



A STUDY OF FENGSHIYE NEW DESIGN ELEMENTS IN DESSERT MOLD AND PACKAGING

DESIGN

By

Miss Zhang SHURONG

A Thesis Submitted in Partial Fulfillment of the Requirements

for Master of Fine Arts Design Arts (International Program)

Silpakorn University

Academic Year 2023

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A Study of Fengshiye New Design elements in Dessert mold and Packaging

Design



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 Packaging Design

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Fengshiye is a stone statue of a lion head and body, which has the social and cultural significance of warding off wind and sand, warding off evil spirits, and prolonging heirship. It is a folk custom unique to southern Fujian and Kinmen, and is one of the intangible cultural heritages of Fujian Province. Due to the changes in social history and the development of communication technology, it is important to preserve and innovate the traditional culture of fengshiye.

Based on fengshiye, this study explores the possibility of innovating the application of traditional elements in the field of design through modernization theories. It aims to innovate the traditional image of fengshiye and apply it to pastry modeling and packaging design. The research methodology includes literature review, fieldwork, interviews with folklore experts, and case study analysis, etc. By extracting the line outline of fengshiye sculpture and combining it with minimalism for design innovation. 3D printing technology was utilized to create a dessert model, and the new image was applied to dessert and packaging design.

The results show that the innovative fengshiye image breaks the traditional stone sculpture image of the stylized graphic stereotypes and opens up a free space for artistic expression, and this kind of design that combines theory and practice is very useful for perfecting the fengshiye cultural theory system. It meets the aesthetic needs of young people while retaining traditional features and uniqueness, providing a new design solution for the cultural and creative food industry.



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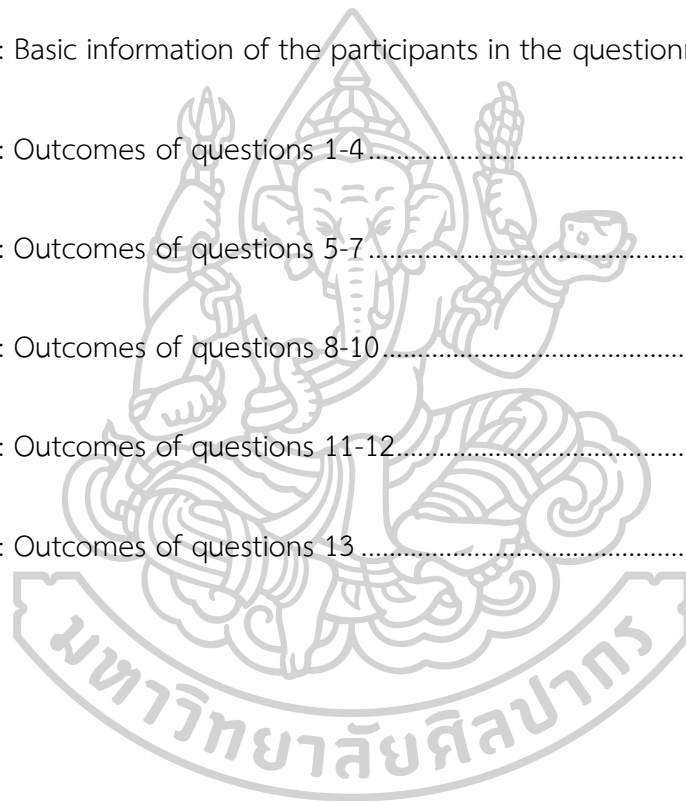
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CHAPTER 1

INTRODUCTION

1.1 Background of Research

Fengshiye, originating in Quanzhou, Fujian Province, China, is a stone sculpture with a lion's face and a human body. It is endowed with social and cultural significance, believed to ward off wind and sand, exorcise evil spirits, and ensure progeny. Predominantly found in the Minnan region's coastal areas, including Kinmen Island and Dadeng Island, Fengshiye embodies the natural, humanistic, and historical cultural background of the region, serving as a unique cultural landscape and folk belief in the Minnan and Taiwan areas.

The development of Fengshiye reflects the distinctive characteristics of local social culture. As a symbol of local social culture, Fengshiye encompasses ideologies related to folk customs, religion, and traditional lion culture while serving practical purposes of protection and blessing, imbuing it with profound humanistic significance.(JIANG 2021)

The Minnan region, located in southeastern Fujian Province, includes Xiamen, Zhangzhou, and Quanzhou. Hui'an County in Quanzhou is renowned for its stone carvings, which have been used as permanent art since the Jin Dynasty over 1600 years ago. Zhangzhou is famous for its wood carving crafts, including woodblock prints and puppet heads.

Minnan desserts include Cun Ze (Fried Flour Candy), Gi Hong Goo (Rice Mochi), Peanut Candy, Suan Long Gi (Sweetened Fried Dough Twist), and Mua Lao (Crunchy Sesame Puff), primarily made from flour, glutinous rice flour, vegetable oil, and sugar. These desserts are commonly bought for festivals and rituals.

At present, with the acceleration of modernization, Fengshiye beliefs and customs have gradually lost their original functions. Although it is one of the provincial intangible cultural heritages of Fujian Province with unique cultural significance and social functions, due to the changes of the times and the environment, some of the details of worshipping Fengshiye are gradually disappearing, and some of the traditional cultural elements are fading away or being reduced to the existence of formalism.

At the same time, the impact of the new media age, changes in modern lifestyles, as well as changes in education and social attitudes, have caused young people to lose interest in traditional Fengshiye beliefs.

Some scholars believe that with the continuous development of China's cultural and tourism industries, the development of cultural and creative products based on local cultures is booming. Although Fengshiye is a unique cultural landscape, its cultural and creative product design is relatively outdated and disconnected from contemporary needs. The existing Fengshiye cultural and creative products are innovations from 20 years ago and can no longer meet current demands. Learning from the design experiences of contemporary cultural and creative products and

applying them to Fengshiye culture is a research focus. (Fu.X.&Qiu.L.L.&ChaoZ. 2019)

Because pastries with auspicious meanings are an indispensable part of Min Nan sacrificial culture, combining the two not only enhances people's impressions of the local cuisine, history, and culture, achieving excellent promotional effects, but also strengthens the connection between the Fengshiye and people through the application of the Fengshiye image on pastries.

This research aims to apply contemporary aesthetic theories to the innovative design of Fengshiye images. By using traditional food and packaging as carriers, the characteristics of Fengshiye sculptures are extracted and designed into symbolic elements, applying the new Fengshiye image to products and packaging design.

This research enriches the variety of cultural and creative products based on Fengshiye and combines dessert shapes with traditional culture, providing innovative inspiration and design concepts for the traditional dessert industry. This design modernizes the traditional Fengshiye image, making it more appealing to younger generations. Additionally, this research aims to imbue products with cultural connotations, exploring pathways for the development of the cultural and creative industry, promoting sustainable economic development, and enhancing cultural transmission and promotion.

1.2 Significance of the Research Problem

As a provincial-level intangible cultural heritage in Fujian Province, Fengshiye symbolizes the kinship, geography, human relations, spiritual connections, and occupational ties of Xiamen and Kinmen, holding significant emotional importance for the local people. However, with societal and historical changes, the tradition of worshipping Fengshiye is gradually being lost. Currently, existing Fengshiye products are monotonous and lack innovative design, primarily consisting of stone carvings that are outdated and disconnected from contemporary times.

Learning from contemporary cultural and creative product design experiences and applying them to Fengshiye-related products is the primary problem this research aims to address. The systematic collation and summary of Fengshiye theories during the innovation process will help more young people understand their historical background. Through innovative design, this research seeks to protect, inherit, and promote Fengshiye culture.

This research aims to use contemporary aesthetic theories to innovate Fengshiye images and apply them to dessert molds and packaging design.

1.3 Objectives of the Research

1. To research and analyze traditional Fengshiye culture, deeply summarizing its historical background, origin, and types.

2. To extract lines from Fengshiye sculptures through experimentation and design a modernized Fengshiye image by combining minimalism.

3. Using cookies as an example, apply the new Fengshiye image to cookies and packaging, proposing new value for the Fengshiye pattern and investigating consumer interest.

1.4 Research Methodology

1. Drawing on the research results of existing literature through fieldwork and literature review, we collect and organize the pictures of Fengshiye, summarize and analyze the types and artistic characteristics of Fengshiye.

We also interviewed Mr. Zhang Zaiyong, a Xiamen folklore expert, to understand the origin and styling characteristics of Fengshiye.

2. Analyze the collected data and compile them into a research knowledge system. One is to provide the researcher with sufficient background knowledge about Fengshiye, and the other is to understand the needs of the audience. This led to a design strategy based on analyzing the data.

3. Through the case study method of analyzing the design products such as I(Eye) am MIKAN, Sato-do, Letterbox Cat Cookie, etc., we find the inspiration for designing

the new image design of Fengshiye. It also analyzes the existing Fengshiye products and deficiencies in the current market, revealing the potential of innovative image design for Fengshiye.

Conduct design experiments through Bangkok Design Week, discuss with the audience to explore their understanding of Fengshiye culture, and initially test the design results.

4. Record, analyze, adjust and summarize the problems encountered during the Bangkok Design Week to modify the design work, evaluate the effectiveness of the design of the Fengshiye dessert model and packaging by making physical cookies and packaging and designing a questionnaire survey.

5. Summarize findings and make recommendations for future development.

1.5 Scope or Delimitation of the Research

This research analyzes the origin of Fengshiye from multiple angles, systematically organizing the migration history and reasons for Fengshiye in Xiamen and Kinmen. It provides a detailed introduction to the distribution and types of Fengshiye. Based on in-depth research and modeling analysis of Fengshiye, innovative designs are created using modern artistic design methods.

This research aims to explore new image designs for Fengshiye in Xiamen and Kinmen, using minimalism theory to design and develop new images of traditional Fengshiye and apply them to pastries and pastry packaging. The study will not cover

Fengshiye images in Quanzhou and Ryukyu regions.

The research focuses on upright village Fengshiye, excluding rooftop Fengshiye.

1.6 Research Output

1.6.1. Systematically study the Fengshiye in Quanzhou, Kinmen and Xiamen regions, summarize their types, characteristics and cultural connotations, and enhance the popularity of Fengshiye.

1.6.2 Explore the modern minimalist design context based on which innovation can be added while retaining its characteristics to meet the aesthetic needs of modern consumers. To refresh the image of Fengshiye with good commercial value.

1.6.3 This research can be used as a design scheme for the future cultural creativity and tourism industry, using modern technology practice application, guiding how traditional culture can be combined with modern design concepts and innovations, constantly promoting the modernization of traditional cultural images around the world, and facilitating cultural exchanges around the world.

1.7 Research outline/framework

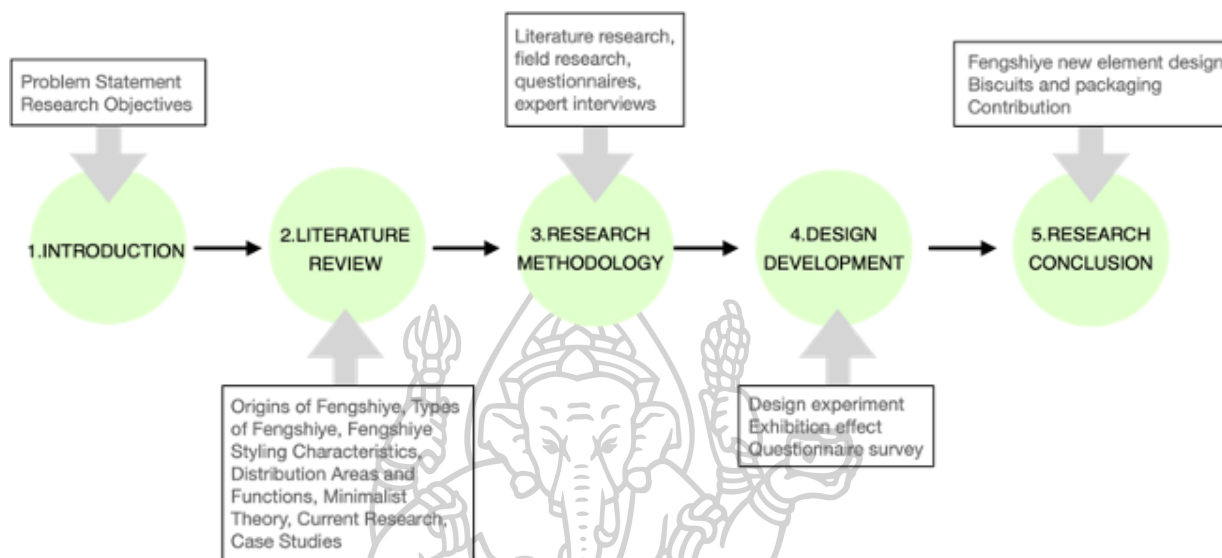


Figure 1: Design framework

1.8 Definition of Terms

1. Minimalism: is a style of art and design that emphasizes simplicity, clarity and functionality. It is characterized by the reduction of unnecessary ornamentation and complexity, and focuses on the use of simple geometric shapes, pure colors and open spaces to convey beauty and meaning.

2. Southern Fujian (Hokkien): abbreviated as Fujian, Southern Fujian refers to the southern part of Fujian, which includes most of the three prefecture-level cities of Quanzhou, Xiamen, and Zhangzhou, as well as the Xinluo District of Longyan City and the vast majority of Zhangping City, in terms of both geography and culture.

3. LU CHONG (T-Junction): It is a feng shui concept which means that if the main door of a house is facing a road, it is called "LU CHONG" in feng shui. Other houses, alleys, etc. into this shape will be bad feng shui.(Qxin 2013)

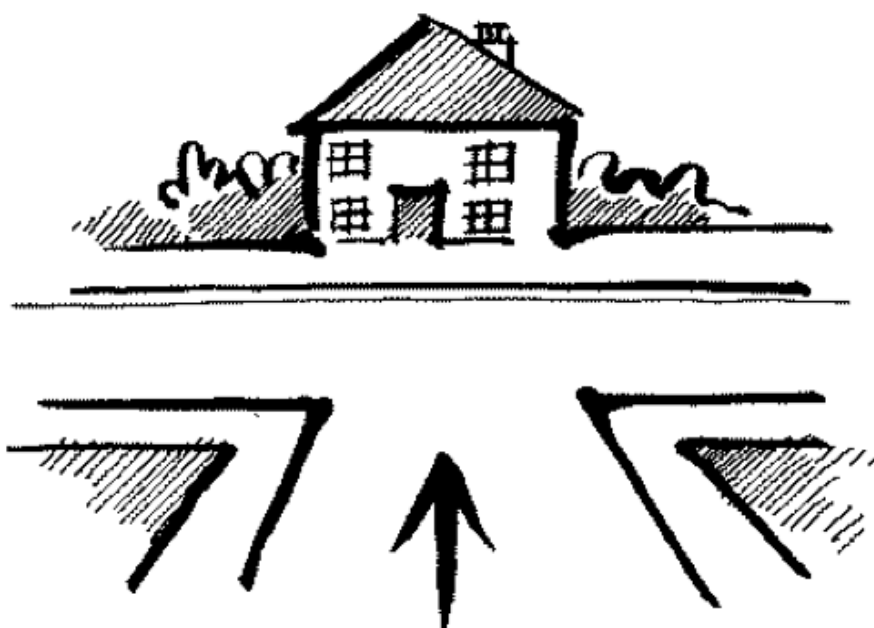


Figure 2 :LU CHONG

<https://www.jiansnet.com/topic/26806/Feng-Shui-of-TJunction-House>

1.9 Relationship between research question (RQ), research objectives (RO), research methodology (RM), and research outputs (ROP)

RQ	RO	RM	ROP
How to design the new element of Fengshiye	To analyze and understand the element of Fengshiye	1.For original of Fengshiye 2.Type. Of. Fengshiye. 3.explore and experiment. The. New. Element. Of Fengshiye	Find out the new element of Fengshiye
How to develop a minimalism design	To extract lines from Fengshiye sculptures through experimentation and design a modernized Fengshiye image by combining minimalism.	What is minimalism design Data Research Literature review	Developing new elements of Fengshi through the theory of minimalism
How to apply for the new Fengshiye to cookie and package	To created cookies as an example	What is fujian candy culture?	Innovate the traditional image of Fengshiye and apply it in dessert molds and packaging design.

