

Emotional Value-Oriented Design for Intangible Cultural Heritage Craft Experiences: A Framework for Revitalization and Continued Participation

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Abstract:

Public-facing workshops have become a common route into intangible cultural heritage (ICH). In them, people do more than look: they touch fibre, clay, paper, or wood; attempt an unfamiliar movement; and often work beside a practitioner. An attractive result, however, does not by itself show that the participant has encountered the cultural or emotional substance of the practice. This paper examines that problem through a targeted review of Chinese- and English-language literature on heritage revitalization, participatory craft, material experience, workshop services, and later engagement. The sources point to four recurring breaks: visual adaptation is often detached from the felt process of making; the finished artefact receives more attention than the journey around it; a brief workshop is seldom connected clearly to continued cultural involvement; and process, value, satisfaction, and behavioural intention are not always kept apart. The researcher responds by proposing a framework with four linked areas—cultural meaning, material and embodied participation, emotional and meaning-making experience, and service continuity. The framework is bounded by cultural integrity, participant accessibility, and practitioner or community agency. Emotional value is used here for the significance attached to comfort, concentration, effort, accomplishment, social contact, and cultural understanding. It is not a therapeutic claim. The framework is intended as a practical aid for workshop planning and as a starting point for empirical testing.

Keywords:

Intangible Cultural Heritage, Craft Experience, Emotional Value, Experience Design, Living Heritage Revitalization, Continued Participation

1. Introduction

ICH remains alive only when people continue to practise, adapt, and transmit it. The 2003 UNESCO Convention therefore defines heritage in terms of knowledge, skills, expressions, practices, associated objects, and cultural spaces recognised by communities and individuals [1]. Documentation matters, but it is only one part of safeguarding; education, transmission, promotion, and revitalization also matter. For design research, the implication is quite concrete. A tradition has not been

meaningfully activated merely because its motifs remain visible on new products. Practitioners must retain cultural authority, and public participation needs to reach beyond outward form.

Today that participation occurs in museums, experience shops, study tours, and short craft sessions [7,8,11,14]. These formats can make a practice approachable: a visitor can test the weight of a tool, feel how a material behaves, and ask questions while working. The risk follows from the same convenience. When speed, photogenic results, or customer turnover govern the session, a craft may shrink into choosing a motif or assembling prepared parts. UNESCO's ethical principles are useful here because they place communities and practitioners at the centre of decisions and require consultation and informed consent [2]. A well-run workshop must therefore be accessible without treating cultural authority as another service feature.

Nor is the participant's interest limited to learning a technique. A workshop has a tempo. There are moments of hesitation, repeated movement, visible progress, conversation, and sometimes failure. These moments can be calming, absorbing, irritating, or satisfying. Desmet and Hekkert separate sensory appreciation, interpreted meaning, and emotional response, and they explain emotion through a person's appraisal of an encounter [4]. Karana and colleagues add that materials shape action and interpretation, not only perception [5]. Taken together, these accounts make emotional value a relationship produced in use, rather than a quality stored in a piece of cloth, a tool, or a traditional motif.

This is why the phrase 'handcraft is relaxing' tells a designer very little. Resistance in a material may be exactly what makes an experienced participant attentive, while a beginner may read the same resistance as failure. Craft knowledge develops in relations among bodies, tools, substances, objects, and places [6]. Studies of embroidery education and ICH-oriented workshops make a similar point: authenticity, direct making, tacit knowledge, and practitioner involvement matter to what participants learn [7,8]. The question, then, is not which positive emotion a craft supposedly produces. It is how the workshop allows different responses to arise and how it deals with them.

Relevant ideas are spread across heritage studies, participatory design, material-experience research, service design, and work on cultural consumption. Read separately, these literatures illuminate parts of the workshop but not its full course. Motif-centred studies rarely follow the emotional movement of making. Workshop accounts often begin at the demonstration table and end when the object is finished. Outcome language is also loose: immersion, relief, identity, satisfaction, healing, and repurchase may appear together even though they describe different things.

