological, and anthropological approximations to the theory of value, as they condition the way individuals react to situations and interact with their surrounding and with objects next to them. This directly relates to their consumption habits, and, therefore, to design. Upon this brief introduction to the theory of value in general, the work with heritage objects implies deepening into cultural and symbolic values that, by the way, not only correspond to the logic of consumption, or the use, but that may be strengthen to position objects in the market.

When anyone talks about value, it immediately refers to culture. No one can explain one without the other. Among the many definitions of culture, Ying Fan proposes that "culture is the collection of values, beliefs, behaviors, and attitudes that differentiate one society and provides its members with solutions to external

adaptation problems and internal integration problems." Then he adds: "cultural values model attitudes and guide behavior. They set standards and rules by means of which everything is judged in a society". (Fan 2000).

Because values are responsible for people´s opinions and decisions resulting from actions, events, and other people, then, a socially learnt behavior, disposition, or motivation shared with people from the same culture may be considered a premise of a cultural value. Therefore, any design must know origins and traditions in order to enrich the symbolic content and the potential meaning of products based on the meaning that users grant the product with whom it intends to communicate. The purpose of this is to present the required stimuli to ease the creation or understanding of the innate and aggregate value of a product.

When understanding emotional processes, the intervention of values as culturally learnt elements of opinion and the classification of priorities at a social level, the relevance of their analysis is evidenced in the practice of design focused on culture.

3. Carnival: In what way do objects tell us the story again?

Barranquilla´s carnival is a party celebrated in Colombia that is considered a referral of our culture, and it was declared world heritage[4] by UNESCO "Master Work of Oral and Intangible World Heritage" (Ministry of Culture of Colombia 2002). Barranquilla is fourth most important city of Colombia and, it is where the carnival was born. Over time, it has made a social difference that is evidenced in the expressions of a festivity that is born in the rural area and becomes a phenomenon of great multicultural wealth.

For Jorge Enrique Caballero, "the heritage is the full and extensive expression of any human culture" (Caballero 2006), and he defines expression as intangible and tangible[5] property.

Particularly, in the case of Colombia, the Ministry of Culture declares that this heritage "produces feelings of identity and sets bonds with the collective memory. It is transmitted and recreated in time towards its surrounding, its interaction with nature, and its history contributes to promoting respect for cultural diversity and human creativity" (Ministry of Culturem of Colombia 2002). These factors are determinant in understanding the heritage for symbolic and representative nature of culture to which it belongs and evokes.

What belongs to the heritage of a nation gathers and legitimates material and immaterial representations of its culture. This way, culture and its heritage may determine themselves bi-dimensional factors that include abstract and intangible concepts ranging from standards of behavior, values, regulations, and ideological positions, to traditions and social customs. However, it not only includes physical property with which society interacts, but also the materialization of the above-mentioned abstract concepts (Yang y Gong 2009).

The tradition of Barranquilla´s carnivals appears in the 19th Century. The dominant class at that moment was in charge of its organization and operation under its own social and economic establishment. It seems to be that it was a hierarchy of social classes expressed in different ways: the elite, for instance, is organized in social clubs. It performs ballroom dance activities, and luxurious comparsas. The middle class hold their celebrations in club houses and family living rooms. On the other hand, the low-class group of people celebrate on the streets and in rooms *'burreros'*.[6]

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[4]In order for a tangible or intangible good, or property to be considered heritage of a culture, it must be appropriate and recognized by such culture.

[5]Tangible properties/goods are "those human and natural products that reflect a series of pre-existences and continuity within a territory." These are physical and material properties, contrary features to intangible goods/properties that "consist of symbolic representations, traditions, cosmovisions, standards of behavior, religious beliefs, folklore, language, that are always recreating society and reproducing generationally." (Caballero 2006).

[6] "Burreros" rooms are recalled as a space that integrates happiness costumes, joy, dance, and many anecdotes of the "curramba" people. It was one of the ways to enjoy the festivities and its name certainly emerges because it is known that dancers used to tie up their donkeys to stakes before entering the dance place. Donkeys were their means of transportation and a custom that named this carnival modality from the past century. Afterwards, these popular dance rooms in the carnival, where entrance was free, became stands, open air dance and dance places.