Table 1: RQ RO RM ROP

CHAPTER 2

LITERATURE REVIEW

2.1 The Origin of Fengshiye

The image of Fengshiye is closely related to the worship of stones, with its origins tracing back to the late Tang Dynasty. Peng Weibin believes that Fujian, being a mountainous region, has a deep-seated reverence for stones due to the people's heavy reliance on their surroundings. This gave rise to the belief in the animism of all things. (Peng.W.B 2009)

Wu Yonghao suggests that the origins of Fengshiye in Fujian and Taiwan are closely linked to the Taishan Shigandang. In the late Tang Dynasty, northern immigrants who moved to Fujian brought the Taishan Shigandang with them. (Wu.Y.H. 2007) Once in Fujian, people combined the Shigandang with stone lions to enhance their ability to ward off evil spirits and provide a sense of security, resulting in the creation of "Stone Lion Lord."(Wu.Y.H. 2007)

Liu Zhaobin posits that the Fengshiye in Kinmen did not originate from the imaginations of the island's early inhabitants. Instead, it evolved from the folk belief in Quanzhou's "Lion-shaped Shigandang" and developed under the concept of warding off evil. (Liu.Z.B 2021) Its appearance is derived from the "Lion-shaped Shigandang" of Quanzhou.

In other words, Kinmen's Fengshiye is an adaptation and evolution of Quanzhou's lion-shaped Shigandang, shaped by Kinmen's unique natural environment and the psychological needs of its people.

Folk expert Zhang Zaiyong from Xiang'an believes that the Fengshiye in Dadeng originates from Kinmen, and Kinmen's Fengshiye is an extension of the Min Nan stone lion worship, tracing its roots back to the Central Plains of China. Therefore, it can be said that the Fengshiye in Kinmen and Dadeng share the same lineage and origin.

2.2 Reasons for the Formation of Fengshiye Beliefs

How did Fengshiye become a deity jointly revered by the people of the two islands? There are several reasons for this:

2.2.1 Chinese Lion Culture and the Worship of Lions

Lions, originally from Africa and West Asia, symbolize divine power and royalty. As cultural exchanges between East and West occurred, the lion's image was introduced to China, where it was imbued with additional divine attributes. Over time, it evolved into a mystical symbol for warding off evil. In Chinese culture, lions became auspicious creatures symbolizing good fortune. Like the mythical dragon and phoenix, lions were revered and worshipped by people. Unlike the dragon and phoenix, which became symbols of royal power, the lion was venerated across different social strata.

Due to the rarity of actual lions in ancient China, people's imaginations were stimulated, leading to diverse and free interpretations in the form of stone lion sculptures found outside royal palaces and among the general populace. Throughout Chinese history, craftsmen have integrated the lion's image into various spaces, serving different societal functions.(Chen.F.D. 2016)

Additionally, lions are perceived as brave and majestic, with a divine spiritual connection, particularly in Buddhist legends. According to Buddhist texts, when the Buddha was born, he roared like a lion, proclaiming, "In heaven and on earth, I am the most revered." This added to the public's veneration of lions, naturally making stone lions close protectors. The term "Fengshiye" in the Min Nan dialect sounds like "wind master," referring to a deity controlling the wind, hence the respectful title "ye" (lord).

2.2.2 Harsh Natural Conditions

Kinmen is an isolated island surrounded by the sea with no mountainous barriers, subjected to nine months of northeast monsoons each year. This caused severe sandstorms, making life difficult for the inhabitants. According to the "Kinmen County Chronicles," "the northeast wind blows incessantly for thirty days, and the typhoon here is worse than inland."

The "Yijing" says, "Clouds follow the dragon, and wind follows the tiger," which means that when a dragon appears, it will be accompanied by clouds, and when a tiger appears, it will be accompanied by wind.

Therefore, driven by the low level of productivity and ignorant and backward thinking at that time, the villagers, in addition to man-made resistance, also hoped to seek the blessing of the gods, and they hoped to find gods with the image of human beings or animals with magical powers to bless them.

Ancient villagers generally believe that the wind and sand is a tiger in trouble, therefore, they have to find a more powerful beast than the tiger, as their shelter god, "the lion can subdue the tiger," the folk proverb of southern Fujian, prompting the villagers to put the stone lions as a god of the town of the wind. From the existing ancient stone lion carvings, you can also see the signs of its gradual evolution.

2.2.3 Impact of Wars

During the Ming Dynasty, when Zheng Chenggong reclaimed Taiwan, extensive deforestation for timber and boat building significantly reduced Kinmen's forests, leading to severe sandstorms. To combat the flying dust, residents erected Fengshiye statues, hoping they would ward off evil and control the wind.

In the second year of the Kangxi Emperor's reign, the Qing army's invasion further devastated the vegetation and environment. When residents returned to their homeland in the 22nd of Qing Emperor's Kangxi, they reinstated the Fengshiye statues as protectors.

2.3 Classification of Fengshiye

2.3.1 Village Fengshiye

Village Fengshiye statues are placed on the outskirts of villages, facing northeast to block the winter winds. These statues are typically large, with some reaching up to 3.8 meters in height. They are primarily carved from stone, featuring single standing lions, most of which are male. Occasionally, there are pairs of lions, one male and one female, such as the Fengshiye statues in Xiyuan, Kinmen, and Dongcai, Dadeng. Village Fengshiye statues serve to protect the entire village and are considered public installations.



2.3.2 Rooftop Fengshiye




As the name suggests, rooftop Fengshiye statues are placed on rooftops and offer protection specifically to the house on which they are installed, making them private installations. These statues are also referred to as "Tile Generals" and are typically made from clay, which is molded and fired into ceramic figurines. The statues often depict a warrior riding a lion and are approximately 20 cm tall.



2.3.3 Summary



The village Fengshiye statues are public installations designed to protect entire villages, while the rooftop Fengshiye statues are private installations meant to safeguard individual homes. Despite the differences in their form and function, both types are believed to possess the power to ward off evil, control the wind, and protect against malevolent forces.



2.4 Fengshiye's Modeling Characteristics, Distribution Areas, and Functions



	Location - village	Height	Genders	Function	Characteristics of Styling
	Fengshiye				
1	XIA SHU Fengshiye  https://kinmen.travel/zh-cn/travel/attraction/585	140 cm	male	It is designed to scare off bandits and calm the wind.	Gaping mouth leaking teeth, like Doraemon, neck hanging bells, the province painted blue, limbs using five claws of realistic carving techniques.
2	BEI SHAN Fengshiye  https://kinmen.travel/zh-tw/travel/attraction/584	120 cm	male	Protecting villages and safeguarding people's wealth	Crafted from white stone in Quanzhou, it has a wide-open mouth that leaks out teeth and ears that are high on one side and low on the other.



3	<p>AN QI Fengshiye</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/551</p>	380 cm	Male	<p>It calms the wind, eliminates disasters, scares off pirates, and protects the sea.</p>	<p>The largest, light green colored clay Fengshiye, holding a pen in his left hand and a colored ribbon in his right.</p>
4	<p>QIONGLIN Fengshiye</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/552</p>	188 cm	male	<p>Calm down wind and stop evil spirits</p>	<p>He has a dignified demeanor, an expression of simplicity, and a stout figure.</p>
5	<p>QIONG LIN XIANG BI Fengshiye</p> 	76 cm	female	<p>To block the road hub (T-Junction) mainly, the role is similar to shigandang,</p>	<p>Carved from Quanzhou Qingdou stone, it is the tallest of the walled Fengshiye (wall Fengshiye). It is in a front-standing and back-sitting position, with its crotch collapsed to</p>



	https://kinmen.travel/zh-cn/travel/attraction/1865			to suppress evil anorexic objects.	represent the lioness and her smiling expression.
6	ZHONG LAN Fengshiye  https://www.kmp.moj.gov.tw/289794/289807/289810/336231/post	63 cm	male	Bless the villagers with many children and peace.	Crouching, blue statue, grinning
7	XIA LAN Fengshiye  https://www.kmp.moj.gov.tw/289794/289807/289810/336231/post	106cm	male	Bless the villagers with many children and peace	Upright, grinning, flag in hand.




8	<p>XI YUAN Fengshiye 1</p>  <p>https://kinmen.travel/zh-cn/travel/attraction/550</p>	140cm	male	<p>Suppressing the damages and praying for blessings, blocking road rushes and suppressing water tail damages.</p>	<p>Holding a pen in his right hand and a seal in his left hand, his face is majestic, with a bell hanging from his chest, a look of calmness and command.</p>
9	<p>XI YUAN Fengshiye 2</p>  <p>https://kinmen.travel/zh-cn/travel/attraction/1644</p>	184cm	female	<p>Containing road arrows and defending village boundaries</p>	<p>Tall and well-proportioned, with thick eyebrows and big eyes, holding a colorful ribbon in her hand and hanging bells on her chest, she has a gentle and gentle subtle beauty.</p>



10	<p>BI SHAN Fengshiye 1</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/570</p>	132 cm	male	Calm down wind and stop evil spirits	The upper part of the forehead is engraved with the Chinese character "wang", meaning king. big eyes, straight nose, neat white teeth, sparse eyebrows, beard, carving techniques rounded, hands holding the colorful balls and ribbons, serious look, and a little leisure.
11	<p>YANG ZHAI Fengshiye 1</p>  <p>https://catalog.digitalarchives.tw/item/00/66/7a/d1.html</p>	128cm	male	Suppression of wind, and suppression of T crossroads	Standing stone Fengshiye with bell around its neck and holding an embroidered ball with colorful ribbons



<p>12</p>	<p>YANG ZHAI Fengshiye 2</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/1634</p>	<p>154 cm</p>	<p>female</p>	<p>Calm down wind and stop evil spirits</p>	<p>The Fengshiye, which is made of brick on the inside and clay on the outside, has a head with a wide forehead, thick eyebrows, large eyes, a triangular bulging nose, and a neatly aligned dentition. The hands are clasped with colored ribbons, and a colored ball hangs from the middle of the ribbons.</p>
<p>13</p>	<p>YANG ZHAI Fengshiye 3</p>  <p>https://catalog.digitalarchives.tw/item/00/66/7a/d2.html</p>	<p>98 cm</p>	<p>female</p>	<p>Suppressing water damage, blocking T Junction, and resolving grave damage.</p>	<p>A stone Fengshiye in a standing position with gleaming eyes and a serious look.</p>



14	<p>YANG ZHAI Fengshiye 4</p>  <p>https://catalog.digitalarchives.tw/item/00/66/7a/d3.html</p>	120 cm	female	<p>Ward off the sperm, subdue the water arrows.</p>	<p>Standing stone Fengshiye, long and thin, holding a yellow order flag.</p>
15	<p>TA HOU Fengshiye</p>  <p>https://catalog.digitalarchives.tw/item/00/66/7a/aa.html</p>	88 cm	male	<p>Calm down wind and stop evil spirits, ward off evil spirits.</p>	<p>Brick clay sculpture of the standing Fengshiye, lion body modeling to yellow painted base, two hands and raised, chest hanging clay bells a string (bells have warning purposes) face such as a person, eight eyes type, back with threads protruding to do make-up points, genitals realistic presentation.</p>

16	SHA MEI XI JIA Fengshiye  https://catalog.digitalarchives.tw/item/00/66/7a/bd.html	56 cm	female	Calm down wind	The stone Fengshiye in a squatting position, with the head erected on lion ears, the forehead with prominent threads, the mouth in eight openings, the mouth with gold beads, the left limb holding a gold sword and stepping on a ball, the right limb holding a gold order and a colorful belt.
17	XIA HU Fengshiye 1  https://catalog.digitalarchives.tw/item/00/66/7a/a5.html	188 cm	female	Calm down wind and stop evil spirits	looking up to the sky in the shape of an otter, with curled cheeks for decoration, and streamlined whiskers distributed on the backbone, holding an embroidered ball in the right hand and a colorful ribbon in the left.

<p>18</p>	<p>XIA HU Fengshiye 2</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/1659</p>	<p>80 cm</p>	<p>female</p>	<p>water damage</p>	<p>With two eyes looking into the sky, the square lion's mouth is open, bells are worn on the chest, and the lion's body is outlined in simple lines, with the forelegs straight on the ground.</p>
<p>19</p>	<p>OU CUO Fengshiye</p>  <p>https://kinmen.travel/zh-cn/travel/attraction/1649</p>	<p>150 cm</p>	<p>male</p>	<p>Calm down wind and stop evil spirits, Calm the sea, and pray for good fortune</p>	<p>The bell worn on the chest as a warning is still there, but the left arm is severely damaged, and the right hand is clutching a colorful ball.</p>
<p>20</p>	<p>SI HU Fengshiye</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/611</p>	<p>184 cm</p>	<p>male</p>	<p>Deterring termites, Calm down wind and stop evil spirits.</p>	<p>Bald head, green eyes, eight eyebrows, red nose, full of blue freckles, bright yellow body.</p>

21	<p>GUAN LI Fengshiye</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/615</p>	148 cm	male	<p>Calm down wind and stop evil spirits.</p>	<p>Blue body with a plum blossom knot on the chest signifying good luck, goose-yellow texture running down the back whiskers, hands held flat, feet stretched out in front, and python motifs on the ends of the hands and feet.</p>
22	<p>CHENG GONG Fengshiye</p>  <p>https://trfc.tw/culture/block_evil/fsx/KinmenCounty/jinhuh/fsx079</p>	124 cm	male	<p>Calm down wind and stop evil spirits, defending village borders, guarding the sea, and repelling pirates.</p>	<p>Stone Fengshiye in a standing position, gleaming eyes, wide mouth, bulging nose, holding colored balls and ribbons, realistic but not exaggerated genitals.</p>

23	<p>GU GANG Fengshiye</p>  <p>https://crgis.rchss.sinica.edu.tw/assets/intangible/folklore/fsx/KinmenCounty/jincheng/fsx091</p>	180 cm	female	<p>Calm down wind and stop evil spirits , Protection of village territories.</p>	<p>Large eyes, bulging nose, a small dimple on each side of the lips, gold flowers on each side of the forehead, exquisitely carved.</p>
24	<p>HOU SHUI TOU Fengshiye 1</p>  <p>https://kinmen.travel/zh-tw/travel/attraction/598</p>	184 cm	female	<p>Calm down wind and stop evil spirits 、 Protection of village territories.</p>	<p>On the forehead is engraved the Chinese character "王", meaning king. The two eyes are gleaming, the bridge of the nose is full and bulging; the right hand holds a coin, the left hand holds a colorful ribbon, and the fingers and toes are the same as those of a human being. The back of the mane is curled in the</p>

					middle, and the tail of the lion is in the form of a layered thread, the overall modeling is exaggerated but not disproportionate.
25	HOU SHUI TOU Fengshiye 2  https://kinmen.travel/zh-tw/travel/attraction/600	46 cm	male	Calm down wind and stop evil spirits.	All blue, with rounded lines throughout and a slightly lean body.
26	HU XIA Fengshiye  https://kinmen.travel/zh-tw/travel/attraction/608	120 cm	male	Blessing the villagers with many male children	Standing clay sculpture fengshuye, full body yellow, round and chubby, very joyful, like a cartoon character as cute.