That last problem affects the strength of the claims that can be made. A relationship between craft participation and subjective wellbeing is not evidence that a single session has therapeutic effects. Using a large English sample, Keyes et al. reported links with greater happiness, higher life satisfaction, and a stronger sense that life was worthwhile; the design was correlational and did not test a clinical intervention [9]. The researcher therefore uses emotional value in a narrower way: it is the importance a participant gives to feelings and meanings that develop through sensory, bodily, creative, social, and cultural involvement.

The enquiry turns on three issues. How has emotional value been explained in existing work on ICH craft experience? Where do the literatures leave breaks between

cultural content, material participation, service organisation, evaluation, and later involvement? And what kind of design framework could hold those elements together without claiming a universal model? The purpose is practical as well as conceptual: to connect a broad term such as emotional value with choices about interpretation, materials, task difficulty, guidance, touchpoints, and opportunities to return.

2. Materials and Methods

2.1. Research Design

The review was deliberately targeted. Scholarship relevant to this question sits in several fields, and a comprehensive map of each would have produced a much broader paper. The researcher selected work that could help explain a narrower design issue: how cultural meaning, bodily participation, felt experience, workshop organisation, and subsequent engagement might be connected. The review was followed by conceptual synthesis, through which arguments from the different fields were compared rather than simply listed.

A systematic review was not attempted. The study does not estimate an effect, and the topic is not a single, clearly bounded evidence base. That does not remove the need for methodological transparency. Following Snyder's account of literature reviews as a research method [3], the corpus, selection decisions, and route from source material to framework are stated below. The claims are consequently limited to what this purposive body of literature can support.

2.2. Source Selection

The final corpus contains 15 sources: two UNESCO documents, one methodological paper, six international studies, and six Chinese-language studies. Inclusion depended on direct relevance to at least one part of the problem—safeguarding and revitalization, public participation in traditional craft, material or emotional experience, embodied and tacit knowledge, workshop services, experience evaluation, or continued cultural involvement. The corpus is small by design. It was assembled to support conceptual comparison, not bibliometric coverage.

Studies concerned only with styling, motif extraction, product appearance, or technical platforms were left outside the core corpus unless they also addressed participation or cultural engagement. The UNESCO texts provide the definition and ethical boundary of safeguarding [1,2]. International research informs the discussion of product experience, material relations, craft learning, and wellbeing [4,5,6,7,8,9]. Chinese-language studies contribute evidence and argument about revitalization, experience shops, emotional value in cultural tourism, redesign, workshop-service systems, and user-experience evaluation [10,11,12,13,14,15]. The researcher also read three recent papers from *Art and Design* to understand the journal's presentation conventions, but they were not used to substantiate the framework.

2.3. Analytical Procedure

The researcher read the corpus in three passes. During the first, the researcher marked passages dealing with cultural meaning, tools and materials, bodily action, affect, service moments, and later participation. The second pass compared how the sources connected—or failed to connect—those matters. This produced three working groups: conceptual foundations, design discontinuities, and possible responses. In the

final pass, the groups were tested against one another as parts of a single design problem. The four-layer framework and its safeguards emerged from that comparison.

The outcome is exploratory. Its layers and evaluation levels are organising propositions, not a causal model or a finished scale. They also cannot be transferred unchanged from one craft to another. Materials, customary restrictions, workshop duration, and practitioner roles vary too widely for that.

3. Results and Discussion

The discussion proceeds from concepts to problems and then to a design response. It first clarifies what emotional value can reasonably mean in a craft workshop. The review then identifies recurrent breaks in the literature before drawing those findings together in the proposed framework.

3.1. Conceptual Foundations

3.1.1 Emotional Value Beyond Functional Satisfaction

Emotional value becomes clearer when several neighbouring ideas are set aside. Functional value concerns what a person manages to learn, make, or use. Satisfaction is a retrospective judgement of the activity as a whole. Therapy involves a defined condition and a professional intervention. None of these terms captures the felt importance of struggling with a material, making a choice, receiving help, or seeing an object take shape.

Desmet and Hekkert's framework helps to locate that felt importance [4]. They distinguish sensory experience, meaning, and emotion, although the three often occur together. A surface may first attract the eye or hand; a pattern may then call up a memory or a cultural association. Emotion appears when the encounter is judged in relation to what the person wants, expects, or fears. In other words, design does not insert an emotion into an object and pass it to the user.

