VISUAL RHETORIC: AN ALTERNATIVE METHOD OF DESIGNING LUOSHAN SHADOW CREATIVE PRODUCTS

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ABSTRACT

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The Luoshan shadow puppet, which has a long history in China, is a multifaceted art form incorporating carving, performance, and painting. This art has also resulted in the production of numerous creative products. In the digital information age, visual symbols play an increasingly important rhetorical role in the Luoshan shadow creative products. The Luoshan shadow creative products have been designed to combine traditional cultural elements with modern aesthetics practically and artistically. This paper aims to investigate how visual rhetoric influences design innovation in the Luoshan shadow creative products and explain how it is used to design these creative products. A thematic analysis of comments and suggestions from 16 designers and academics was carried out, and a framework of roles and strategies for visual rhetoric to influence the Luoshan shadow creative product was suggested. The proposed framework incorporates a visual rhetorical approach and shows how it influences creative product designs. The exploration in this study adheres to a visual rhetorical model, with these approaches classified into four levels of innovation: innovative visual thinking, new visual connections, form following emotion, and formal restructuring to improve visual appeal. The framework also shows how the connection and overlap of visual rhetorical approaches contribute to how these products innovate and create new visual meanings.

Keywords: Luoshan shadow puppet; visual rhetoric; creative product; design thinking

1. INTRODUCTION

Visual symbols play an increasingly important rhetorical role in the digital age. Visual information moves from the peripheral of rhetorical theory to the center as visual information is transmitted and conveyed with multidimensional, multitrack, and multistate formal qualities. As a result, it is critical to address the innovation issues in Luoshan shadow creative products, particularly those relating to the design approach. To enhance the design of these products, we must consider a systematic process, such as visual context, structure, and format during creative design. Designers can, therefore, illustrate how visual rhetoric will improve the design of their works. Visual rhetoric, for example, provides designers with a more diverse approach to design while also allowing for more flexible use of concept and inspiration. Numerous studies, including those by Durgee (2003); Seliger (2014); Tham (2016), have demonstrated the impact of visual rhetoric on product

design. Moreover, a comprehensive understanding of visual rhetoric and its application will assist designers in meeting new creative challenges posed by the development of Luoshan shadow creative products.

Numerous visual rhetorical techniques used in Luoshan shadow puppets show a variety of ramifications. Visual rhetorical strategies allow for a more appealing shape, thereby increasing sales. Meanwhile, a more diverse design approach will improve the dissemination of information about these innovative items. It also implies that visual rhetoric will improve communication by increasing the clarity and understandability of information about Luoshan shadow creative products. Furthermore, visual rhetoric increases competitiveness by setting a company apart from its competitors and increasing brand differentiation.

Scholars have long been interested in researching the application of visual rhetoric in product design, and as a result, several studies have emerged. Scholars argue that rhetoric and design share much in common, and their interrelationship has been a hot topic in many interdisciplinary contexts (Kaufer & Butler, 1996; Sheridan, 2010). Visual rhetoric establishes a product design's symbolic tone and implicit statement (Durgee, 2003). Tham (2016) also claims that rhetoric is a design and discusses the relationship between rhetoric and design. Visual rhetoric has a significant influence on product design (Atzmon, 2008). Meanwhile, some academics have investigated the use of visual rhetoric in animation, environmental, product, and building design (Guzzardo, 2017; Lengler & Moere, 2009; Cimała, 2021). Although the aforementioned investigation and discovery of visual rhetoric theory provided theoretical and practical support for this subject, there are still undiscovered areas and a wide range of topics to investigate.

Visual rhetoric aims to instill a sense of identity in consumers by using symbols to represent text, which is precisely what the Luoshan shadow creative product design aims to accomplish. The researchers ask two specific questions about how visual rhetoric affects the method used in the design of Luoshan shadow creative products:

a. What visual rhetorical elements shape the design of Luoshan shadow creative products?
b. How does visual rhetoric shape the design of Luoshan shadow creative products?

This study will provide a new perspective on Luoshan shadow creative product design by investigating how visual rhetoric influences it. Furthermore, this study provides new theoretical avenues for investigating the design of Luoshan shadow creative products from a visual rhetorical standpoint. Meanwhile, rhetorical strategies will provide guidelines for design-level development directions, as well as strategies for iterating on Luoshan shadow creative products.

2. VISUAL RHETORIC

Visual rhetoric became a prominent academic subject in the 1960s due to the growth of visual communication and the subsequent analysis of communication language and its effectiveness in visual mediums like advertising, film, and television. Roland Barthes, a prominent literary theorist and critic and a pioneer of contemporary French thought, along with his student Jacques Durand, were the originators of the concept of visual rhetoric. Visual rhetoric was introduced and integrated into the study of rhetoric at the American Rhetoric Conference in 1970, expanding the field's focus beyond linguistic symbols (Sloan et al., 1971).