The carnival has a social function within the culture. Mijail Bajtin says that it is a space where values are inverted and individuals free themselves from their passions and desires (Bajtin 2005). Behind the masks, the rich man has the opportunity to dress-up as a poor man, the poor man as a rich man, ugliness and beauty get mixed-up, and even the dead may come alive. The carnival gives people the opportunity not only to hide who they really are, but to let them express everything they´ve always wanted to be -at least during the days the established order is subverted to allow for the pagan festivities. It is important to underline that in Catholic countries carnivals take place before Lent to allow individuals to relax, go out on the streets and enjoy the party before the celebration of the death and resurrection of Jesus Christ. During Lent, the bright colors and the dance are replaced by the solemnity imposed by a ritual of purification and grief. Perhaps, this is a way to live the carnival to the maximum, and then repent to purify the soul. During this time, public spaces become the preferred places for celebrating a state of equality where people are the same under their masks. Social classes differentiation dies and popular things prevail. Thus, the carnival becomes the main element for ordering models of citizen cohabitation and productivity of Barranquilla´s society. Currently, Barranquilla´s Carnival Foundation and many organizations and corporations that support this festivity (Ministry of Culture of Colombia 2002) set participation and action rules that rule when people go out on the streets wearing costumes and sharing with the others without any regard as to creed, gender or social class. In Barranquilla, the carnival has its own main character, Joselito. Joselito is sacrificed within the logic of a ritual time that overwhelms with nostalgia but that renews itself every year. During the days of the carnival, there is a set up for symbolic values and codes that belong to various sub-cultures of the Colombian Caribbean. This tri-ethnic fusion (European, African and American) combines festivities brought by the Spaniards mixed with indigenous ceremonies and African secular rituals. At colonized centers, the dominated ethnicities (indigenous and Africans) used to celebrate by dancing and singing. They used to make fun of their Spaniard master´s customs. In the end, the dominated as well as the dominator join together around the same space and the same party. Nowadays, the carnival is the place where expressions and symbols of the Colombian Caribbean meet year after year allowing reaffirmation of collective and individual identity, and making people from Barranquilla get involved actively in processes for building good citizen relationships without losing their individuality. Through dances, music genres, comedies, costumes and litanies[7]that have lasted 500 years thanks to the collective memory and oral tradition, a cultural space of citizen convergence and integration is created(Ministry of Culture of Colombia 2002).

Cultural events such as Barranquilla´s carnival give identity and pride to Colombians. This has resulted in many private and public companies working to preserve it and to make it what it is today, an intangible world heritage. This way, the brief party turns into objects such as costumes and masks, among other tangible and artisan or industrial items that promote themselves as the party´s souvenirs. The carnival, regardless of the fact that it manages its own codes of the Caribbean culture of this part of the country, it has become a referral for Colombians. On the other hand, because of the cultural and geographic diversity of Colombia, it is not possible to state that everybody identifies with the symbols that it produces. This makes the Guacherna project an opportunity to expand the cultural wealth of the phenomenon in other parts of Colombia and other countries. However, this is only one of the goals of this project, as the idea of working the cultural and symbolic value results in a design tool that strengthens emotions when they derive from any type of cultural value and the narrative that is produced in the objects created from this perspective.

4. Emotional Design

The objects not only allow to meet particular needs. They also provide the possibility to identify with a particular social group and build an identity. Consuming a product is beyond purchasing that product, having it or using it. In this process, there are positive and negative experiences. Many of them are related to the culture it comes from or represents. This is why, when designing an object with cultural or heritage features, the designer must understand and interiorize aspects of the context in which it is immersed, and the way in which this affects a correct communication of the message.

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[7]Litanies are simple verses with catholic prayer intonation which, during the carnival, people use to make fun of issues and characters from national and international realities. *"If you want to get married, because they say that you are a macho man, the first thing you must purchase is a handsaw to cut your horns". People in Colombia say someone has horns when this person´s wife/girlfriend is unfaithful to him/her.*

In designing products, emotions are becoming a more important role. Objects are beyond its usefulness. "Usefulness does not sell" (Overbeekey Hekkert1999). A product that catches audience´s attention invites this audience to use it, and, therefore, it produces a warm interaction that causes to experience a wide range of fondness.