Workshop responses make this relational character visible. Smell, colour, temperature, grain, and resistance do not carry one stable meaning. A carving task can be welcome resistance for somebody who enjoys technical work and an immediate loss of control for somebody else. The same applies to cultural imagery. A motif that is important to a community may remain no more than decoration if its place in the practice is never made intelligible.

In this paper, emotional value refers to the importance attached to feelings that arise during sensory contact, bodily effort, creative choice, social exchange, and cultural interpretation. Some responses are immediate—pleasure, comfort, surprise, tension, even irritation. Others are judgements built through the process, such as authorship, accomplishment, connection, or respect. Immersion describes the course of participation rather than a value in itself. Cultural identity is more demanding still and cannot be inferred from one short event.

3.1.2. Embodied and Material Participation in ICH Craft Experiences

Much of craft knowledge is carried in the body. A written account can explain a history, name a motif, or show a sequence, yet it cannot reproduce the pressure used to guide a knife, the moment when wet fibre begins to resist, or the judgement needed

when a dye behaves differently from expected. These forms of knowing grow through contact, repetition, and correction.

Material Driven Design provides a useful vocabulary for this process [5]. It treats material experience as sensorial, interpretive, affective, and performative. Participants notice weight, warmth, roughness, flexibility, or smell; they read these qualities as ordinary, refined, natural, strange, or culturally familiar; and they discover what the material allows them to do. None of this belongs to the substance alone. The task, the artefact, the person, and the setting all alter the experience.

Craft scholarship adds another point. Making is not simply an idea imposed on passive matter. Bell and Vachhani describe craft as an encounter among bodies, tools, materials, objects, and workplaces [6]. A fibre twists, a surface catches, or moisture changes the timing of a movement. Such interruptions are not incidental. They are part of how judgement is acquired.

The tension becomes especially visible in public ICH workshops. Lu et al. show how attempts to lower technical barriers can also separate learners from traditional tools, material environments, practitioners, and tacit knowledge [8]. Digital fabrication may open a useful route into experimentation, but it can also remove the very resistance through which craft judgement is learned. In a workshop, then, material is at once something sensed, something acted with, and something that carries cultural knowledge. The relationship is not fixed, but a broad sequence can be traced: material feedback affects action; action shapes attention and feeling; and the completed process changes how the object and its context are read.

3.1.3. Craft Workshops as Cultural Service Systems

The workshop begins before the hands-on task and continues after it. Information, booking, arrival, orientation, material contact, instruction, difficulty, completion, and later communication all affect the encounter. Calling this a cultural service system is not meant to turn heritage into an ordinary commercial service. It is a way of seeing where the relationships among participant, practitioner, material, institution, and cultural content are either supported or broken.

Before the event, people form expectations from the price, duration, description of difficulty, images, and promised outcome. During it, the quality of the experience depends on how demonstration, independent work, assistance, choice, and display fit together. Afterwards, a brief explanation, care advice, feedback, or a route to further learning may keep the cultural connection open. When these moments are considered separately, the finished object tends to carry more responsibility than it can bear.

A conventional DIY service can legitimately be judged by convenience, speed, enjoyment, and customer satisfaction. An ICH workshop has to answer additional questions. Whose knowledge is being presented? What has been simplified, and who agreed to that simplification? Which material relations remain visible? The design challenge is to welcome a newcomer without stripping away the cultural and material conditions that make the practice distinctive. Emotional value concerns why the encounter matters; embodied participation concerns how it is lived; service design concerns how the encounter is arranged.

3.2. Current Gaps in ICH Craft Experience Design

Recent work no longer treats ICH only as an object of preservation or product development. It also discusses participation, material engagement, feeling, services, and education. The weakness lies in how these discussions meet. Across the selected sources, four breaks recur between what the craft means, what the participant actually does, what is felt or understood, and what happens after the event.

3.2.1. Symbolic Translation Without Emotional Process Design

A familiar strategy in ICH innovation is to extract motifs, colours, forms, stories, or other recognisable elements and reuse them in contemporary products [10,13]. Such work can make a tradition visible to new audiences. Visibility, however, is not the same as participation. When design stops at representation, the temporal effort, material judgement, and embodied knowledge of the practice remain out of reach.