Visual culture has thrived since the 1960s, and the concept of visual rhetoric has expanded into various fields, including art design. Visual rhetoric has been an "expressive device" in art and design for an extended period, with professional designers employing this technique to produce visually striking graphics.

2.1 Visual rhetoric as a communicative artifact

Visual rhetoric is a subfield of rhetoric that studies the act of visual communication and its rules. While traditional rhetoric has been limited to the rhetorical act of using language and words as a medium, visual rhetoric has expanded far beyond the literal scope of traditional linguistic rhetoric, becoming the result of the visual turn in linguistic rhetoric. Visual rhetoric has three connotations:

a. using textual symbols to achieve a homogeneous and symmetrical visual effect of textual representation;
b. construction of symbolic elements within the image to achieve a visual, persuasive effect; and
c. rhetorical acts constructed through integrated visual images of multimedia media.

Visual rhetoric's "field of occurrence" is visual communication, and its purpose is to provide an academic framework for understanding visual objects and their communication practices. It emphasizes a practice and method that uses visualized media, spatial and temporal texts as thematic rhetorical objects to achieve persuasion, dialogue, and communication functions through the strategic use of visual texts and the strategic construction and production of visual discourse (Liu, 2018).

According to the rhetorical perspective on persuasion, visual persuasion is the central "issue consciousness" of visual rhetoric, determining the functional significance of pictorial symbols in

communication practice. Their goal is to influence people's attitudes, emotions, and behaviors, and their visual rhetoric clearly conveys persuasion. It can be just as effective at influencing and persuading people as rhetorical speeches (Danesi, 2017). Several studies suggest that visual rhetorical strategies can make the abstract concrete and the esoteric superficial, making things vivid and easy to understand for the audience (Kenney & Scott, 2003; Hawhee & Messaris, 2009; Foss, 2004a). Specifically, visual rhetoric allows abstract concepts to be represented by concrete visual images, and the visual and vivid nature of the images makes them more concise and understandable, bringing them closer to the audience. Visual symbols are not only persuasive, but they also impact modern society (Foss, 2004b). According to Kopper (2014), powerful visual rhetoric can give the audience a sense of immediacy, effectively stimulating their emotions.

2.2 Visual rhetoric as a perspective

Visual rhetoric utilizes a complex symbolic language that incorporates images and audiovisuals to enhance visual communication (Kenney & Scott, 2003). Visual rhetoric is a novel approach to studying communication mediums and their associated senses.

Visual rhetoric is spreading as a technique across disciplines, including psychology, anthropology, journalism, and design (Danesi, 2017). A broader array of viewpoints on analyzing visual texts has been expanded by utilizing visual rhetoric. Visual rhetoric is examined through studies of static visual texts like advertising images, newspapers, web pages, and spaces, as well as dynamic visual texts like propaganda films, public service announcements, documentaries, and films. Hill and Helmers (2012) analyze a particular visual case involving architectural drawings, films, and promotional web pages to investigate the interpretation and impacts of various visual symbols within a specific domain. It is not difficult to find that visual rhetoric, as a method for analysis and design, provides a wider variety of approaches.

3. RESEARCH METHODOLOGY

This section discussed the study's methodology, which included the design, sample, data collection, coding, and analysis. A thematic analysis method was also used to ensure that the findings and research remained dynamic and relevant.

3.1 Study design

Because of the significance of this study and the use of visual rhetoric in the design of Luoshan shadow creative products, a purpose-sampling method was used to collect data from 16 participants from China with varying levels of education to create a qualitative model. The thematic analysis method was used to ensure the precision of the proposed research model. Participant selection was based on their familiarity with the research effort. The interview processes were carried out until no new data was generated.

3.2 Sample

To ensure a smooth research procedure, we limited the sample for this study to people from China. The final 16 participants were selected using a purposive sampling method, and they were all experts in the design of Luoshan shadow creative products. Innovative product design typically features a variety of styles, with each piece showcasing the creator's unique ideas and ingenuity. We have specific criteria for selecting interviewees. Interviewees must meet the following criteria:

a. over five years of experience in product design and teaching product design;

b. with a bachelor's degree or higher; and

c. willing and available to participate in the entire research process

Table 1 shows information about these participants.