27	<p>DADENG DONG CAI</p> <p>Fengshiye 1</p> 	unspeci fied	female	Protecting the border, calming the demons, and keeping the peace.	Seated, grimacing, hands on chest holding a mirror to ward off evil spirits.
28	<p>DADENG DONG CAI</p> <p>Fengshiye 2</p> 	unspeci fied	male	Protecting the border, calming the demons, and keeping the peace.	Seated, holding a command in his right hand and a seal in his left, with a beard, thick eyebrows, big eyes, and a black nose.

Table 2: Main Fengshiye in Kinmen and Dadeng

2.5 Summary of Fengshiye's Artistic Characteristics

2.5.1 Materials Used in Fengshiye

Fengshiye statues are crafted from a variety of materials, including granite, clay, colored ceramics, cement, and terracotta. The majority are carved from stone, with granite being a favored material due to its abundance and durability in Fujian. The region is also known for its skilled artisans, who employ intricate and refined carving techniques to create lifelike and vivid Fengshiye figures.

These craftsmen use a range of methods, adapting their techniques to suit the material, whether it be stone, clay, or cement. This combination of traditional craftsmanship and diverse materials gives Fengshiye statues their unique local charm. The artistic styles vary from realistic to abstract, depicting Fengshiye in a lively and spirited manner that reflects the everyday life and traditional culture of southern Fujian.

2.5.2 Upright Posture of Fengshiye

Most of the Fengshiye was upright, waist straight, followed by the ground, is an anthropomorphic image; a few Fengshiye is four feet on the ground or sitting or lying. The limbs adopt the realistic carving technique of five claws. Its overall shape has a continuous tendency to be elongated, but the limbs did not become larger with the elongation of the torso, so the overall proportion becomes smaller, which is consciously weakened in the art of carving performance. Since the original function

of the fengshiye was to prevent wind and suppress the wind, the upright shape of the image is the only way to avoid being flooded by wind and sand.

In addition, since the fengshiye is regarded as a deity, it should be distinguished from the image of the beast, therefore, the artisan lion in the carving moment intentionally gets rid of the natural image of the lion, but with the expression of writing, the image of the lion upright, to create a tall, majestic image. The upright image of the fengshiye also symbolizes its elevated status in the hearts of the villagers and the sublimation of its divinity. (Xu 2015)

Prof. Guo Zhichao of Xiamen University points out that the Fengshiye's upright and elongated torso developed gradually to avoid being covered by wind and sand.(Guo.Z.C. 2000)

Other scholars believe that the elongated body of the Fengshiye resembles the male genitalia, which has the significance of fertility worship, praying for the proliferation of offspring and prosperity.(Chen.F.D. 2016)

2.5.3 Anthropomorphic Features

Fujian artisans often emphasize the "gourd shape" representing male genitalia in Fengshiye statues, in contrast to the curled tails concealing the genitalia in Central Plains lion statues. This gourd shape symbolizes fertility and the hope for many offspring, reflecting the villagers' prayers for protection and progeny.

The harsh living conditions on the islands of Dadeng and Kinmen, plagued by constant wind and sand, resulted in low agricultural yields, unstable homes, and

frequent infant mortality. These difficult circumstances led artisans to highlight specific details, aligning with the residents' desires for prosperity and fertility. This focus on fertility is a testament to the evolving functions of Fengshiye, showcasing the practical and utilitarian aspects of folk beliefs, enriched by regional characteristics.(Chen.F.D. 2016)

2.5.4 Rich Facial Expressions

Fengshiye statues are known for their distinctive facial expressions, characterized by bared teeth, protruding eyes, and broad noses. Each Fengshiye has a unique face, displaying a wide range of emotions. Some have a dignified and earnest look, while others feature bulging eyes, slightly open mouths with upturned corners, and a smiling expression. For instance, the Fengshiye at Sihou in Kinmen has a bald head, green eyes, bushy eyebrows, a red nose, and blue freckles.

Besides the expressive faces, the craftsmanship extends to other body parts, making the statues come alive. Some statues hold a command in the right hand and a seal in the left; others raise both hands, stretch their feet forward, howl towards the sky, or resemble otters in profile. Some are depicted as chubby, holding a ball or a ribbon, with bells hanging from their chests. These rich facial and bodily expressions showcase the artisans' unique, rough, naive, and fantastical artistic style.

2.5.5 Color Painting and Accessories

The belief in Fengshiye remains strong in Kinmen, with each statue varying in age, material, and condition. While some are in a state of disrepair, others are well-preserved. Since the Fengshiye statues are often placed in outdoor locations, such as village entrances and rooftops, they endure constant exposure to the elements. Out of respect and to protect the statues, locals often paint them.

This is the goodwill of the villagers, and it also involves the respect for the gods and the importance of traditional customs. Appropriate painting adds color and variety to the sculpture of the fengshiye, as long as it is aesthetically pleasing and avoids paint damage to the body.

Fengshiye statues also feature numerous accessories, reflecting the expanding scope of protection they offer. In Kinmen, particularly, the statues are adorned with an increasing number of sacred objects and talismans. Common accessories include bells and jade rings around the neck, command flags and colored balls in their hands, and sometimes brushes or official seals.

2.6 Functional Transformation and Development Utilization of Fengshiye

2.6.1 Functional Transformation of Fengshiye

Initially, Fengshiye statues were established to protect villages and homes. People believed that these statues could suppress wind damage and counteract evil influences, serving as a spiritual defense mechanism in their living environment. This belief system reflects the residents' faith in feng shui and ghosts, representing an effort to harmonize with nature and supernatural forces. Fengshiye embodies a distinctive form of folk belief and regional landscape, rich in historical and cultural value as well as artistic merit.

With advancements in technology and a better understanding of nature, modern society has developed more effective means to combat natural disasters. Consequently, the primary functions of Fengshiye—such as wind suppression and evil deterrence—have gradually receded into symbolic significance. Fengshiye has taken on roles associated with warding off evil, averting disasters, bringing good fortune, ensuring safety, and promoting prosperity.

This period of multifaceted utility marks the deepening influence of Fengshiye, solidifying its status as an important element of the cultural fabric in the Fujian and Taiwan regions. While some traditional aspects have been abandoned, new elements have been integrated, evolving Fengshiye into a cultural artifact that resonates with contemporary life.

2.6.2 Development and Utilization of Fengshiye

2.6.2.1. Decorative Cultural Characteristics

Now that the realistic features and symbolic appearance of Fengshiye have basically taken shape, how to intervene it into secular life in a more intimate and closer way, make it a decorative object for people to enjoy, commemorate and even play with, has become a feature of arts and crafts towards maturity. For example, at the Xiamen University Visitor Center, a wide variety of Fengshiye ornaments and pendants are available for people to enjoy, and small objects such as refrigerator stickers and SHIGANDANG can be found everywhere.

This shows that the development of Fengshiye beliefs to the present day has shown distinctive decorative cultural characteristics, and its functions also show a utilitarian herd mentality, such as the Wenfeng lion for peace, the Caifeng lion for fortune, and so on, and most often in the image of a male and a female pair of lions.

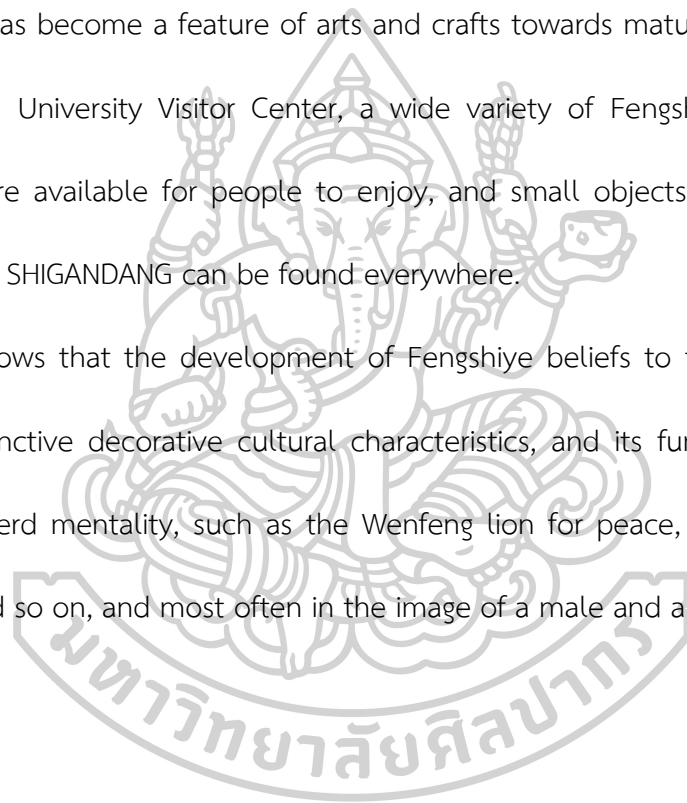




Figure 3: Fengshiye ornaments



Figure 4: Fengshiye Fridge Stickers



Figure 5: A pair of lions to attract wealth and fortune

2.6.2.2. Symbolic symbol of tourism culture

Nowadays, the Fengshiye has become one of the cultural symbols of local tourism. Among them, the tallest figure of Kinmen An Discrimination Village Fengshiye has become one of the net red hit points, 380 centimeters high, it is not only the residents of the spirit of support, but also tourists favorite photo scenery. In Xiamen Gulangyu Island, everywhere in the Fengshiye ornaments, pendants and other tourist souvenirs have become a must-buy souvenir for tourists.

2.6.2.3. Source of artistic creation

Creative reprocessing of Fengshiye images has become an important means of passing on traditional culture. In Xiamen area, a group of Minnan Fengshiye creations have attracted a lot of attention.

For example, Wang Shun'an and Peng Qinglin created the "Dinghui Qing'an", borrowing the traditional shape of the wind lion, the application of Minnan's unique red bricks, respectively, the use of kiln before the traditional technology, the ancient architectural techniques of Mintai, the red bricks inlaid in the green stone and rust stone, the traditional Fengshiye is also often found in the streets and alleys on top of the wall, which is interpreted is also the unique style of the star map of the southern Minnan. This work continues the emotion of protecting the land and securing the people, symbolizing the god of Fengshiye, which makes the gods of the earth and the gods of the earth to be fixed and enlightened.



Figure 6: "Ding Hui Qing An" by Wang Shun'an and Peng Qing Lin

2.7 Inspiration for the new image of Fengshiye

From the existing literature, the development of Fengshiye is limited to tourist souvenirs, and there is no literature on its application to food packaging. In particular, the rich facial expression of Fengshiye, especially the image of grimacing teeth, wide forehead and big mouth has inspired researchers to design.

With the acceleration of modernization, Fengshiye beliefs have gradually lost their original functions. Although it is one of the provincial intangible cultural heritages of Fujian Province with unique cultural significance and social functions, due to the change of time and environment, some details of worshipping Fengshiye are gradually disappearing, and some traditional cultural elements are fading or reduced to formalistic existence. At the same time, the impact of the new media era, changes in modern lifestyles, as well as changes in education and social attitudes, have caused young people to lose interest in traditional Fengshiye beliefs.

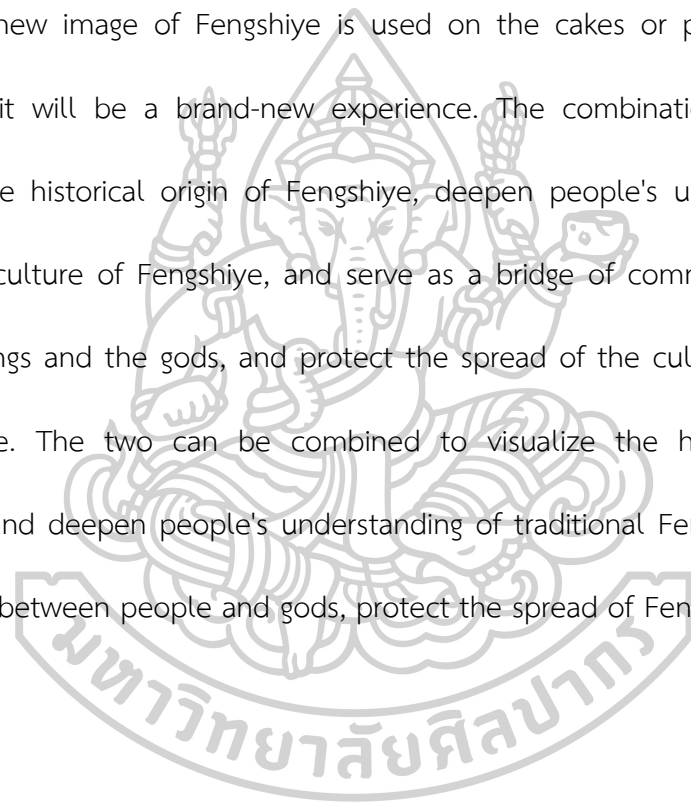
Some scholars believe that, with the continuous development of China's cultural industry and tourism industry, the development of cultural and creative products based on the characteristics of local cultures is very hot, while Fengshiye, although it is a unique local humanistic landscape, but its cultural and creative product design is currently relatively simple and old-fashioned, out of touch with the times.

Moreover, the existing cultural and creative products about Fengshiye on the market are all innovative designs from 20 years ago, which can no longer meet the contemporary needs, so how to learn from the design experience of the new era

cultural and creative products and apply them to the Minnan lion culture is the focus of the research. (Fu.X.&Qiu.L.L.&ChaoZ. 2019)

In the Minnan ritual culture, pastries containing auspicious symbols are an integral part, and if the new image design of Fengshiye is used in pastries or packaging, it is also a manifestation of the inheritance of Fengshiye culture.

If the new image of Fengshiye is used on the cakes or packages to worship Fengshiye, it will be a brand-new experience. The combination of the two can visualize the historical origin of Fengshiye, deepen people's understanding of the traditional culture of Fengshiye, and serve as a bridge of communication between human beings and the gods, and protect the spread of the culture of Fengshiye in the folklore. The two can be combined to visualize the historical sources of Fengshiye and deepen people's understanding of traditional Fengshiye culture, and as a bridge between people and gods, protect the spread of Fengshiye culture in the folklore.