The above contributes to feeling attachment to the product and appropriation. "A good design is not only about usefulness. We want it to connect to our feelings and to promote positive emotions" (Frijda 2000). This is why it is necessary to determine emotional reactions resulting from the designer´s proposal through clearer mechanisms that help drive such aggregate value.

Define what is emotion is not an easy task. There are several approaches from those that relate it to people´s moods, to those that define it in terms of cognitive evaluation[8]. Emotions are identified with affection and feeling. The simplest definition is that emotions draw feelings in all situations of our daily lives. In other words, it is not something that we do (action), but something that happens to us (passion). (Averril1980).

Emotions such as happiness, sadness, anger, disappointment or fear are considered basic emotions: fundamental elements of emotional life that, when combined, may produce a second level of meanings. "The exact number of basic emotions is less important than the hypothesis that each type of emotion has specific functions"(Niedenthal, Krauth-Gruber and Ric 2006). Although basic emotions are the same among cultures, why they are generated is different and even opposed, causing events to produce different moods. Each culture builds its own values and traditions by setting standards that structure the way of living. Past experiences produce emotions: humans perceive, interact and learn about their surrounding and create meanings derived from their experience. When getting a positive experience about a product, we try to match it or exceed it in the future, and evaluate more carefully all the choices that the market offers. The mood is another factor that affects emotions. These may vary in the same day. Positive emotions are very important for learning, curiosity and creativity. A smooth, relaxed, and happy mood extends periods of creative processes by helping produce new ideas. How do I apply this to design? When we feel good with appealing objects, we think in a more creative way making it easier to interact with the object as well as solving problems (Norman 2004). This is why designers must know what it is that the audience perceives as appealing in a product with an emotional value with identity.

Donald Norman (2004) divides it into three dimensions: the user´s experience towards the product: visceral, behavioral, and reflexive. The visceral is related to the appearance of the object. It is pre-conscious and it relates to the shape of the project. The behavioral relates to pleasure and usage effectiveness, and it includes experiences regarding function, performance and usage. The reflexive is more complex. It involves building a self-image, satisfaction and memories. The above is processed with the intervention of other experiences, cultural dimensions, learning, personality and own emotions, producing long-term feelings. Each dimension or level implies an assessment process that is different than a product, and, therefore, a specific focus on the design. The visceral level takes care of the appearance of the object. The behavioral refers to a routine based on expectation and usage effectiveness. Finally, the reflexive dimension is intellectual and it corresponds to reflexive design. It manages the state of mind focusing on meaning, own image, personal satisfaction and memories. The design must understand the type of level that the people want to get to. When we talk about cultural values, we must try to convince the individual to appropriate the cultural and emotional content of the product by creating a scenario, a communication or methodology strategy which may be used to get to the cognitive understanding of the message.

The human being is able to create processes and reach levels of satisfaction that are cognitively complex. Emotions are not provoked most of the cases by the product itself, but by the meanings derived from its appropriation. When objects represent typical archetypes of a culture, a strong emotional bond is created between product and user turning the designer into a cultural agent that intends to understand the consumer by creating new ways of consumption or usage that result in positive experiences. Such experiences go together with emotions. Here is where emotional design tries to understand, measure, and create positive emotions through the values assigned to objects. What drives to emotion is not the material object, but the value associated to that object and materialized by it. This is why, all actions have two components: one emotional that assigns a value, and other cognitive that assigns meaning. Emotion assigns

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[8]Emotions do not emerge without reasoning. This results in a subjective assessment regarding the person and its context. This assessments determine if there is or is not an emotion rising.

a value regarding what is good, bad, dangerous or pleasant, the cognitive interprets the world and gives it a meaning. Therefore, when buying a product, it is from emotion that decision making is assessed (Norman 2004).