Nor does symbolic importance guarantee an emotional response. An authentic pattern can be admired, ignored, or misunderstood; an authentic material can feel comforting, unpleasant, or simply unfamiliar. The response depends on how information meets a participant's skill, expectation, action, and interpretation. Workshop design therefore needs a second question alongside 'How can this tradition be restyled?': at what point does cultural meaning enter choosing, handling, failing, correcting, and completing?

3.2.2. Product-Centred Activities Without a Complete Experience Journey

Product-centred thinking creates a different break. In some studies and projects, the main design output is still an object, visual identity, derivative product, or materials kit [13,14]. A workshop may then become a supervised route to that output. What happens before people begin and after they finish receives comparatively little attention.

Yet the experience is already under way when somebody sees the promotional image, reads the price, or tries to judge whether the task is too difficult. On site, orientation, material exploration, demonstration, independent action, help, personal choice, and completion work together. Afterward, packaging, reflection, explanation, and an invitation—or no invitation—to continue shape what is remembered. The relevant design object is therefore not only what sits on the table at the end. It is the sequence of relationships that made the object possible.

3.2.3. One-Off Participation Without Continuity

A short encounter also sits uneasily beside the aim of living transmission. Many workshops are attached to festivals, tours, exhibitions, community programmes, or museum schedules [7,11,12]. Attendance and immediate satisfaction are easy to count. What is much harder to see is whether the first encounter opened a credible route towards further learning or contact.

That route need not be a repeat purchase. It may involve reading more, joining an advanced session, visiting a related exhibition, keeping contact with a practitioner, sharing the cultural context of the work, or bringing the experience into a family, school, or community setting. None follows automatically from an enjoyable afternoon. Cost, distance, time, confidence, prior knowledge, and the provider's capacity all intervene. Continuity therefore has to be offered as a set of possible next steps, not predicted as a simple outcome.

3.2.4. *Experience Claims Without Stable Evaluation Levels*

The language of evaluation creates a fourth break. Satisfaction, immersion, relief, accomplishment, identity, healing, and repurchase intention sometimes appear in the same list [9,12,14,15]. They belong to different parts of the experience. Some describe the setting, some describe what happens during participation, some name a value, and some are later judgements or intentions.

For the purposes of this framework, the researcher separates four levels. The first concerns what the workshop provides: materials, task clarity, difficulty, facilitation, space, interpretation, and connected touchpoints. The second concerns the course of participation—sensing, acting, concentrating, adjusting, interacting, and making meaning. The third concerns what the encounter comes to matter to the participant, including comfort, pleasure, authorship, connection, and cultural understanding. The last concerns what follows: memory, satisfaction, sharing, further learning, recommendation, or purchase.

This separation matters because attractive claims can otherwise replace evidence. Relaxation does not demonstrate healing. Understanding one process does not establish cultural identity. Buying again does not necessarily mean that a person has entered a deeper relationship with the practice. Ambivalent responses also need space in the evaluation. Roughness may be satisfying or unpleasant; guidance may be reassuring or controlling; challenge may build competence or expose helplessness. Evaluation should show where these differences came from, not merely record that the event was ‘successful’.

3.2.5. *Synthesis of the Identified Gaps*

The four breaks tend to compound one another. Once a workshop is built around detachable symbols, the appearance of the finished object becomes the obvious measure of success. Preparation and reflection then look secondary, while follow-up becomes marketing. If evaluation does not distinguish experience from outcome, it is difficult to know whether the workshop produced sensory pleasure, cultural understanding, customer satisfaction, or a reason to continue.

The central problem is therefore a missing connection. Existing good practices do not yet add up to a convincing route from cultural meaning to embodied making, from making to emotional and interpretive significance, and from that significance to further cultural engagement.