2.8 Theory of Design

2.8.1 Overview of Minimalism

The term "Minimalism" emerged as an art movement stemming from Abstract Expressionism and Pop Art. In addition to being called Minimal Art or Minimalism, "minimal" has also been referred to as "ABC Art," "Cool Art," "Literalism," "Rejective Art," "Imageless Pop," and more.

As early as 1965, British philosopher Richard Wollheim introduced the term "Minimal Art" in a derogatory sense in his paper "Minimal Art," criticizing experimental artists who deliberately reduced artistic content for aesthetic effects (Cheng Yang, 2023). Minimalism quietly sprouted in the early 20th century European art movements and rose in the 1960s alongside societal developments.

Although "Minimalism" still lacks a precise definition, the emergence of this term signifies a pioneering trend in New York and Los Angeles during the 1960s, sharply contrasting with the painting and sculpture of the "Abstract Expressionism" movement of the 1940s and 50s.

One of the pioneers and founders of the Minimalist art movement, Donald Judd, wrote in his 1964 essay "Specific Objects": "A work needs only to be interesting as a whole and by virtue of its qualities as a whole. Its main virtue is that it is individual, intense, and clear." Minimalism originated in the post-World War II era and emerged as an art form in the 1960s. It derived from the Bauhaus architectural principle of "form follows function" and rebelled against Abstract Expressionism. Minimalism advocates presenting works in their most primitive form, emphasizing simplicity, a return to nature, and the pursuit of essence.

The renowned architect Mies van der Rohe once said, "Less is more," embodying a minimalist yet profound aesthetic, akin to the principles of Zen Buddhism, aesthetics of the Song Dynasty in China, Ming-style furniture, and the use of blank space in Chinese painting. This simple theory can be applied in various aspects of life,

like sunlight shining its multicolored rays on everything, revealing the true colors of objects. (Zwirner 2018)

2.8.2 Artistic Characteristics of Minimalism

Minimalism mainly describes abstract, geometric paintings and sculptures. It has distinctive features, represented by works that are merely combinations of dots, lines and surfaces, highlighting form and color. Minimalism rejects the interference of all other factors, whether it is personal emotion, subjectivity or the author himself. Simply put, minimalism is the essence of things.

(1) Simple Expression

Abstract geometric shapes summarize the outline of the object, and the combination of dots, lines and surfaces is used to highlight form and color. The color is dominated by large areas of white, to leave appropriate white. The white here is not just white, it is a return to the original state of things.

Just as the famous Japanese design master Kenya Hara said: "I found myself shuddering more at the receding colors of old books, the grays on cardboard mixed with Japanese washi paper, and the elegant colors of rust than at the emphasis on vibrancy and brightness. (Hara 2014) This shows that he pursues the true nature of things. So, the "white" in minimalism is a kind of concept, an emotion, and a kind of tolerance.

(2) Focus on details and texture

Back to the essence of things, the simpler things will have more details. From the

emotion conveyed by the silhouette to the material and touch of the item. Accurate lines, flat surfaces and precise proportions are all sought after. It emphasizes the smallest details, making the design appear precise and rich in quality.(WANG 2023)

2.8.3 Application of Minimalism in Packaging

(1) Pure form design

Kenya Hara, the design director of MUJI, said: "Design is not limited to the magnificent modeling techniques mastered by certain experts". "Pure form design" emphasizes the creation of a clean, non-redundant visual effect through carefully planned elements and shapes, with no unnecessary decorations, and with each element having its own clear purpose and function, creating a simple appearance on the package, focusing on conveying the core message and aesthetics to the consumer, while reducing complexity to a minimum. Minimize complexity.

In modern packaging design, geometric abstract symbols should be used to accurately reflect the content of the designed product. Designers should create a visually refreshing and eye-catching package design through rational layout. This design method helps consumers to obtain information easily and at the same time creates a unique image for the brand. (CHENG 2023)

(2) Environmentally friendly materials

Environmentally friendly packaging materials are those that can minimize the adverse effects on the environment. These materials are characterized by sustainability, recyclability and eco-friendliness, and are committed to the

economical use of materials, reducing resource consumption and avoiding energy waste and the generation of waste. In addition, the materials are easy to recover and recycle, and can decompose naturally without causing pollution to the environment.

Environmentally friendly packaging materials include, but are not limited to, recyclable paper, biodegradable plastics, recycled fibers, and sustainable natural materials. Green and purely natural materials are materials that do not or rarely undergo industrial processing, and the design of packaging materials under the guidance of minimalism should minimize the industrial processing of packaging materials and maximize the preservation of the natural color of the materials. (CHENG 2023)

2.9 Confectionery of Fujian Minnan area

Southern Fujian confectionery is an important carrier of Southern Fujian folk culture, which appears in various agreed forms in all stages of festivals and life rituals, expressing people's desire for a better life.

2.9.1 Religious beliefs

China has always been a multi-religious country with no unified religious beliefs. Due to the unique geographical environment of southern Fujian, this characteristic is even more prominent.

Under the domination of secular concepts, people in southern Fujian also believe in ghosts and gods and fate, but their emotions and thoughts are not

completely pinned on the gods, and not many people believe in organized and doctrinal religions, while those scattered and unsystematic folk beliefs have a large audience, including the belief in the Wind Lion Master. Therefore, in the open land of Southern Fujian, confectionery brands with religious attributes will also have a broader market space. (JIANG 2022)

2.9.2 Xiamen Confectionery

With the continuous development of the confectionery industry, the production process is not only using sophisticated materials, but also more and more varied, with the taste of fragrant, sweet, crispy and crunchy mainly, the production process is quite elaborate. Xiamen pastry varieties and inexpensive, loved by the local people, the public, whether it is usually eaten as a side food or shopping for New Year's goods, will buy Xiamen traditional pastries, not only can eat a piece of leisure time, but also be able to fill the hunger, very tasty and convenient.(WANG 2023)

(1) Types of pastries

Xiamen pastries are generally munging bean pie, taro cake, sesame cake, coconut cake, Nanputuo vegetarian cake, meat cake, peanut cake, pineapple cake, four treasures.

There are many varieties of pastries, such as pastries of peanuts, pineapple pastries, four treasures pastries, nougat, lotus seed candies, savory pastries, barley pastries, fragrant rice pastries, pastries of pastries, steamed jujubes, mochi, and horn pastries, etc., all of which are rich in variety and different in shape.(WANG 2023)

Most of these pastries are made of flour, sugar and vegetable oil through different baking processes. Such as:

Gi Hong Goo (Rice Mochi): A specialty snack of Southern Fujian, made from glutinous rice. It is made by adding kumquats to the rice cake and mixing it with sugar.



Figure 7: Gi Hong Goo (Rice Mochi)

Suan Long Gi (Sweetened Fried Dough Twist): Shaped like a twist, it is covered with a layer of "white frost", which is sugar syrup and garlic paste. It is named after the garlic flavor and its shape resembles deer antler.



Figure 8: Suan Long Gi (Sweetened Fried Dough Twist)

Peanut Candy: Tribute Candy is the common name for Hokkien Peanut Candy, made from a combination of peanuts and maltose. The roasted peanuts are mixed with pure maltose, then manually mashed and entangled, and finally cut into pieces.



Figure 9: Peanut Candy

(2) The current situation of packaging of Xiamen pastries - taking Huang Zehe as an example

Although traditional Chinese pastries are complicated and delicate in appearance, there is a slight lack of aesthetics in the packaging design, which is not enough to meet the psychological needs of young consumer groups, making Western-style pastries quickly occupy the vast majority of the market in China's bakery industry, while the traditional pies, whether their own products or packaging, suffer from the influence of foreign Western-style pastries, and many traditional pastry brands are likely to be eliminated. (WANG, 2023) Therefore, the localized innovative design based on the finished product itself and the product packaging is particularly important.

Wang Jiahua conducted market research on Xiamen "Huang Zehe" (黄则和) pies and found that the packaging of Xiamen "Huang Zehe" pies has obvious deficiencies in product recognition, regional culture, packaging structure and innovation. Its visual style is homogenized, lack of uniqueness and aesthetic value, not effectively combined with regional culture, not able to attract young consumers, resulting in the traditional pie in the competition with Western-style pastries at a disadvantage.

Despite the deep cultural heritage, the packaging fails to show the unique local culture, and is mostly based on photos of real objects, with raw materials, drinking tea or local auspicious plant patterns as the background. The traditional cultural elements chosen are mostly superficial "shapes" and lack deep "meaning", which cannot enhance the cultural connotation and visual taste of the packaging.

Therefore, Xiamen's long-established brand "Huang Zehe" should be fully excavated and extracted from the local characteristics of resources, highlighting Xiamen's regional culture and the old brand.

Xiamen's regional culture and the cultural heritage of the old brand, the use of Minnan regional characteristics of Minnan brick, so that it has regional characteristics. Color at the same time, more reflective of Xiamen's native flavor, in order to better show Xiamen's local specialties "Huang Zehe" Pie packaging, so that the product packaging more cultural connotation, reflecting the cultural value, social value and aesthetic value. (WANG 2023)

We can learn from his design experience and take the traditional elements of local Fengshi master as the entry point to innovate the pastry model and packaging.

2.9.3 Feasibility analysis of using Minnan confectionery as a medium

Southern Fujian confectionery contains rich historical and cultural connotations, and there are many stories of "confectionery" culture. There are many stories of "confectionery" culture, such as weddings and funerals, honoring the gods and

ancestors, and giving gifts to friends and relatives. When you get married, you have to eat big flower buns, which means family prosperity and "spreading branches and leaves"; when your child has a full moon, you have to eat full moon kuey teow in order to pray for the child's healthy growth; when you eat soup balls at the winter solstice, it means peace and quiet throughout the year and family reunion!

However, from the point of view of the development of southern Fujian, the brand awareness of confectionery is weak, and the cultural value and emotional value of southern Fujian confectionery can't be well played out. Under the environment of rapid development of market economy, people's demand for food packaging is getting higher and higher, and the traditional brand design of southern Fujian confectionery can no longer meet the needs of the public. Therefore, it is of great significance to study the brand image shaping of southern Fujian confectionery.

The brand design of southern Fujian confectionery is fundamentally to create differences, attract the public and realize the market differentiation by reshaping the brand concept. It is a great opportunity to create a brand of southern Fujian confectionery with auspicious meaning based on traditional culture. Confectionery, as a support for modern people to pray for good luck, contains auspicious symbols and has commonalities with the role of talismans. The combination of talisman culture and pastry brand design has practical significance. (JIANG 2022)

2.10 Research Context

At present, there are not many studies on Fengshiye in China, and there are no relevant studies found in foreign countries for the time being. There are about 20 or so journal articles on Fengshiye research, and fewer books.

2.10.1 Academic Writings

Some of the books that mention Fengshiye in Fujian and Taiwan from the perspective of folklore and folk beliefs are:

Chen Bingrong, "Fengshiye in Kinmen", which gives a more systematic and comprehensive overview of the origins, beliefs, and environmental background of the Fengshiye in Kinmen.(CHEN.B.R. 1996)

Yang Tienhou and Ye Junpei, "Guardian Deities: The Fengshiye and Evasion of Evil" (YE.J.P. 2009); Yang Tianhou and Lin Likuan, Jinmen Fengshiye and the Beliefs of Warding Off Evil (YANG.T.H;&LIN.L.K. 2000), the authors mainly describe the folk beliefs and spiritual connotations of Jinmen Fengshiye warding off evil spirits.

Ye Junpei, Jinmen Warding Off Evil, describes the warding off of evil spirits of the Jinmen County in Taiwan Province, and describes in detail the warding off of evil spirits of the Jinmen County. The book describes in detail the functions of the objects that ward off evil spirits in Kinmen County and the related stories of warding off evil spirits, is accompanied by a large number of colorful drawings.(YE.J.P. 1998) and so on.

The above literature has studied more on the folk beliefs of Fengshiye in Kinmen, and less on its development and utilization.

2.10.2 Dissertations and Journal Articles

Academic dissertations that have researched on Fengshiye mainly include master's thesis "Research on the styling art of Fengshiye in Fujian and Taiwan" .(JIANG 2021)

Master's thesis "Research on the folklore imagery of the traditional residential architecture in Kinmen"(DAI.X.Q. 2012),

"Exploration of the design of cultural and creative products of Fengshiye in Fujian and Taiwan"(Fu.X.&Qiu.L.L.&ChaoZ. 2019)

"Research on the Application of Minnan "Fengshiye" Elements in Children's Clothing"(LI.S.H 2018)

"Xiamen,Kinmen,Ryukyu "Shisa" Stone Carving Culture"(Zeng.Z.H 2017)

"Cultural Affection of "Shisa" in Xiamen,Kinmen and Ryukyu"(Zeng.Z.H 2017)

"Exploration of the Worship of Fengshiye and its Aesthetic Imagery in Fujian and Taiwan" (Chen.F.D. 2016)

"Min-Tai lion cultural beliefs - Fengshiye" (LIN.M.M 2014)

"Common sayings and common things Fengshiye" (Zhang.C.J 2014)

"Exploration of Fengshiye in Kinmen"(DUAN.X.C.&HONG.R.W. 2010)

"The Value of Exploiting South Fujian Fengshiye for Tourist Souvenirs"(LIU.X.H 2009)

"On the Symbolic Thinking of the Aesthetics of Fujian-Taiwan "Fengshiye" Statues"
(Zheng.L.X. 2009)

" A Brief Discussion on Chinese Traditional Lion Culture and the Origin of the Southern Fujian Wind Lion Masters "(XU.X.X. 2008)

"On Chinese traditional lion culture and the origin of Lord Wind Lion in South Fujian" (XU.X.X. 2008)

"Historical Evidence and Artistic Characteristics of Jinmen Fengshiye"(Wu.Y.H. 2007)

"The "Fengshiye" and Related Issues in Quanzhou and Jinmen "Fengshiye, Rooftop Lions and Others"(Zhou.X 2002) and "Finding the Roots of Fengshiye in Kinmen"(Guo.Z.C. 2000)

These master's theses and journal articles have done relevant research mainly from the aspects of fengshiye belief and worship, modeling aesthetics, folklore meaning, aesthetic imagery, artistic features, and product design. However, no research on the design of the new image of fengshiye has been addressed.

Therefore, in view of the current research status, the research results of previous researchers are sorted out and integrated to provide evidence and theoretical support for the excavation of folk art and the protection of cultural heritage from the viewpoint and perspective of fengshiye plastic arts, so as to promote the inheritance of fengshiye folk culture and national aesthetics.

2.11 Example Exploration/Case Studies

2.11.1 I (Eye) am MIKAN



Figure 10: I (Eye) am MIKAN case

<http://www.signage911.com/article/6686>

This carton packaging design was created by Japanese designers Koichi Sugiyama and Minako Endo with eyes in mind to help create Kadoya, a specialty product of the city of Wakayama, Japan.

In Japanese, MIKAN means MIKAN (みかん). The product name is a clever homophone of "I" and "eyes" using the word "harmonization," which means "I am Mikan!" And emphasizes the meaning of eyes.

The focus of the design is the expression of the eyes and the eye contact between the product and the consumer. Putting eyes on each orange can make the appearance of scratched mandarin orange become cute, which solves the consumers' psychology of rejecting bad fruits, further enhances the

anthropomorphism and trust of the product, and makes the whole package have a strong infectious force, and at the same time the hollowed-out eyes on the box can be used as a gripper to stabilize the handling.