This relationship between product and user[9] has been defined by Pieter Desmet as a process for cognitive assessment which most important aspect is that it does not support the event or stimuli as responsible for emotion but the meaning that the individual give to such event. Desmet defines this process as the automatic non-intellectual opinion of the meaning of a particular situation where interests are used as reference (Desmet 2002). According to an assessment process, the individual judges if the stimuli is beneficial or harmful, and, subsequently, such stimuli awakens a positive or negative emotion for him/her. Stimuli and the individual´s interests are involved in the assessment process, and, consequently, it results in an emotion. The kind of emotions experimented in different situations depend on the understanding of such emotions. This process goes beyond assigning a value to a particular situation. It involves understanding features, causes and consequences of an event.

In sum, emotions are closely related to culture. Therefore, when an object allows the individual to acknowledge the traditions of a group of people where it belongs to, the emotional bond becomes stronger. Here is where the symbolic value is built as a strong driver of feelings and sensations. In design, it is possible to draw upon these feelings and sensations during the creative process. Narrative implied in heritage objects is studied in depth. The following study confirms the relation herein indicated.

5. La Guacherna: Funny Dolls

Considering the cultural value of objects and the emotions they transmit, a design proposal was made based on the capacity for certain creations to be holders of affection, memory, and tradition. This way, a family of affectionate dolls was suggested, as inspired by characters of Barranquilla´s carnival, telling its own story in a funny way. The result was: "La Guacherna: Funny dolls"[10].

The concept of this system of dolls made it possible for aspects of the carnival to revive in pleasant moments associated to the party. On the other hand, the dolls were thought to emerge immediate emotions of happiness, surprise, puzzlement, and memories. Once the collection was perceived, all this would have the purpose of catching the attention of children, youngsters, and families through contemporary aesthetics at a national and international level.

In trying to perform what was planned, five characters were taken from Barranquilla´s carnival tradition, and, through oral tradition, the stories of each one of them are born, mostly from people´s narrative. These characters are: Marimonda, Puloy (the Black Woman), Little Bull, Death and Congo.

Marimonda is one of the most emblematic characters of the carnival. With her, anything that is ridiculous is shown as funny, and grotesque, chaotic and marginal things come to life getting closer to the aesthetics of ugliness[11]. The Marimonda allows people from the coast to make fun of themselves and of the higher social classes and politicians in a recreational and spontaneous way.

> *My name is Marimonda. I represent the way children from Barrio Abajo in Barranquilla call Mrs. María because she doesn´t let them play soccer with the fabric ball in front of her house. María María, from now on, you´ll be the Marimonda. You´ll have big ears, long nose, colorful dress, and we´ll make noise with whistles and sing you, so that you come with us while we play soccer.*
> *(Story behind the Marimonda, as adapted by Alfredo de la Espriella, printed on the tag that the doll has).*

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[9]It is important to consider keep in mind that other affection states such as feelings, and tempers are involved in the subject-object relation. Particularly, when consumer´s behavior is analyzed. For instance, a person in a bad mood due to a past experience, may not react the same way towards a product than if it´s in a good mood.

[10]This project was presented in 2008 in the contest Handicrafts from Colombia "Traza Artesanal", where it was awarded the first prize in the children´s category.

[11]According to Humberto Eco, parameters of beauty and ugliness depend on the expectator´s criteria. Ugliness is defined through beauty, and it depends on the historic moment and cultural context (Eco 2007).

The Marimonda

In designing the concept, the cultural values of the carnival were taken into account as well as the meaning of this kind of festivities, appealing always to concepts related to emotional design. The celebration of the carnival in the 21st Century gives visitors and Colombians the opportunity to experiment the beauty of transgression, contrasts, noise, mock, scream, spontaneity, gesture, color, and sexuality that is released with the dance among many other expressions inherent to our culture. It is precisely through this search that the funny dolls inspired in the Guacherna somehow combine the values of the carnival and become not only a souvenir of Barranquilla´s carnival, but objects charged with emotions typical of the meaning of the festivities they represent.

All these concepts made it possible to work with the aesthetics of ugliness which is the element that organizes the shape that comes from the classic parameters of harmony and proportion. It plays with not too conventional but appealing elements regarding humor. The above starts from the statement by Umberto Eco, who proposes that beauty and ugliness are questionable as universal values, because each culture, depending on its social-historical context, among other ethical values, has a different perception about beauty and this affects the opinions they make regarding tastes (Eco 2007).