Table 1: Participant information

Variables		Number	%
Gender	Male	6	37.5
	Female	10	62.5
Age	25–35	4	25.0
	36–45	9	56.2
	>46	3	18.8
Length of work	5–10	2	12.5
	11–15	9	56.2
	>16	5	31.3
Academic degrees	Undergraduate	7	43.7
	Master	6	37.5
	PhD	3	18.8

3.3 Data collection

This study used semi-structured interviews that lasted between 30 and 50 minutes each. Data were collected through online or face-to-face meetings. To ensure the accuracy of these data, the researchers recorded every interview in detail using audio recording equipment. Following the interview, participants were identified, given an overview of the study's purpose and background, and informed that the questions and conversations would be open to all, with their responses remaining anonymous. The researchers asked the participants questions and allowed them to tell their stories freely. The researchers also provided additional information and followed up with the participants when necessary. Throughout the procedure, participants were free to express their opinions as much as they wanted.

Even for this informal interview, specific questions and an outline had been prepared in advance. The outline includes the following:

i. *Could you please talk about some of your feelings about creative product design?*
ii. *What is the most difficult part of designing creative products for Luoshan shadows that you have to cope with?*
iii. *How do you address these issues of innovative product design?*
iv. *Do you think visual rhetoric has an impact on the design of Luoshan shadow creative products?*
v. *What do you think is the contribution of visual rhetoric in the design of Luoshan shadow creative products?*
vi. *Do you use visual rhetorical strategies when working on creative product design?*
vii. *What visual rhetorical strategies have had a greater impact on the design of Luoshan shadow creative products?*
viii. *What are your expectations for the use of visual rhetoric in the design of Luoshan shadow creative products?*

Furthermore, when recording these interviews, it was important for the researchers to keep track of the main points, keywords, and core ideas expressed by each interviewee. This recording enabled us to review the entire interview process and extract useful information. As some of these participants' responses did not always follow the predetermined script, the researchers attempted to learn as much as possible about the interviewees' backgrounds and experiences to better understand the logic of the interviews and connect the questions and responses. The interview responses were compiled after removing unnecessary information. In addition, we condensed and linked specific details from each interview to help identify the main issues of this investigation. The researchers established a strong rapport with the interviewees beforehand to ensure that the interviews went smoothly. To ensure rigor in the questions and allow interviewees to communicate their opinions and experiences more clearly, we considered both the interview perspective and the questions themselves. Participants received a comprehensive interview guide. This guideline described the study's purpose, requirements, content, and information so that participants could fully understand the study's needs and objectives. Furthermore, to ensure diversity, comprehensiveness, and accuracy, the researcher employed a combination of recording, questioning, and observation in the data collection process.

3.4 Coding and data analysis

Once the information had been coded, it was processed and analyzed using computer-aided qualitative analysis tools (NVIVO). A statistical analysis was conducted using 16 original interview data from this formal survey phase to obtain critical information about each study sample. The opinions of these respondents were thoroughly interpreted and analyzed, yielding new themes and insights.

The coded data was organized into various themes (Table 2). As a result, we developed a thematic model of visual rhetoric that on the creative product design of Luoshan shadow puppets. Using large amounts of interview data, this model was able to extract conceptual themes that improved our understanding of the respondents' beliefs, attitudes, and actions.

This phase entailed a more in-depth examination of the visual rhetorical content, function, and design approach of the Luoshan shadow creative product. We determined which elements of these data fit into each theme through further analysis. It also compiles and organizes them into a story that was "coherent, internally consistent." We can better understand their relationship by examining how visual rhetoric and Luoshan shadow creative products, such as design dimensions, concepts, and methods, coexist. We extracted useful information from our interview data by using keywords, sentiment patterns, and links between primary themes. A theme model was refined based on the findings of the analysis to increase accuracy and interoperability.