Table 1. *Research Themes, Existing Contributions, and Gaps Identified in the Review.*

Research theme	What the literature contributes	What remains unresolved	Use in the framework
Safeguarding and revitalization	Living transmission; cultural continuity; practitioner and community roles	Safeguarding principles are rarely translated into detailed workshop decisions	Cultural meaning and ethical limits
Material and participatory experience	Bodily action; material response; tools; tacit knowledge	Material participation is not consistently tied to felt value or cultural understanding	Material and embodied participation
Emotional experience	Distinctions among sensation, meaning, emotion, and wellbeing	Process, value, identity, and long-term wellbeing are sometimes treated as	Emotional and meaning-making experience

		equivalent	
Workshop and service design	User needs; touchpoints; workshop processes	Attention remains concentrated on the on-site task and finished object	Participant journey and service continuity
Evaluation and later participation	Experience, satisfaction, and behavioural-intention dimensions	Conditions, processes, values, and later outcomes are not clearly separated	Layered evaluation and routes forward

3.3. An Emotional Value-Oriented Design Framework

The proposed framework is an attempt to make that route visible. It has four areas: cultural meaning; material and embodied participation; emotional and meaning-making experience; and service continuity. The arrows should not be read as a one-way mechanism. Handling a material can revise the way a story is understood, just as later reflection can change the meaning of an earlier action. At every point, decisions are constrained by cultural integrity, accessibility, and the authority of practitioners and communities.

3.3.1. Culture–Material–Emotion Transformation

The first design move is not to add more cultural information, but to place information where it can be used. Workshops often begin with a short history, an explanation of motifs, or a practitioner biography. Much of that material is forgotten once making starts. It becomes more consequential when attached to a decision: the source of a fibre while participants compare materials, the reason for a movement while they try it, the limits on a motif while they choose, or the relation of the final object to a continuing practice when they reflect.

Materials are what make this passage from explanation to experience possible. Resistance, texture, colour change, uncertainty, and tool control bring cultural knowledge into action. Lu et al. emphasise that tacit ICH knowledge is embedded in bodily activity, interaction, and context [8]. Direct contact with tools and materials is therefore not an ornamental addition to a workshop. Digital tools can widen access, but they are most useful when they prepare for, support, or extend material engagement rather than replacing it.

Four practical questions follow. What is the cultural idea, judgement, or relationship that participants most need to grasp? Where is it carried—in a material, a tool, a sequence, or a restriction? What can a beginner do that would allow this knowledge to be encountered rather than merely heard? Finally, how will the completed object be connected back to the living practice? A public session cannot reproduce an entire production system. It can, however, retain a small number of operations in which the craft's material reasoning becomes perceptible.

3.3.2. Designing the Complete Workshop Journey

The participant journey starts with expectations. A useful description tells people what practice they will meet, what they will actually do, how long it is likely to take, where the difficult part lies, and what kind of result is realistic. This is not unappealing publicity. Honest framing can make effort part of the attraction and prevent an unfamiliar craft from being mistaken for effortless assembly.

Inside the workshop, orientation, material exploration, demonstration, independent work, help, and completion need to support one another. Tasks should leave some room for judgement and correction; otherwise the participant is following a script rather than making. Guidance is mainly a problem of timing. One person needs a slower demonstration, another a hint, and another reassurance that an unconventional result is acceptable. Help offered too soon may produce a neater object but remove authorship. Help offered too late can turn useful difficulty into defeat.

The event can also end without an elaborate follow-up system. A practitioner may point out which traditional features remain in the object, discuss the hardest step, explain how it should be cared for, or suggest a suitable next activity. In a small studio, one thoughtful conversation or message may do more than a generic membership scheme. The aim is simply not to close the cultural relationship at the moment of payment or packaging.

3.3.3. Evaluating Emotional and Cultural Experience Quality

Evaluation should mirror the order of the experience. It begins with the workshop conditions: the relevance of the materials, clarity of the task, level of difficulty, quality of guidance, use of space, timing of interpretation, and coherence of the journey. It then asks what participants actually did—noticed, handled, concentrated, adjusted, chose, discussed, and interpreted. A third set of questions concerns value: comfort, pleasure, authorship, connection, respect, and cultural understanding. Only after that do satisfaction, memory, sharing, later learning, recommendation, or purchase become meaningful outcomes.

These groups are not offered as a validated scale. They are a way to stop unlike claims from collapsing into one another. They also make room for disappointment and mixed feeling. Instead of asking only whether people enjoyed the workshop, evaluation can ask what caused a response, what interrupted it, whether emotion became attached to cultural understanding, and whether there was a realistic next step.