I was very inspired by this design. Although it did not use the most advanced technology, it used the simple element of "eyes" to catch people's attention and give the package an emotional communication with the customer.



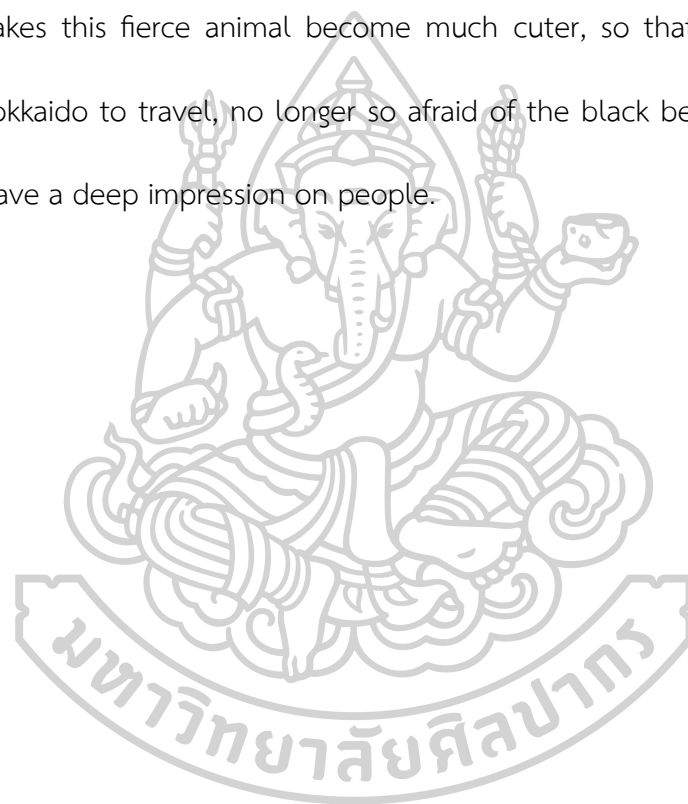
2.11.2 Satodo



Figure 11: Satodo case

<https://cj.sina.com.cn/articles/view/2811490621/pa793f13d027018iob>

A sweet store located in Sapporo, Hokkaido, Japan. The unique black bear of Hokkaido was used as the inspiration for the package design to establish the tone of the brand image. At the same time, the whole package design adopts the green color tone because pistachio dessert is Satodo's most classic flavor, which is easily reminiscent of the pistachio color. The design of the black bear waving on the package makes this fierce animal become much cuter, so that many people who come to Hokkaido to travel, no longer so afraid of the black bear, and at the same time can leave a deep impression on people.



2.11.3 Letterbox cat cookie



Figure 12: Letterbox cat cookie case

<https://fairycake.jp/products/10810114>

LetterBOX Cat Biscuits, created by musician Miu Sakamoto and illustrator Hisae Maeda, are large, dynamic cat cookies, each measuring approximately 16.5cm in length and available in two flavors: "Salted Butter" and "Cocoa". Each biscuit is about 16.5cm long and comes in two flavors, "Salted Butter" and "Cocoa", in non-disposable reusable packaging. The packaging is cute, and after eating the biscuits, they can be used as photo frames to decorate a room.



2.11.4 Tokyo Suica Penguin Sandwich Cookies



Figure 13: Tokyo Suica Penguin Sandwich Cookies case

<https://www.vloveshopping.com/product-detail/MON-DOL-SNK-suica>

Inspired by the Tokyo cityscape, this package depicts the bus card penguin guiding tourists through the streets of Tokyo. The cookies are also printed with a cute smiling penguin welcoming everyone to Tokyo. The cookies are made with rice flour in the dough for a crunchy texture and are sandwiched between vanilla and chocolate flavored cream. The packaging of the cookies is especially cute with a penguin design.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Comprehensive Literature Review: Theoretical Foundation

This study begins with a thorough literature review (as detailed in Chapter 2), systematically researching Fengshiye through literature review and field studies to establish a theoretical foundation. This chapter will also focus on research methods and the experimental process.

The research methodology in this chapter is divided into two parts. The first part applies Art Nouveau theories, combined with the theme of Bangkok Design Week, to recreate and test the popularity of Fengshiye products. The experimental process includes field research, hand-drawn sketches, modeling software simulations, and 3D printing. The final step involves creating desserts and candles to exhibit at the 2024 Bangkok Design Week, with further design modifications based on audience feedback.

The second part involves the further collection, analysis, and organization of data. Based on minimalist theory, example illustrations are developed, and a quantitative study is conducted to evaluate consumer responses to the Fengshiye pattern designs, analyzing the related data.

Ultimately, through continuous updates and iterations, the design will be refined, empirically testing the potential of innovating traditional Fengshiye images using modern aesthetic theories.

3.2 Design Experiment of Fengshiye: Empirical Research

3.2.1 Line Extraction



Figure 14: Line Extraction

First, based on the Fengshiye stone sculptures, the lines are extracted using the one-stroke drawing technique to summarize their characteristics. The facial expressions and distinctive largemouth are notable features, and the artistic expression of the eyes also varies.

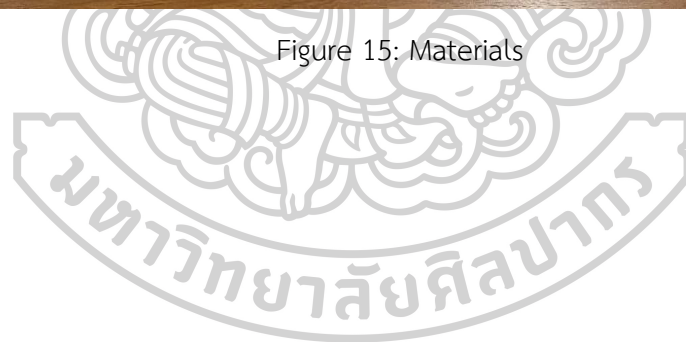
3.2.2 Model Making Experiment

(1) Materials Used:

Various colors of lightweight clay, paper masks, sculpting tools, paints, and scissors.



Figure 15: Materials



(3) Simplifying Lines

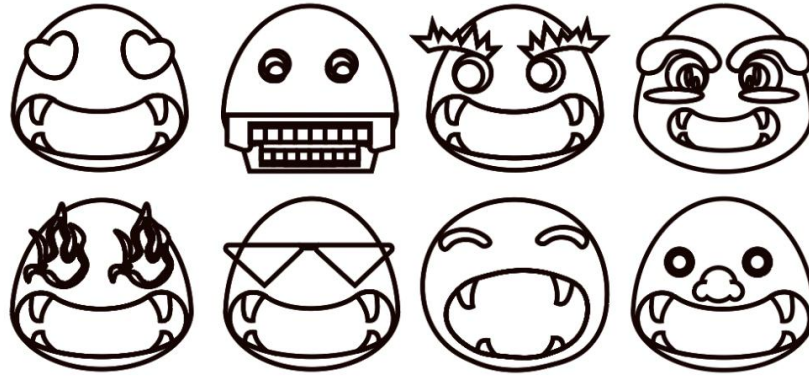


Figure 17: Simplifying Lines

This is the initial design of the Fengshiye image. The front design is primarily inspired by Fengshiye's mouth, retaining the distinctive largemouth while simplifying its facial structure to create a new and relatively simple pattern. By incorporating the anthropomorphic characteristics of Fengshiye, emotional expressions were added to its face, resulting in an initial graphical representation.

3.3 Fengshiye Design Experiment 1: Bangkok Design Week

3.3.1 Background of Bangkok Design Week 2024

The theme for Bangkok Design Week 2024 is: "Livable scapes: The More People Act, The Better the City." It is a platform for creators to showcase their designs and creativity through various projects integrated with the urban context. Creators can exchange ideas and create new experiences in all possible forms to create livable landscapes. This space on Khao San Road in Bangkok involves PhD and master's students from Silpakorn University.

Researchers used literature review and field studies to research the history of the Khao San Road community. Combining this historical background, they discovered a unique local plant: the "Lamphu flower." This design will incorporate the Lamphu flower.

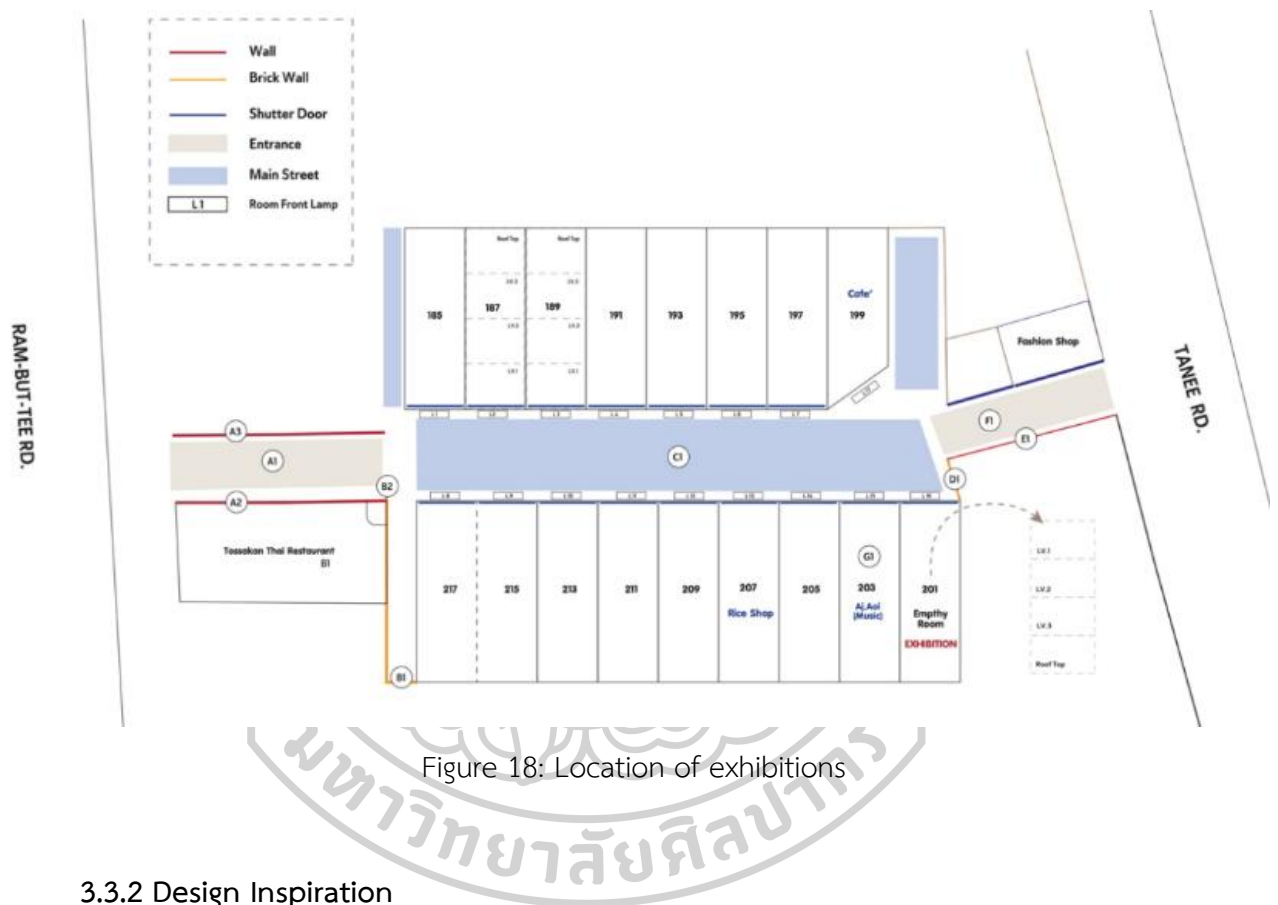


Figure 18: Location of exhibitions

3.3.2 Design Inspiration

The design inspiration comes from the Chinese elements in Chinatown, where many early Chinese immigrants live. They have preserved traditional Chinese customs such as speaking dialects, burning paper money, temples, Bagua mirrors, and hanging gourds. These customs all have meanings of blessing and safety. Therefore, the researchers chose Fengshiye, which also carries auspicious meanings, as the main image.

Combining this with the exhibition theme of the Lamphu flower, they created initial design sketches and named the project "As You Wish." The final expressions of this design are conveyed through candles and desserts.

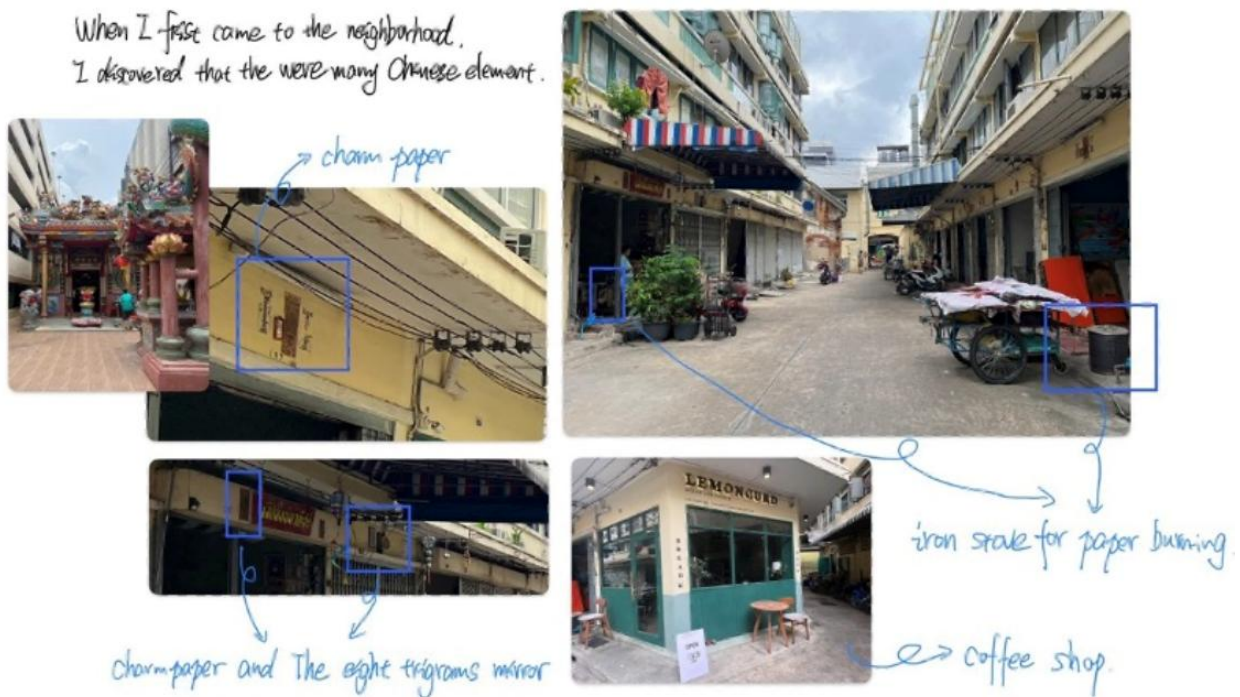


Figure 19: Map of field research

3.3.3 Experimental process in the study

(1) Experimental Process 1: Sketching 1

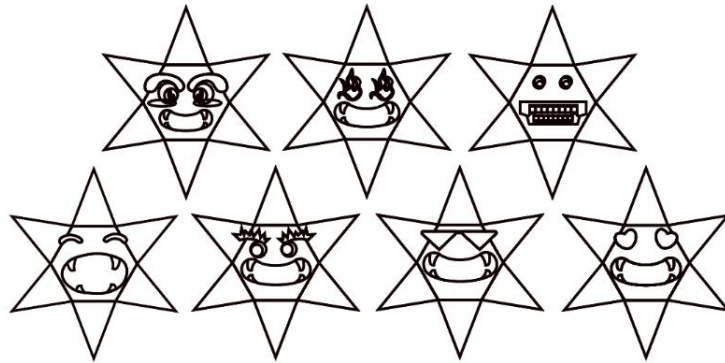


Figure 20: Sketching 1

Based on the design pattern of the first draft, the expression was put into the center of the flower by combining the shape of lam phu flower, which continued the emotional design language and formed the graphics of the second draft.