Table 2: Open coding

Number	Category	Basic concepts	Original statement
1	Intentions	Brand Building, Product Differentiation, Meeting Demand	...... is designed from the point of view of being able to use it and meet the needs of the user...... ...... differentiate their image from the competition and avoid the same......
2	Product issues	Pattern Recognition, Graphic Overlay, Freshness	...... content is rarely seen in tune with the times and lacks impact...... The use of the...... element or the application of the original graphic......is designed to be simple, without particularly many typical elements......
3	Product language	Color, Shape, Line, Layout	...... its patterns and colors, forms...... ...... focus on the use of visual elements such as color, shape and layout......
4	Rhetorical elements	Picture, Sound, Image, and Light	...... Creating a cultural significance through the use of visual elements (pictures, sound, Image, and Light) of the shadow by means of exaggeration and transformation......
5	Competitiveness	Brand Image, Selection Preferences, Uniqueness, Attractiveness	...... attracts attention and decides on a preference...... ...... The use of visual rhetoric can improve the marketability of products...... ...... The use of visual rhetoric can break through conventional product design...... ...... Enhance the attractiveness of the product......
6	Aesthetic value	Aesthetic Needs, Emotional Resonance	The aesthetic enhancement of...... products will also bring me fresh feelings......
7	Popular awareness	Buying Power Awareness, Attention Span	...... will increase my desire to buy or follow...... ......Purchasing power awareness and attention span are critical to the market impact of such products. They have a direct impact on consumer decision-making......
8	Visual representation	Use of Symbols, Fun Elements, Elemental Transformation, Quality Image, Visual Image	...... changes the flexible use of symbols. ...... Refine cultural elements and design language in terms of historical traditions and regional characteristics according to the different themes and functional needs of the product...... ...... iteration and synthesis of materials......
9	Technology	Animation, Video Production Techniques	...... by integrating with digital technologies, such as animation and video production techniques, to create perfect dynamic effects......
10	Scene shaping	Interactive Relationships, User Stickiness	...... through the use of elements to enhance the interaction of participants, shaping user stickiness......
11	Storytelling	Product Stories, The Energy of Stories	...... reads the stories behind these cultural creations for the audience......
12	Comfort	Pleasurable, Receptive, Performance Change, Ease of use	...... ease of use scenarios, matching comfort...... ...... Visual, tactile and sensory experience brings product reviews...... ...... enough to make cultural and creative products fit the habits and needs of users......
13	Exaggerated	Novelty Changes, Fiction	...... products are repeatedly adjusted in size, scale and color...... ......the exaggerated approach has the most direct impact on creative product design......bring about a novel change.
14	Deformation	Element Extraction, Optimization	...... Transformation and optimization in combination with elements and design directions of creative products......
15	Security	Healthy and Environmentally Friendly	...... No harm to users, no damage to the environment..... Healthy and environmentally friendly practices not only help to make products more socially responsible, but also meet consumer demand for sustainable products......
16	Imagination	Visual Association, Imaginative Space	...... In the design process, it is necessary to connect elements through visual associations to enhance the imagination......
17	Design principles	Harmony, Contrastive, Unity	......some styles of merchandising use unity, harmony, Contrastive, and connection......
18	Communication	Emotion, Passing on Feelings, Tradition, Cultural	...... gives consumers a more enjoyable, interesting and insightful emotional experience......passing on feelings...... ...... product gets a breakthrough and continues the tradition and culture......
19	Cultural connotations	Sharing Ideas, Concepts, Moods	...... compares traditional shadow and shadow creations to increase understanding of the cultural connotations of shadow......

3.5 Reliability

Thematic analysis is the standard data analysis method for this type of study, and it is useful for large-scale textual data analysis. All interview data were processed using NVIVO software. Keywords were identified based on expert opinion and previously researched themes, and they had to be accurate, appropriate, and comprehensive. By repeating the thematic analysis several times, we also ensured it was accurate and reliable.

4. RESULTS AND DISCUSSION

This section discusses the following using established theories of visual rhetoric: i) Analyzing how visual rhetoric impacts the creative product design of Luoshan shadow; and ii) Developing strategies for the creative product design of Luoshan shadow using visual rhetoric.

Visual rhetoric is the strategic manipulation and arrangement of visual components to amplify visual communication and influence. This aligns with the statement made by Hill and Helmers (2012). Any symbolic forms that convey meaning and can be perceived visually are considered relevant for visual rhetoric research (Liu, 2018). For all rhetorical activities, their common goal is to organize symbols for persuasion (Olson, 2007). Previous studies have shown many problems in the Luoshan shadow creative products, including homogenization, low quality, environmental concerns, and cross-cultural issues (He, 2021; Yang, 2022). Studies have demonstrated that visual rhetoric is a significant area to investigate in order to achieve effective communication between a product and its users through a specific visual language in the context of challenges in creative product design (Buchanan, 1985; Ballard & Koskela, 2013). However, more research is required to connect visual rhetoric and this specific product design.

4.1 Influence of visual rhetoric on Luoshan shadow puppets creative product design

The results confirm the strong connection between visual rhetoric and the creative design of the Luoshan shadow. The most common topics discussed in the interviews were Luoshan shadow, visual rhetoric, and creative products, as depicted in Figures 1 and 2. Culture, elements, technology, and forms follow; moreover, practices, values, forms, and strategies appear more frequently. Research indicates a growing interest among researchers in studying the impact and utilization of visual rhetoric in product design. According to the statistics, not only are creative products influenced by visual rhetoric, but the approach to design has also increased. Danesi (2017) asserts that visual rhetoric, including elements and principles, is frequently utilized in design and impacts the perception of brands. Visual rhetoric impacts the perspective, thinking, and approaches to product design, enabling successful creation of Luoshan shadow elements in innovative products.