3.3.4. Extending Participation Beyond a Single Workshop

Continued participation is better understood as continued learning than as post-event marketing. People leave a workshop with different levels of curiosity, skill, time, and confidence. One person may want another short session; another may be ready for a series; others may prefer an exhibition, peer exchange, or occasional community activity. A single route would misread that variation.

Home kits and digital resources can help with recall and communication, but they do not reproduce contact with a practitioner, a tool, a material, or a place of making. Follow-up also has to fit the institution. A small studio may manage occasional advanced sessions, a museum can connect a workshop to an exhibition, a university can place it within teaching, and a community group can support intergenerational learning. Continuity is only worthwhile if it strengthens the practice without consuming the practitioner's time, authority, or share of the benefit.

3.3.5. Integrated Framework and Cultural Safeguards

The framework has limits, and cultural integrity is the first. Public access does not require an exact copy of every traditional production condition. Some simplification is inevitable. The important question is what the simplification removes. Materials, decisions, or operations through which the practice remains recognisable should be

retained, and practitioners should determine what may be shortened, substituted, photographed, taught, or kept restricted.

Accessibility is a different constraint. It includes clear information, physical access, reasonable time, comprehensible tasks, and support when needed. It does not mean removing every difficulty. A session built entirely from prepared pieces can be easy and visually pleasing while leaving no room for judgement, correction, or embodied learning. Staged tasks and adapted tools usually offer a better compromise.

Practitioner and community agency forms the third constraint. Practitioners are not suppliers of motifs, anecdotes, and demonstrations for somebody else's service design. They should share authority over content, interpretation, simplification, sensitive knowledge, recording, benefit-sharing, and later collaboration [2]. Commercial activity is compatible with safeguarding only while cultural meaning is not distorted, practitioners are not displaced, and benefits are not extracted unfairly.