(2) Experimental Process 2: Sketching 2

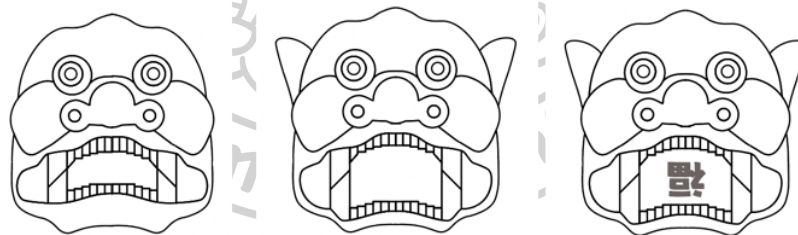


Figure 21: Sketching 2

This version of the draft reverses the previous image and is redesigned to use the Fengshiye's facial features directly as the main motif. The new design emphasizes the mouth, retaining the large mouth feature, and adds the Chinese character "福", which is a Chinese character placed upside down and means "blessing has arrived", inside the mouth.

(3) Experimental Process 3: Sketching 3

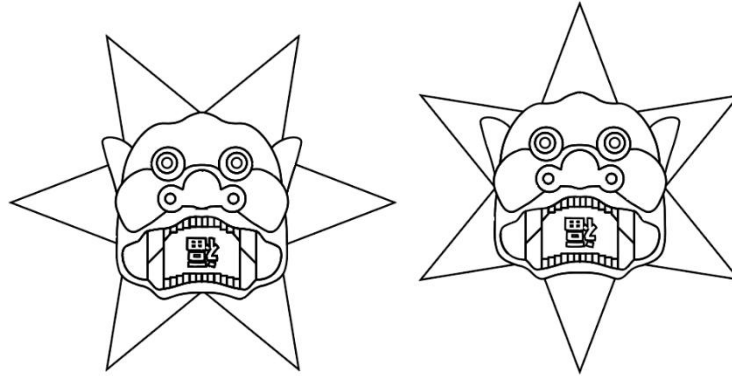


Figure 22: Sketching 3

This step is to combine the graphics of Sketch 1 and Sketch 2 and make adjustments to the orientation of the 6 petals of the lam phu flower for experimentation.

(4) Experimental Process 4: Sketching 4

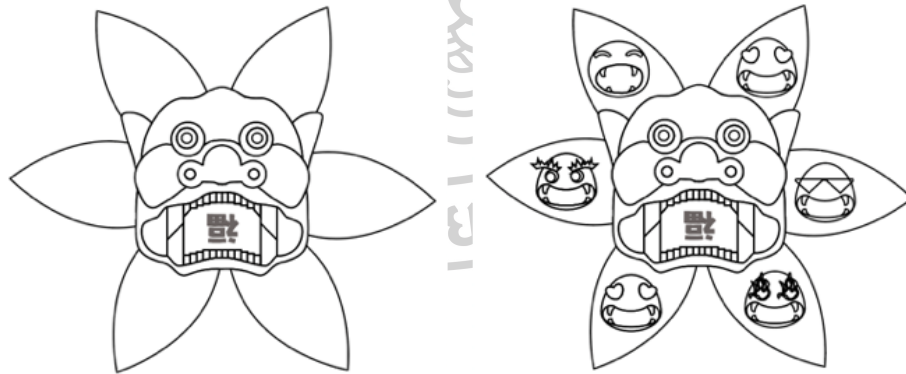


Figure 23: Sketching 4

Optimize the shape of the petals and put the patterns from the preliminary experiments onto the petals to enrich the details.

3.3.4 Production process

(1) Modeling

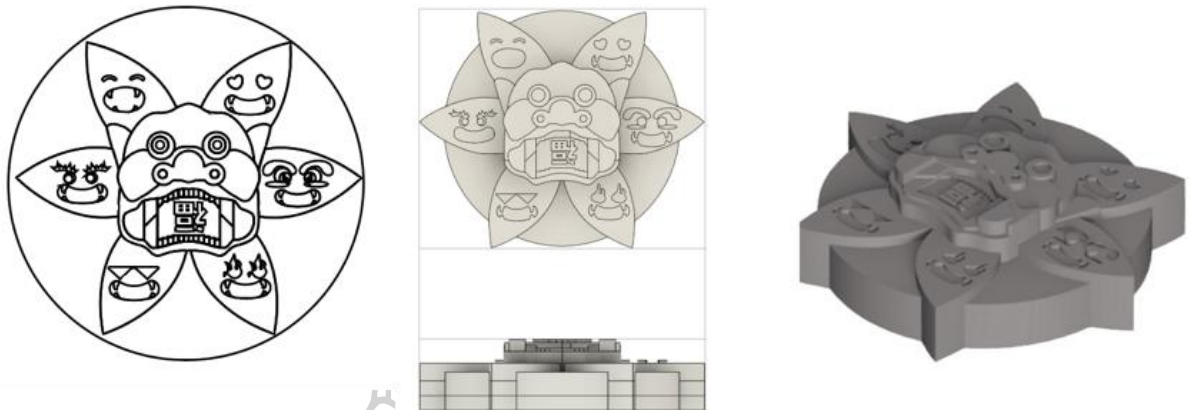


Figure 24: Modeling

Final product, made three-dimensional with modeling software and produced by applying 3D printing technology.



(2) Silicone Mold Turnover



Figure 25: Silicone Mold Turnover process

(3) Making candles and desserts

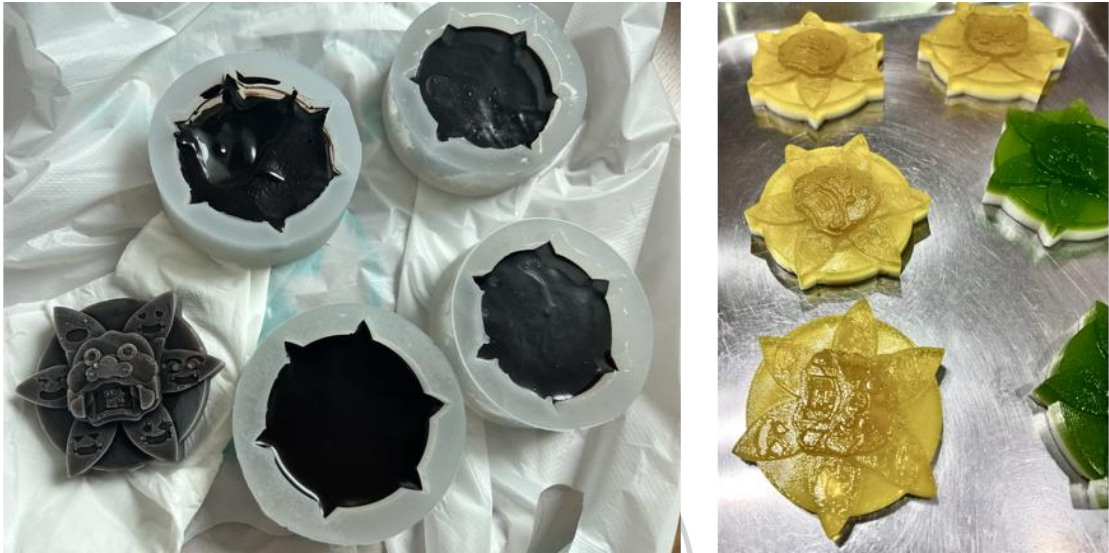


Figure 26: Making candles and desserts

(4) Finished products



Figure 27: Finished products of candles and desserts

3.3.5 Participation in the exhibition

In order to more accurately understand people's perceptions and feedback on this research, the exhibition was set up at the Bangkok Design Week 2024 Khao San Road, (ram-but-tee road), which was open to the public to participate in the exhibition.

In the exhibition, various information about the background of my research, the design process, methodology and findings were presented in detail so that the audience could easily understand my research.

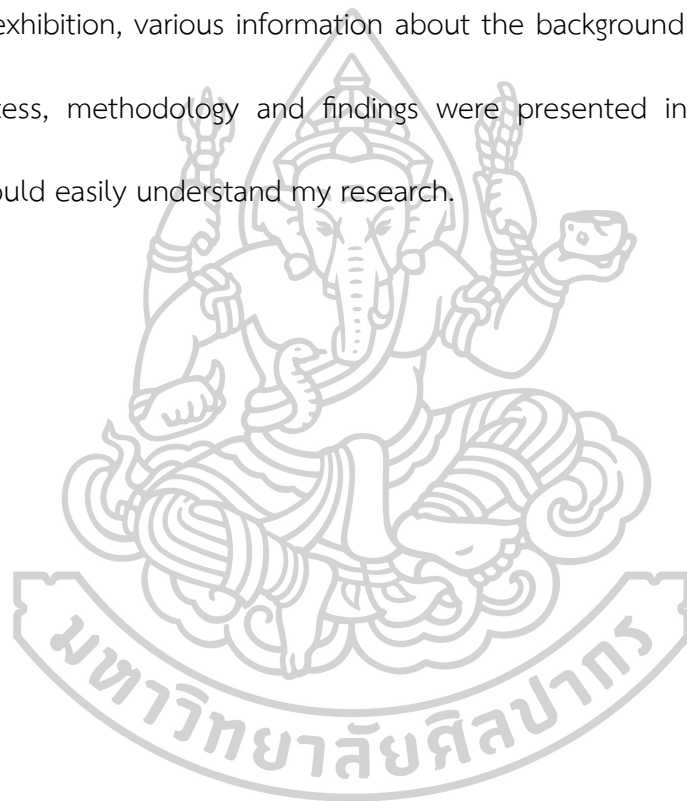




Figure 28: The exhibition space



Figure 29: viewers who visited the exhibition

3.3.6 The result of the exhibition

In this exhibition of Bangkok Design Week 2024, there were many viewers who came to see my exhibition, including artists, designers, professors, residents of the neighborhood, tourists from all over the world, students, and so on. Through my interaction with them, I got their views on the questions I raised in Chapter 3 related to my design works in the exhibition.

(1) What do you think of these Fengshiye design works?

Most of the visitors said that my design works were interesting and unique, and that it was the first time they saw the combination of Fengshiye motifs and local lam phu flowers. Many people also expressed their desire to taste my desserts, which were given a deeper meaning by my work. The scented candles I made were also appreciated.

(2) Do you like the pattern of this Fengshiye?

Audience members have expressed that they prefer this kind of presentation with physical patterns, which is very novel and unique. Some viewers also said that this form of design work gave them a lot of inspiration.

(3) Does the combination of Fengshiye motifs and lam phu flower make it easy for you to understand Fengshiye culture?

Most of the audience said that the presentation of the Fengshiye pattern in the form of candles and desserts made it easier to understand, but they did not know where the Fengshiye came from. This is because most people have never heard of

Fengshiye, let alone the traditional Fengshiye cultural beliefs. However, when the Fengshiye pattern, which is rich in auspicious symbolism, was put together with the local traditional culture of Bangkok, they were more interested in understanding it and said that the design work was very creative.

Through the above feedback from the audience, it can be found that the methodology and results of this study were recognized by the audience. However, since most of the audience did not know about Fengshiye, it was difficult for them to connect this pattern with Fengshiye sculpture. Therefore, in order to solve this problem, this study modified the sketch and simplified the original pattern further.

3.3.7 Summary

Combined with local traditions, the design drawings were optimized through continuous experimentation, and the process mainly used simplification and deconstruction. Firstly, the elements were extracted, then the Fengshiye was simplified and designed, then recombined, and many expressions representing different emotions were added to make the pattern more vivid and interesting.

In order to observe the final model design more intuitively, modeling technology is used to display the design effect statically. Then 3D printing technology was used to show the effect and complete the final product.

Finally, we participated in the exhibition and communicated with the visitors to the exhibition, accepting their scrutiny and suggestions. Through the audience's comments, the new image of Fengshiye was modified, extracting the color filling of

the temple decoration in southern Fujian, innovating the new image of Fengshiye, and finally, through the questionnaire survey, obtaining the consumer's satisfaction with the new image of Fengshiye. The design results were well received by consumers.

Overall, this research result is unique and interesting, received the audience's favorite, and has inspirational and reference value for them.



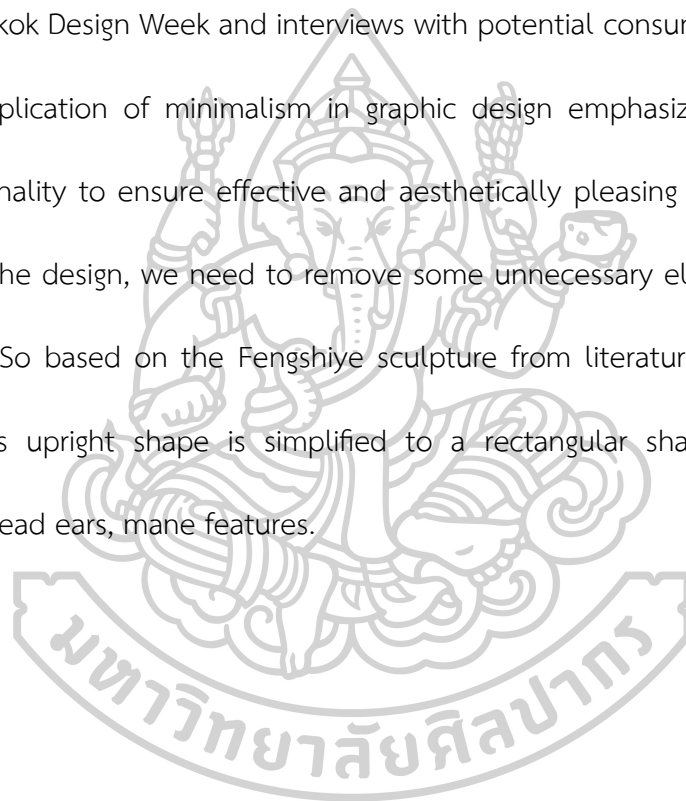
CHAPTER 4

RESEARCH RESULT

4.1 Design output

The traditional Fengshiye image was updated based on design experiments during Bangkok Design Week and interviews with potential consumers.

The application of minimalism in graphic design emphasizes simplicity, clarity and functionality to ensure effective and aesthetically pleasing messaging. So when innovating the design, we need to remove some unnecessary elements and simplify the shape. So based on the Fengshiye sculpture from literature, internet and field research, its upright shape is simplified to a rectangular shape and retains the Fengshiye head ears, mane features.