Figure 1: Word frequency
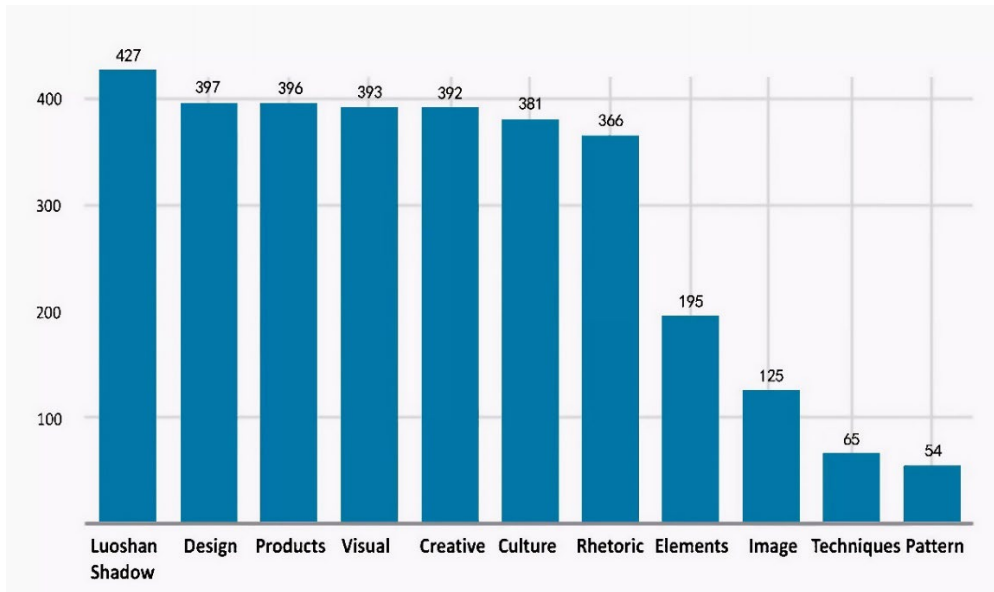
Figure 2: Frequency statistics of major words

According to Ballard and Koskela (2013), visual rhetoric can be effective when designers focus on the effects and purposes of their products. Furthermore, when it comes to visual rhetoric and creative design as an effective and iterative process for divergent thinking, it is sometimes referred to as a process, technique, methodology, or tool (Greenwood et al., 2019).

According to the research findings, 16 participants are more interested in the design of Luoshan shadow creative products. Even if there are discrepancies in designers' thinking, this outcome validates an expected function of visual rhetoric. The participants said visual rhetoric introduced them to new concepts and design abilities. For designers, creative thinking and design methodologies are critical (Cross, 2023). Although visual rhetorical tactics are not currently predominant in these items, the study's findings are noteworthy. As rhetoric provides methods for thinking, expressing, and designing, Ballard and Koskela (2013) argue that rhetoric should be carefully considered in design. Designers can use various strategies to shape consumers' perceptions of the concepts they want to convey. Figure 3 shows the role of visual rhetoric in the Luoshan shadow creative product.
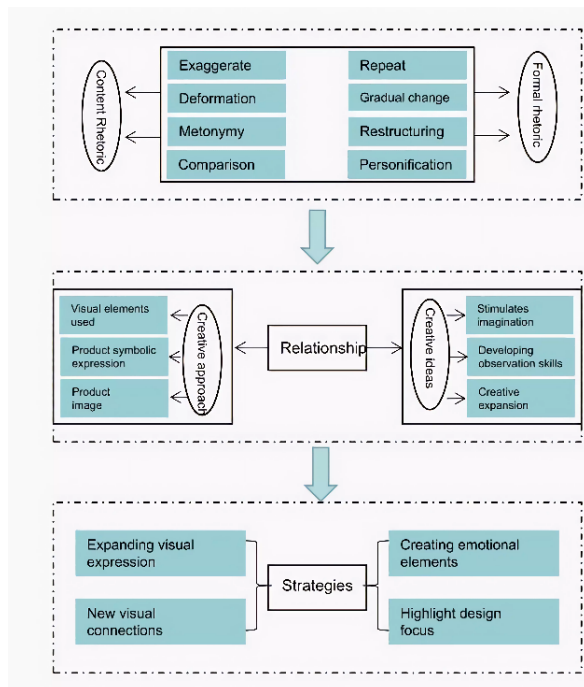
Figure 3: The path of visual rhetoric influencing creative product design

Eventually, the designer can connect these creative products and visual symbols based on his or her design experience to express his or her ideas and thoughts visually. Users can understand what they are designing for because they use simple creative methods in their innovative product designs. For example, a common element is chosen to expand on an idea before the designer begins designing. These elements are then processed and incorporated into a creative product that is optimized to meet the user's needs. Focusing on those elements of Luoshan shadow creative products allows it to express a deeper or unique meaning that cannot be seen directly in the creative products, thereby conveying philosophy, rendering emotion, and creating atmospheres. Designers of Luoshan shadow creative products should consider all design approaches, ideas, and users to establish connections and constantly reflect on their own design methods and products.