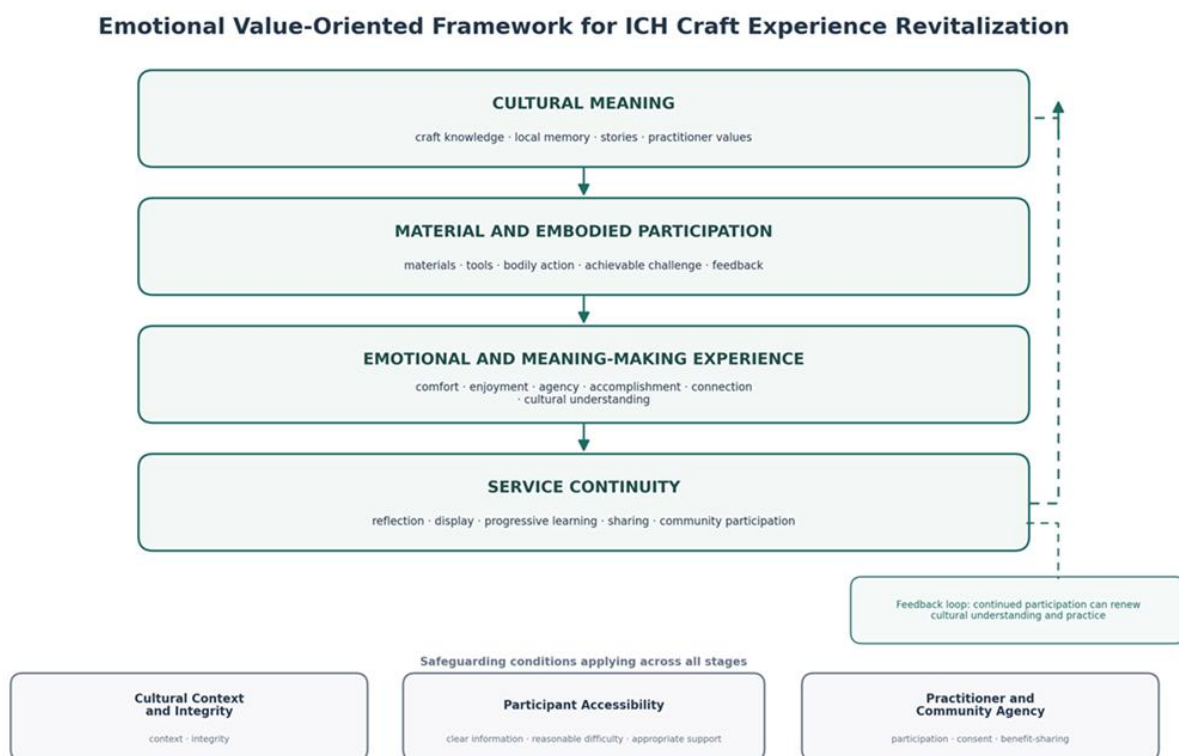


Figure 1. Emotional value-oriented framework for ICH craft experience revitalization. The figure presents a literature-derived design proposition, not a validated causal model.

3.3.6. Design Principles Derived from the Framework

Six working principles can be drawn from the framework. Participants need meaningful contact with the materials, tools, or actions that distinguish the practice. Cultural explanation should appear at points where it helps a person understand what is being done. Beginner tasks should require judgement and effort but remain possible with support. Guidance should preserve authorship rather than produce the object on the participant's behalf. Completion deserves time for looking, talking, or displaying, because that is when effort acquires meaning. Finally, a workshop should offer more than one route forward—learning, sharing, making, or community involvement—without treating repurchase as the only sign of success.

No craft will apply these principles in exactly the same way. Safety, production time, customary restrictions, sensitive knowledge, and practitioner capacity differ sharply. The framework therefore requires negotiation among practitioners, communities, cultural institutions, and designers, not automatic implementation from a diagram.

Table 2. *Emotional Value-Oriented Design Dimensions for ICH Craft Experiences.*

Design area	Main choices	Likely response	Role in revitalization	Main risk
Cultural meaning	Stories; local memory; practitioner knowledge; symbolic limits	Understanding; respect; curiosity	Links making to living heritage	Context loss; shallow storytelling
Material and bodily participation	Materials; tools; action; manageable difficulty; feedback	Attention; control; achievement	Opens access to tacit knowledge	Over-simplification; substitute materials
Emotional and meaning experience	Responsive guidance; genuine choice; co-presence; completion; display	Comfort; pleasure; authorship; connection	Makes the encounter personally relevant	Therapeutic overclaim; facilitator takeover
Service continuity	Accurate information; connected journey; reflection; later learning	Satisfaction; memory; sharing; return	Extends contact beyond one session	Repurchase treated as the only outcome
Cultural safeguards	Community authority; consent; restricted knowledge; benefit-sharing	Trust; responsible participation	Protects practitioner and community agency	Distortion; commodification; unequal benefit

4. Conclusions

This review began with a simple concern: a public craft workshop can be enjoyable and still have little to do with the emotional or cultural life of the practice it presents. The literature suggests that emotional value is not delivered by a traditional material or symbol. It develops through the participant's reading of bodily effort, difficulty, guidance, interaction, progress, and cultural context. Comfort and pleasure may be part of that reading, but so may irritation, uncertainty, authorship, connection, or respect. None is evidence of therapy or of a durable cultural identity after one event.

Four recurring breaks explain why the issue is often difficult to see. Symbolic adaptation can become detached from making; attention to the object can crowd out the journey; a one-off event can end without a credible next step; and evaluation can mix conditions, experiences, values, and later behaviour. The problem is not that workshops lack good features. It is that those features are rarely organised as a route from cultural meaning, through material participation, to felt and interpreted value and then to further engagement.

The four-layer framework and six principles are offered as one way to organise that route. They do not prescribe a universal format. Their main use is to force a set of design decisions into view: which material relations must remain, what challenge is appropriate, when guidance helps or takes over, how completion is interpreted, what forms of continuity are realistic, and who has authority to decide. On this reading, emotional value is neither decoration nor a final satisfaction score. It is a perspective for examining how making may support the revitalization of living heritage.

The limits of the paper are substantial. The corpus was purposively assembled and the framework has not been tested in workshops. Comparative case studies, observation, interviews, and carefully chosen experience measures are needed next. Such work should look not only for supportive cases but also for failure: moments when simplification, commercial pressure, weak facilitation, or decontextualization breaks the proposed relationship. Until then, the framework remains a design proposition rather than an established model.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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