4.1.1 Line drawings

The external lines of the Fengshiye were extracted and highly generalized, retaining the Fengshiye's characteristic "big mouth" and sharp teeth, and combining them with the expressions of the many stone statues of the gods to create many new images of the Fengshiye.

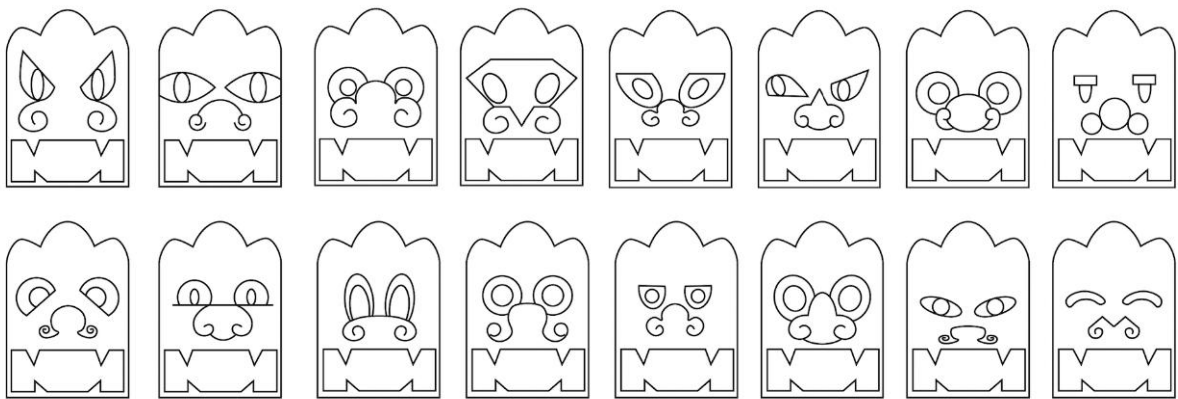


Figure 30: Fengshiye line drawing

4.1.2 Color

The colors come from the traditional ancient architecture of southern Fujian - red brick houses, and the decorative colors on some temples.



Figure 31: Decoration of temples in southern Fujian



Figure 32: Extracted 8 colors plus black



Figure 33: Colors applied to the new Fengshiye image



4.1.3 Fonts

Symbols of the wind hexagram in the Book of Changes (YI JING)



Figure 34: Fonts Design

4.2 Packaging Design

This packaging design proposes three design options, all of which are paper boxes made of paper-based environmentally friendly materials, featuring lightweight and compactness.

4.2.1 Program 1

(1) Graphic design

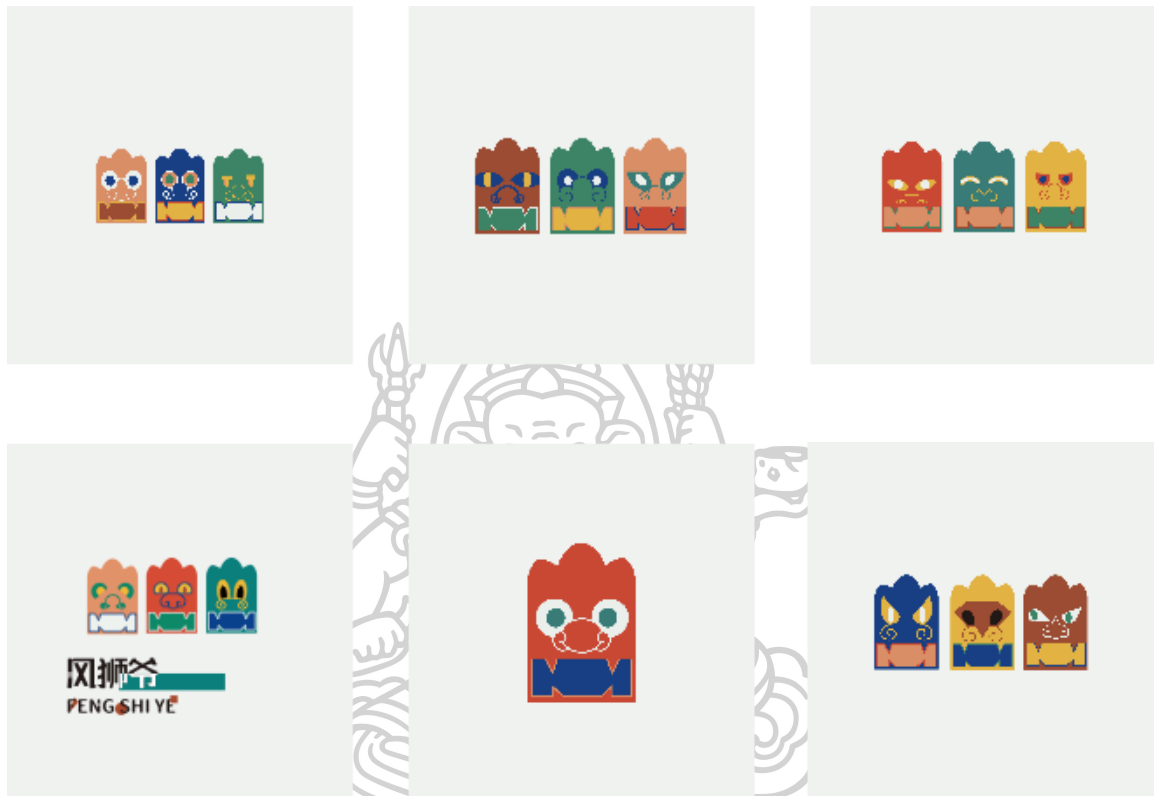


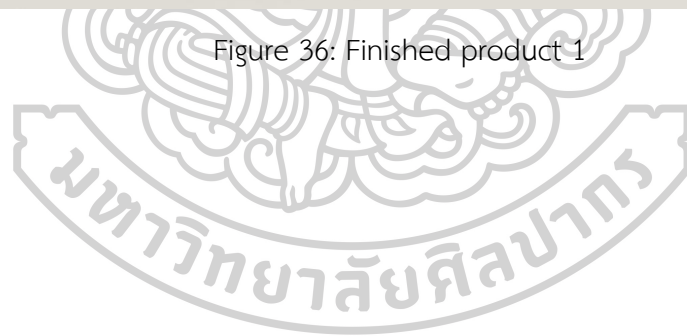
Figure 35: Graphic design 1

Based on survey responses from potential customers, the two graphics with the highest scores were chosen as the best for both package designs. The other graphics were arranged in groups of three for a total of five groups, with each group arranged on the other five sides of the package, with the side with the font being the front.

(2) Finished product



Figure 36: Finished product 1



4.2.2 Program 2

(1) Graphic Design



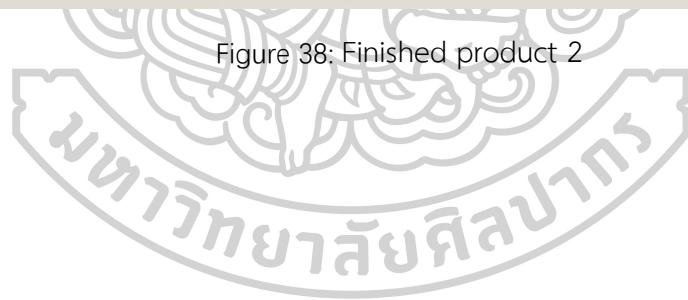
Figure 37: Graphic Design 2

Design the package using a combination of repetition and contrast, use the graphic with the highest score from the questionnaire on the top of the box.

(2) Finished product

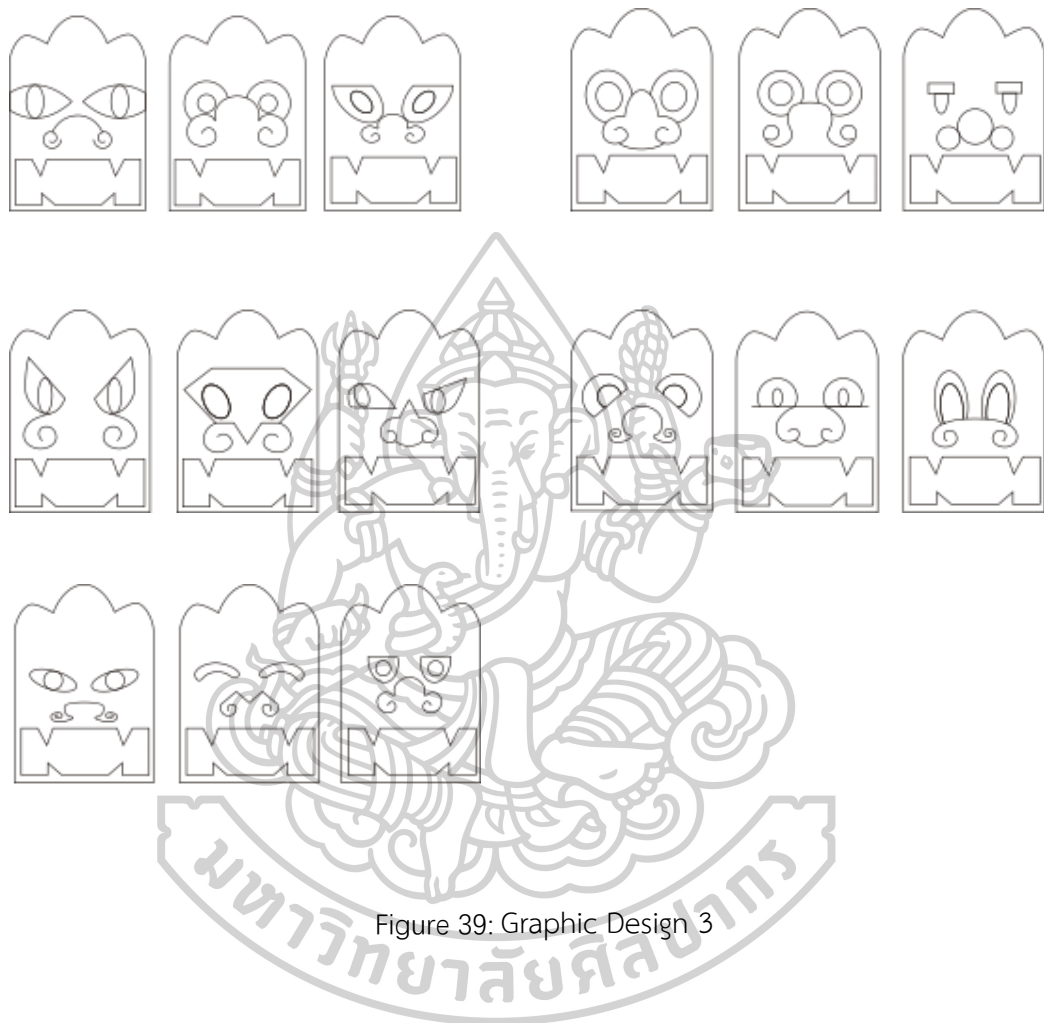


Figure 38: Finished product 2



4.2.3 Program 3

(1) Graphic Design



Arranged in groups of three, five groups in total, combined with the font design, printed on the white box using rolling technology.

(2) Schematic diagram of the finished product

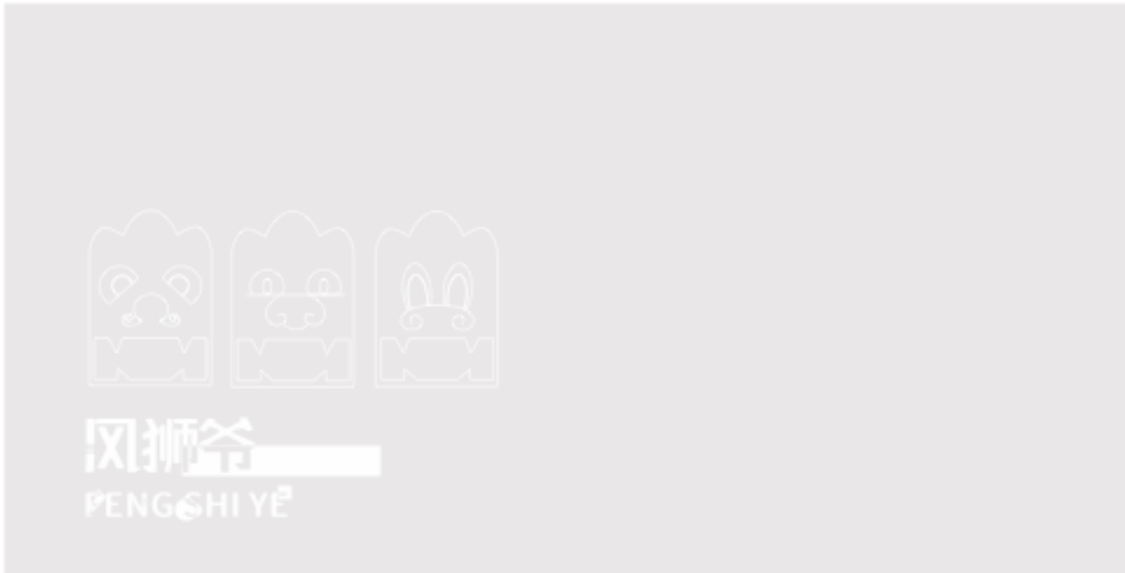


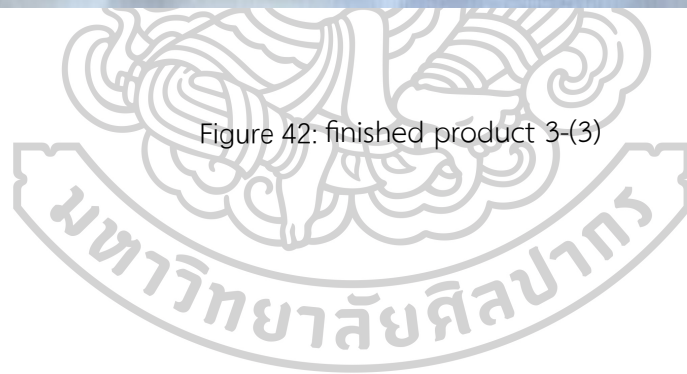
Figure 40: finished product 3-(1)



Figure 41: finished product 3-(2)



Figure 42: finished product 3-(3)



4.3 output



Figure 43: Cookies: Red Velvet (Pink)



Figure 44: Cookies: Cheese (Orange)



Figure 45: Cookies: Matcha (Green)



Figure 46: Cookies: Original



Figure 47: Cookies: Cocoa (chocolate)



Figure 48: Cookies: Ginger (brown)



Figure 49: Original Flavor (Food Grade 3D Printing)



Figure 50: All cookies on display

4.4 Questionnaire

The choice of data collection method in this study was an important decision because questionnaires are an effective method of systematic empirical examination of social phenomena using statistical, mathematical or computational techniques. Quantitative data, although with some variations, provide at least a directional way of measuring statistical data.

In order to make the data results more accurate, before the questionnaire was administered, participants were informed of the purpose of the survey and the

contribution of the results to the findings of this study. They were also informed that the questionnaire was anonymous so that they could complete the data as objectively as possible. The questionnaire was quantified by evaluation scores on a scale of exceptionally good (4), good (3) fair (2), and bad (1), and the final statistics were compiled through four phases: data collection, data pre-scoring, data analysis, and analytical report, which led to the final evaluation results.