Furthermore, when users first purchase and use such innovative products, a representative shadow symbol captures their attention and assists them in finding relevant information (He, 2021). As discussed by Landoni and Gibb (2000), visual rhetoric can help users identify areas of greater interest. Visual rhetoric in the design and communication of Luoshan shadow creative products entails adding aesthetics and value to creative product information through patterns, colors, and lines. Various visual rhetorical approaches can help attract the user's attention to such products.

Furthermore, visual rhetoric gives the user a symbolic language to immediately identify a product. Different symbols or elements have different meanings and significantly impact the expression of creative products. The results of this study also show that visual rhetoric is a key component of Luoshan shadow creative products. Users can develop and understand the Luoshan shadow creative products through visual rhetorical activities. The interviews clarify that visual rhetoric improves visual sensitivity and user experience.

In short, visual rhetoric seeks to understand how various components of visual imagery function and how those components' significance generates symbolic meaning and meaning for the viewer (Patton, 2020). The designer employs symbolic visual elements to convey information or emotion about Luoshan shadow creative products. Visual rhetoric allows users to associate shadow puppet elements and principles with meaning or ideas, making these ideas more expressive and appealing while making information easier to receive and understand. For example, a simple and expressive creative product is easier to remember and recognize than a complex one. As a result, visual rhetoric can improve the artistry, creativity, and visual effects of Luoshan shadow creative products, leading to better communication outcomes.

4.2 Methods for the creative product design of the Luoshan shadow based on visual rhetoric

According to the findings of this study, the visual rhetorical approach is considered an important factor influencing the design of the Luoshan shadow creative product, consistent with previous studies. To explore techniques and methods of combining and configuring visual elements, it is necessary to study how visual rhetoric is used in creative products. The findings of this study support the effect of visual rhetorical strategies in Luoshan shadow creative product design. Many designers have preferred approaches to visual rhetoric design (Figure 4), but our study does not focus on a single design approach; it considers them all. Although all specific approaches are important in creative product design, this study concludes that innovative visual thinking, new visual connections, form following emotion, and an emphasis on a design focus significantly increase the design effectiveness of these products. Figure 5 shows that designers can use visual rhetorical methods such as repetition, simile, exaggeration, and repeat to present their creative expressions in designing Luoshan shadow creative products. In other words, visual rhetorical methods are directly related to the design effectiveness of such goods because they can be used to convey information, evoke emotional resonance, and emphasize characteristics through images, symbols, and representations in such product designs, thereby affecting the appearance, brand image, and user experience of these products. These techniques enable designers to take on unique challenges and let their ideas flourish in their designs, allowing them to broaden their creativity.
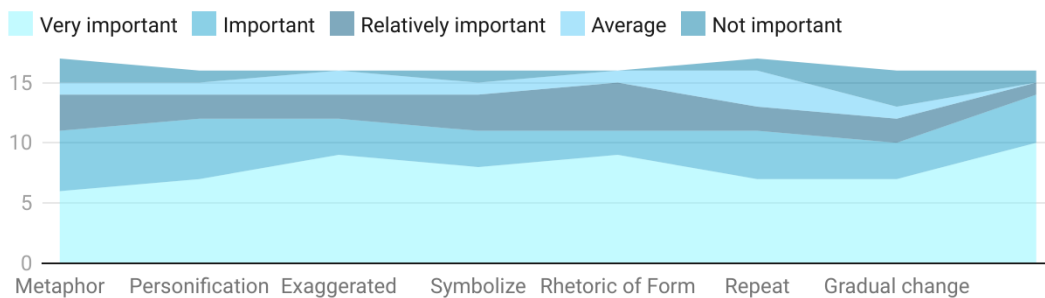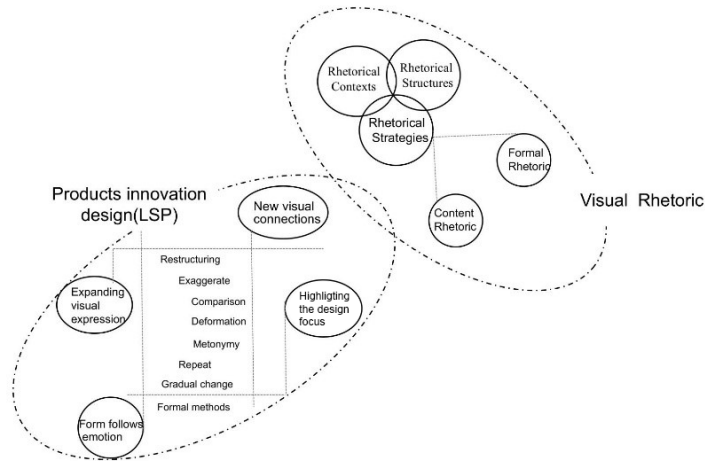