On the other hand, Donald Norman in "Appealing Things work better", reaffirms the positive value derived from the aesthetic perception of typical elements of the culture when these elements are recognized by a group of people (Norma 2004). It is evident that even though globalization brought particular esthetic values that may be considered universal, beauty or ugliness are built perceptions associated to culture. While Maya culture saw an elongated cranium as beautiful and a symbol of status (Eco 2007), in Colombia there are certain models that are considered close and beautiful, as they are associated to a particular culture. For instance, the colors of the national flag: yellow, blue and red are considered by a foreigner as plain primary colors. However, Colombians associate them immediately with a homeland symbol. These colors were used in designing the character of the Little Bull, with which users will identify Colombian culture easier and feelings of nostalgia and attachment will arise.

The Little Bull

These factors related to perception and memories are an important part for taking these objects into contexts that are different than those where they belong to. With this, people who know Barranquilla´s carnival may recognize them and link them to Colombian culture. On the other hand, when exposed to the public, the dolls usually cause curiosity due to the bright colors and disproportionate shapes that makes people want to know what they are and where they come from. This way, they come closer to Colombia, Barranquilla and the carnival. The above relates to the concept of value as experience, as users do not want the objects as objects, but as the experience derived from them.

This is why, dolls were intended to have a defined personality full of defects but perceived as appealing and cute. Several models were taken into account to determine this concept. One of them was current fashion with urban tribes full of contrasts, exaggerations, where "anything is valid", and there are no determined rules. On the other hand, and following the idea of gaining particular contemporary esthetics, there were observations of people who showed more and more themselves without hiding anything or being afraid of society. Finally, other models were children TV programs[12]. Ugly dollsy Kidrobot[13], among others, manage esthetics with very expressive and emotional characters regardless of how bizarre, grotesque, absurd, or tasteless they may seem to be.

In designing the dolls, there were some parts that were exaggerated breaking the symmetry in space location of certain shapes. Some shapes were left incomplete, and black was the representative color of the collection. Different shapes were mixed in a same space to characterize the characters. Choosing the black color was very important to achieve daring combinations when managing color (black for the background and color for the shape). Choosing black was also important, as it gave a connotation of dark side of the carnival[14].

Likewise, elements such as ears, brackets, bellies, glasses, among others, are part of the esthetics of the characters, who have their own story on a tag attached to their bodies.

One of the aspects that enriched the design process was working next to various people in modeling the shape. Thus, based on photographs of the characters in the carnival, there were sketches made with the help of children, teenagers, and adults who expressed their particular way of perceiving each character. This was determinant in making the object more than a simple doll. Its esthetics was made something recognizable as part of the carnival, and the emotional bond allowed to capture people´s attention from all ages, not only Colombians, but foreigners.

On the other hand, the people manufacturing the dolls were closely supported regarding the design, so that they could understand the proposed shape. All this resulted in a co-creative (cooperative and participatory) design proposal where artisans who worked by hand the fabric technique were involved. This helped evidence the relation between what it is "hand-made" and design.

Design process for the character: Negrita Puloy, first sketches, digital image, and final doll.

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[12]Esthetics in some of the animated TV series shows us characters that move away from beauty in order to become more humans, as they let the audience see imperfect, grotesque mental and physical traits. Some of them are Tommy & Dally, Cow and Chicken, South Park, Ren & Stimpy, Sponge Bob among others.

[13]Ugly dolls and Kidrobots are collections of dolls that try to move away from formal harmonic parameters by exaggerating physical traits and breaking up with traits the usually seen in these types of products.

[14]Death is an element representative of the carnival. Sinister characters such as the Muerte (Death) or Joselito Carnaval are related to the period of the festivity. Joselito dies on the last day of the carnival. He is buried, and his widows and friends cry for him. Then, he becomes alive on the following year.