Figure 4: Expert attitudes to visual rhetorical methods

Figure 5: Specific design approaches

4.2.1 Innovative visual thinking

Visual thinking and creative thinking are closely interconnected. Visual thinking is an intricate process that can convey design culture, its techniques, and facilitate the development of new realities (Ware, 2010). One creative strategy used in Luoshan shadow creative product design is innovative visual thinking, which can visually showcase the uniqueness of these products.

Visual thinking aids designers in fostering innovation and introduces new processes and models for Luoshan shadow creative products, enhancing and expediting their creative processes. Designers employ creative visual thinking to modernize the Luoshan shadow product ideas, serving as the foundation for their development. Visual thinking is a significant method for conveying design concepts, and designers genuinely appreciate it (Gonen, 2020). The Luoshan shadow creative products use innovative visual thinking strategies to influence users' aesthetic preferences. Another approach to consider a creative visual thinking technique is to utilize visual thinking to create unique product designs that harmonize user experience and market requirements. The conventional visual thinking techniques used to innovate Luoshan shadow creative product design include exaggeration, metaphor, and formal aesthetic principles. By challenging traditional shadows, these techniques can elicit visual contemplation.

For instance, transforming a two-dimensional shadow figure into three dimensions enhances comprehension of the wide range of traditional shadow art. An example of a typical design is a three-dimensional dinner plate designed by the designer using an exaggerated design technique featuring a two-dimensional fish pattern (Figure 6). These innovative methods for enhancing creativity can boost the creative capacity of designers, resulting in more original and inventive product design solutions (Roy & Group, 1993). These methods aid designers gain a deeper comprehension of the structure and functionality of Luoshan shadow creative products and enhancing them. This multidimensional approach enables designers to explore various viewpoints on creative products, leading to more innovative design solutions (Hsiao & Chou, 2004). These methods enhance designers' ability to utilize their imagination effectively during the product design process, thereby enhancing design quality and fostering innovation.

Figure 6: The Luoshan shadow plate designed with an exaggeration approach

Visual thinking innovation is not just a cognitive process or a mindset; it has evolved into an effective innovation technique that enables designers' ideas to flow freely, fostering exponential growth in creativity.

4.2.2 New visual connections

The second significant innovation strategy in designing Luoshan shadow creative products is the creation of new visual connections. Visual rhetoric can provide a variety of visual elements and verbal expressions to assist designers in creating more appealing, unique, and vivid design elements, as well as connecting these elements to enhance what the product visually communicates. Designers can improve the visual image of these products by using personification and anthropomorphism, among other strategies, to create a deeper, more vivid visual representation. Furthermore, designers can create new visual associations by connecting Luoshan shadow elements to other objects, increasing user awareness and understanding of these products, primarily through similes and metaphors, which create new visual features by associating them with different things, allowing users to better understand and accept these products (Figure 7).

Figure 7: The process of creating a new visual connection

The ideal creative product design incorporates the most aesthetically pleasing elements into critical aspects. After determining the appropriate style, the designer must figure out how to visually relate these elements. An elemental association is a more common type of form-generic organization in which one element of a symbol is linked to another. It allows creative products to establish a visual image of uniqueness and create new elements that are inextricably linked to various symbolic elements. When two different types of shadow elements are combined overlappingly, a new form is created from the combi nation of the two forms. During the design process, elements with different pictures of each other interact to form new images of objects, giving these concepts a clear allegorical meaning (Yan et al., 2012).

Designers can strengthen the correlation between each shadow element using visual connection strategies, and they can use these giant rhetorical strategies to make the Luoshan shadow creative products have different shape characteristics. Creating visual connections establishes a complementary relationship between visual elements, making product design more appealing.

4.2.3 Form follows emotion-enhancing user emotional resonance

Contrary to the notion that form follows function, many modern researchers have praised the "form follows emotion" design concept that Frog helped develop (Sweet, 1999). Van Erp (2004) argues that design is more than just form; it is about improving people's lives and valuing their emotions.