Then, an unstructured[15] note was made among several people in Bogota (children, teenagers and adults) to determine immediate emotions that the dolls give rise. The Little Bull, for instance, awaked in children an emotion of happiness besides being more appealing to them than the other dolls. For teenagers, the Death, caught their attention because of its dark and scary meaning, even though they perceived it as cute and friendly too. As far as the Congo, a character that paints its face with white and wears black glasses, made them feel a direct connection with people who wear glasses. The Puloy (Black Woman), is the most exaggerated character in its shape, so it gave rise to emotions of happiness, friendliness, and tenderness among teenagers and adults. On the other hand, the Marimonda, being the most colorful and emblematic character of the carnival always gave rise to laughter. Finally, some observers were thrilled by the dolls, as they related them immediately with Barranquilla´s carnival, although they did not know the characters. Others related them immediately with Colombia but did not know what the name of the carnival was. As of foreigners living in Bogota, some of the characters seemed more interesting to them than others. For instance, the Death and the Puloy(Black Woman), that were related to characters of Mexican and African tradition. Then, after learning about the history and recognizing them as part of Barranquilla´s carnival, their emotional response towards the dolls increased.

All of the above is part of this research proposal which goal is evaluate emotional responses from people in several cities of Colombia (Barranquilla, Medellín, Cali, Villa de Leyva and Melgar). To this end, an emotional measuring tool for products called PrEmo[16]was used, and a qualitative survey was made based on photographs of the characters, the real physical dolls, and a video that tells the story of each doll.

Collection of dolls "La Guacherna: funny dolls"

6. Conclusions

The tradition intends to remain through cultural properties of people and their objects. Men, on a daily basis, are concentrated in their work, inside their workplaces. However, when the carnival starts, they stop, go out, and build a space where adults share the party with the children. The dolls, as recreational filter, may support such transmission and values. Thus, with this study, it was found that *"*La Guacherna: Funny dolls", may be this connection. On the other hand, the final goal of the research goes beyond that. The idea is to keep studying productions of tangible and intangible heritage as starting point to strengthen emotions throughout creative design processes.

[15]The unstructured observation in design means to make a first approach to users, recording their spontaneous reactions towards the products that need to be tested.
[16]PrEmo is a tool developed by Pieter Desmet that is used to assess emotional reactions of people towards objects by using caricatures that represent 12 emotions relevant in the study of products that are supported by facial gestures and sounds.

To this end, emotions measurement tools were studied in depth, and one emotion that mixed research processes and other disciplines was developed. Therefore, qualitative research was used and several open interviews were performed in several cities of Colombia. Informers were exposed to stimuli performed during the first part of the research process. These stimuli included showing the real dolls, animated videos with each doll´s story, and photographs of each one. Although conclusions of the results are in the process of being completed, the experience has helped to stand out the significance of the narrative that comes with the objects in the assessment made as people get in contact with the dolls. A first approach shows that physical elements such as shape, color, texture, and other features awaken sensations and catch attention. However, the second approach, once the origin of the object is established, it awakens longer-lasting emotions. Such emotions vary substantially according to the region where the informer comes from and the cultural context where it comes from. This demonstrates not only that Colombia is very diverse, but that each group states its interests and feelings in a heterogeneous way.

The above reinforces that values underlie behind the individual´s concerns, expectations, goals, interests and needs that set particular reactions towards its surrounding and everything what integrates it. Then, by understanding emotional processes of valuation and intervention of cultural values as elements of opinion, the order of social priorities is set, and this is very important in design practices focused on culture. Values and emotions set a position for the individual towards its surrounding: it´s an invitation to get closer to certain people, guide their actions, and encourage individuals to love or reject. Emotions do not rise from a situation but from the meaning that individuals give to something they face. Objects are part of this process of emotional assessment that people always do. Even more, if they are products that are immersed in the culture and marked by the connotations that history has added to them.

In countries like Colombia, there is an endless resource of very diverse cultural products whose aggregate value is located not only in the manufacture and final result, but in the stories that involve the technique tradition and its origin. However, these products have evolved and their wealth has not been shown in an appropriate way.

The proposed way of innovation is linked to the designer´s role as articulator between cultural values and emotions to renew these products with the purpose of either designing a communication strategy, making new products charged with culture, or start from the origins and design other elements attached to traditions.

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