People are paying more attention to their spiritual needs in the digital age, so quality design exists not only in the product but also in the interactions between humans and products (Esslinger, 2012). Human emotions are being studied more thoroughly, from functionalism to today's user-friendly and emotional design. Experience shows that visual rhetoric is an essential means of realization in enhancing the emotional resonance of Luoshan shadow creative products users, which determines how effective the symbolic elements are and how aesthetically effective these products ultimately appear. Visual rhetoric can be used to invent new visual languages and elements that improve the intellectual expression of these types of creative works. The designers use exaggeration, formal rhetoric, reorganization, and variation to highlight a distinct and appealing shadow element.

Rhetoric is essentially one concept that generates another using the law of one symbol producing another. Furthermore, it provides an important means of investigating the internal value representation and formal aesthetics of these Luoshan shadow creative products. This type of creative product, which achieves the intended persuasive effect by discreetly conveying what it sells and subtly influencing its consumer purchasing behavior, prioritizes emotion and humanism over a simple design. Furthermore, the design strategy to improve user emotional resonance avoids uniform product presentation while also allowing the image of Luoshan shadow creative products to be highlighted and specified, allowing users to understand the product's features thoroughly.

Designers may better understand the users' needs and create a solid visual representation of the Luoshan shadow creative product image by following the principle of "form follows emotion." It also raises user awareness, improves user experience, and increases emotional resonance with these products. Meanwhile, through appropriate presentation, visual rhetoric can generate design elements that appeal to users' emotions. These elements enable users to connect emotionally with these products, creating a sense of connection.

4.2.4 Highlighting the design focus-form reshaping

Form reshaping is a popular design strategy among participants because it improves the new visual appeal of the products. Visual attraction refers to how a product captures the attention of its users (Pan et al., 2016), implying that Luoshan shadow creative products must have excellent visual composition, including exaggerated and novel shapes and bright, elegant colors. This visual composition can immediately capture the user's attention.

Too many creative product elements can result in inappropriate messaging, rendering the product redundant and distracting. The most important aspect is reshaping the form, prioritizing the symbolic elements, and determining what elements are most desirable for the user to see at first glance and which are irrelevant. Through restructuring, the traditional symbols of shadow are given a modern character, allowing users to empathize with them more easily. Methods of reinventing visual attraction include color, kinetic design, simplicity, surreal representation, and humor. These methods are very similar to visual rhetoric. Abstract form expression is a representation technique that relies on the relationship between abstract forms and their shadowed symbolic significance. It is based on visual psychology and frequently uses rhetorical devices like metaphor and variety. The aforementioned rhetorical methods capture the user's attention while also enhancing a distinctive and eye-catching design aspect.

For Luoshan shadow creative products, form reorganization with a highlighted focus is another type of inventive design and the primary approach to product creation, similar to creating new visual connections. According to Oxman (2002), the reconceptualization of visual shapes and symbols in design allows for the interpretation and reorganization of shapes that occur within the design, both essential to the creative design process. Designers can express their ingenuity and creativity by rearranging forms in unique ways. These methods broaden and develop the designer's ideas in all areas. Some designers' products in design practice are excellent examples of this shift in approach. Their Luoshan shadow creative products have been restructured in form and upgraded in product design using visual rhetoric, which ranges from problem identification to idea generation.

5. CONCLUSION

Visual rhetoric aims to communicate effectively by maximizing visual impact. The design approach has been enhanced, increasing creativity in the Luoshan shadow creative products. These rhetorical strategies enhance the presentation and appeal of creative products and attract potential customers' interest. The applications and results of visual rhetorical devices may differ, but their importance is undeniable.

This study aims to demonstrate the significance of visual rhetoric in Luoshan shadow creative products and specific creative strategies using thematic analysis. The emphasis is on innovative visual thinking that is truly creative, forming new visual connections, incorporating emotional elements, and significantly improving visual appeal. Creative products typically encompass diverse art forms, including digital ones. However, this research focuses on how visual rhetoric can impact designers' innovation and effectiveness in creating creative products.

This study draws on research grounded in visual rhetorical theory. Durgee (2003) suggests that designers should utilize visual rhetoric to address design issues, as it serves as a tool for "persuasion" and establishes a strong connection between these creative works and the traditional culture of Luoshan shadow puppets. This paper explores the innovative design of Luoshan shadow creative products using a visual rhetorical pattern and discusses the design strategies for these products based on modern design concepts. Integrating this research with traditional culture would offer understanding of shadow culture and diverse creative works that express emotions and meanings.

Visual rhetorical approaches may vary depending on design thinking and product themes. However, researchers can use and modify these strategies to suit their needs. This study is a comprehensive analysis of the design strategies of these products using visual rhetorical strategies. Similar methods can be applied to improve the visual appeal, effectiveness, user experience, and unique characteristics of creative products. Researchers studying Luoshan shadow creative products can concentrate on these themes to address unexplored areas due to limitations.

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