4.4.1 Quantitative research: open questionnaire

Target population: teachers, students, workers, others

Sample size: 350

Questionnaire design: The purpose of this questionnaire is to investigate the satisfaction of consumers and potential consumers with Fengshiye derivatives in terms of image and color usage. Appendix is the detailed questionnaire design; 350 questionnaires were distributed to the target group in order to get their opinions when communicating with the audience.

The questionnaire was set up with 13 questions and the questions contain the following:

- (1) Fengshiye's new elements design is interesting
- (2) Is this design suitable for desserts?
- (3) How do you think the designed patterns relate to Fengshiye's sculptures?
- (4) Which appearance design of sizes 1-16 do you like best?

- (5) Fengshiye's new image color choice is interesting
- (6) Do you like the color combination of these graphics?
- (7) Which color combination of numbers 1-16 do you like best?
- (8) Do design elements enhance the innovativeness of the product?
- (9) Do you think this design will attract consumers?
- (10) Do you think this minimalist design style will continue to be popular in pastry pattern design in the future?
- (11) The traditional Fengshiye innovative image design method can bring you some inspiration.
- (12) Help improve your understanding of Fengshiye stone carvings and beliefs by using Fengshiye patterns in dessert models and packaging designs
- (13) The research on Fengshiye's innovative image design under the theory of minimalism will allow you to better understand Fengshiye folk culture.

4.5 Fengshiye pattern questionnaire result dataAnalysis

A total of 350 questionnaires were distributed and 323 valid questionnaires were received.

4.5.1 Basic situation

variable	options	quorum	Percentage/%
(a person) age	Under 18 years	16	4.95
	18-25 years	257	79.57
	26-35 years	30	9.29
	36-45 years	7	2.17
	46-55 years	8	2.48
	56 years and over	5	1.55
genders	male	137	42.41
	female	186	57.59
careers	teachers	32	9.91
	students	268	82.97
	workers	9	2.79
	other	14	4.33

Table 3: Basic information of the participants in the questionnaire

From the results of the questionnaire, the population of this study is concentrated in the age group of 18-25 years old, with a total of 257 people, accounting for 79.57% of the total number of surveyed people, and there are 16

people under the age of 18 years old, accounting for 4.95%. The United Nations defines "youth" as people between the ages of 15 and 24, so the youth who participated in the questionnaire survey accounted for 84.52% of the total number of respondents, which is in line with the target group of the main research of this thesis.

There were 137 males (42.41%) and 186 females (57.59%). According to QuestMobile's data survey, women's spending power has been increasing year by year. In January 2024, the proportion of female users with online spending power of more than 2,000 RMB reached 32.8%, an increase of 2.2% year-on-year.

The gender ratio of the questionnaire survey shows that women make up the majority and are strong potential consumers. The study also shows that women's consumption has become more diversified, and marketing targeting the "power of women" has become a new trend. (QuestMobile 2024)

Students were the main participants in the survey, with a total of 268 students 82.97% taking part in the questionnaire.

4.5.2 Questionnaire details

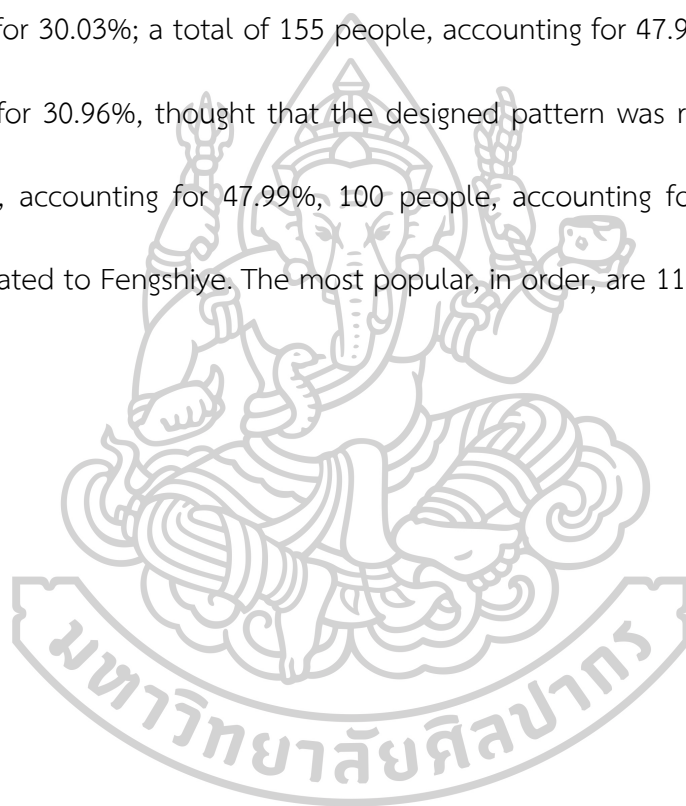
In terms of options, 1 = Worst, 2 = a little bad, 3 = good, 4 = Especially

Do you think the new look of Fengshiye is interesting?	1	11	3.41
	2	68	21.05
	3	143	44.27
	4	101	31.27
Do you think this design pattern is appropriate for desserts?	1	12	3.72%
	2	76	23.53
	3	138	42.72
	4	97	30.03
What do you think about the relevance of the designed pattern to Fengshiye?	1	8	2.48
	2	60	18.58
	3	155	47.99
	4	100	30.96
Which is your favorite form factor for numbers 1-16? (top 4 only)	11	38	11.8
	7	37	11.49
	1	32	9.94
	6	29	9.01

Table 4: Outcomes of questions 1-4

Related issues about Fengshiye design pattern are analyzed.

Regarding the design of the new image of Fengshiye, 143 people thought the design was interesting, accounting for 44.27%, 101 people thought it was very interesting, accounting for 31.27%; 138 people thought this pattern was suitable for desserts, accounting for 42.72%, and 97 people thought it was particularly suitable, accounting for 30.03%; a total of 155 people, accounting for 47.99%, and 100 people, accounting for 30.96%, thought that the designed pattern was related to Fengshiye. 155 people, accounting for 47.99%, 100 people, accounting for 30.96%, think the design is related to Fengshiye. The most popular, in order, are 11, 7, 1, and 6.



Do you think Fengshiye's new image color choices are interesting?	1	10	3.1
	2	51	15.79
	3	154	47.68
	4	108	33.44
Do you like the color scheme of these graphics?	1	10	3.1
	2	70	21.67
	3	140	43.34
	4	103	31.89
Which of 1-16 is your favorite color combination? (top 4 only)	7	48	14.86
	12	45	13.93
	14	38	11.76
	1	31	9.6

Table 5: Outcomes of questions 5-7

A total of 154 people (47.68%) think that the color scheme of Fengshiye's new image is interesting, and 108 people (33.44%) think that it is especially interesting; 140 people (43.34%) like the color scheme of Fengshiye's new image, and 103 people (31.89%) like it especially.

Do the Fengshiye design elements enhance the innovativeness of the confectionery products?	1	10	13.1
	2	71	21.98
	3	145	44.89
	4	97	30.03
Do you think this design will appeal to consumers?	1	9	2.79
	2	82	25.39
	3	146	45.2
	4	86	26.63
Do you think this minimalist design style will continue to be popular in the future of pastry pattern design?	1	10	3.1
	2	75	23.22
	3	154	47.68
	4	84	26.01

Table 6: Outcomes of questions 8-10

Popular 154 people, accounting for 47.68%, especially can continue to be popular 86 people, accounting for 26.01%; that traditional Fengshiye innovative image design method can bring you some inspiration 149 people, accounting for 46.13%, especially can bring you some inspiration 88 people, accounting for 27.24%.

Traditional	1	10		3.1
Fengshiye	2	76		23.53
innovative image	3	149		46.13
design methods	4	88		27.24
can give you some inspiration				
By using	1	14		4.33
Fengshiye motifs	2	75		23.22
in pastry	3	147		45.51
modeling and	4	87		26.93
packaging design, will it help improve your understanding of Fengshiye stone carving and beliefs?				

Table 7: Outcomes of questions 11-12

A total of 149 people, or 46.13%, think that the traditional Fengshiye innovative image design method can give you some inspiration, and 88 people, or 27.24%,

especially can give you some inspiration; A total of 147 people, or 45.51%, think that the understanding of Fengshiye stone carvings and beliefs can be improved using Fengshiye motifs in pastry modeling and packaging design. (45.51%), and 87 people (26.93%) think that the research on innovative image design of Fengshiye under the theory of minimalism can make you know more about Fengshiye folk culture.

Can the study of innovative image design for Fengshiye under the theory of minimalism give you a better understanding of Fengshiye folk culture?	1	11		3.41
	2	76		23.53
	3	144		44.58
	4	92		28.48

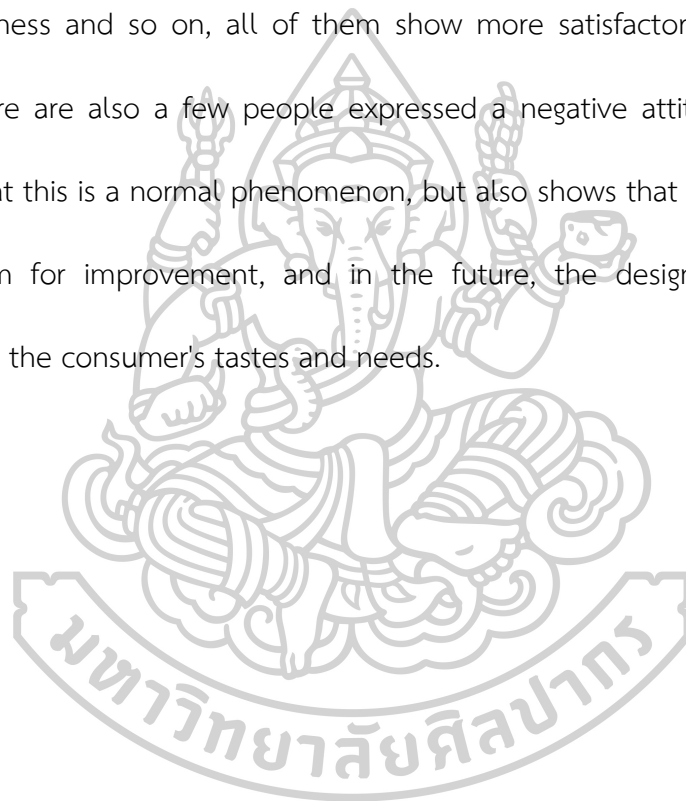
Table 8: Outcomes of questions 13

A total of 144 people (44.58%) think that the research on innovative image design of Fengshiye under the theory of minimalism can make you know more about Fengshiye folk culture and 92 people (26.93%) think that the research on innovative image design of Fengshiye under the theory of minimalism can make you know more

about Fengshiye folk culture. There are 92 people, accounting for 28.48%, who are especially able to make you understand more about Fengshiye folk culture.

4.5.3 Summary

Through the above data, most of the questionnaires are satisfied with the design of the new image of Fengshiye, no matter from the appearance, color, fun, appropriateness and so on, all of them show more satisfactory questionnaires. Of course, there are also a few people expressed a negative attitude, the researcher believes that this is a normal phenomenon, but also shows that the design still has a lot of room for improvement, and in the future, the design should pay more attention to the consumer's tastes and needs.



CHAPTER 5

CONCLUSION DISCUSSION AND RECOMMENDATION

5.1 Discussion

Review this study and answer the relevant research questions based on the stated problem.

5.1.1 Restatement of the study

Research Question 1: How to design new elements of Fengshiye?

Corresponding Research Objective 1: Analyzing and Understanding Fengshiye Elements

This research question aims to analyze and understand the Fengshiye element, a task that has been accomplished through a systematic literature review in sections 2.1 to 2.7. In order to understand the Fengshiye in detail, this study has systematically organized the origin of Fengshiye, the reasons for the formation of Fengshiye beliefs, the classification of Fengshiye, the stylistic features of Fengshiye, the areas of distribution of Fengshiye and their functions using the theory of various references and writings on Fengshiye as a theoretical basis and Summarize the styling art characteristics of Fengshiye, explore the function transformation and exploitation

of Fengshiye, and finally analyze the design direction of the new image of Fengshiye.

In this way you get the research result: exploring the new elements of Fengshiye

Research Question 2: How to develop minimalist design?

It describes the development of the aesthetic theory of minimalism, summarizes the artistic characteristics of minimalism, and explores the application of minimalism in packaging through various kinds of literature. Corresponding Research Objective 2: To experimentally extract lines from Fengshiye sculptures and design a modernized Fengshiye image with minimalism. The design will be tested through the Bangkok Design Week in order to achieve the research outcome: to develop new elements of Fengshiye through the theory of minimalism.

Research Question 3: How to apply the use of new Fengshiye cookies and packaging?

Based on research objectives 1 and 2, research objective 3 is set: Create an example of cookies. Eventually innovate traditional Fengshiye image and apply it in dessert mold and package design.

5.2 Contribution

The results of the study show that the design of the new image of the Fengshiye breaks the stereotyped pattern of the traditional stone carving image and opens up a free space for artistic expression, and this design, which combines theory and practice, is very useful for perfecting the Fengshiye cultural theory system. The minimalist-based Fengshiye image retains both the shape and character of the traditional Shikangdang stone monument and the Fengshiye face, as well as its uniqueness.

This study demonstrates the traditional sculpture of the Fengshiye, combined with modern design theories and production processes and techniques, to innovate a modern new image of the Fengshiye. Through the concept of minimalism, the Fengshiye pattern is innovated and applied to dessert modeling and dessert packaging design, creating a new minimalist pattern while retaining the stylistic artistic characteristics of traditional Fengshiye sculpture. Through specific design experiments and questionnaire surveys, constant adjustments and modifications, we finally succeeded in innovating the Fengshiye pattern that is loved by consumers. It basically meets the aesthetic needs of young people and provides a solution for the innovative design of traditional elements.

Regarding the application of the new Fengshiye pattern in dessert modeling and packaging design, it not only breaks the application form of traditional elements on

food, but also creates a new pastry style. Through computer modeling, the design effect is simulated, and the production cost is saved. The cultural and creative food industry can make use of this design process to apply more traditional elements to the innovative design of food based on traditional art. This not only protects and promotes traditional culture, but also promotes cultural exchanges between places.

5.3 Perceptions of the new design

Fengshiye is not only the traditional culture of Fujian, but also carries the historical memory of the residents who work together to resist the wind and sand and pray for good luck and is the guardian god in people's hearts. Transforming the image of this guardian god that guard's (Qxin 2013)people into the pastries that people eat every day will fill people's hearts with strength. This is a transformation of traditional cultural elements in the context of today's society, which is in line with contemporary values and spiritual needs under the influence of economic development.

5.4 Research recommendations

This study systematically summarizes and analyzes the intangible cultural heritage of Fengshiye in Fujian Province. Based on the aesthetic theory of minimalism, the image of traditional Fengshiye was innovated and applied to dessert models and packaging. In the future creative practice, the researcher can try to use other

aesthetic theories to innovate the design as an entry point or use different materials and tools to continue to innovate, apply the innovation to more products, and produce a series of products that meet the market demand. This is a sustainable long-term research topic, thus contributing to the preservation and promotion of traditional culture.



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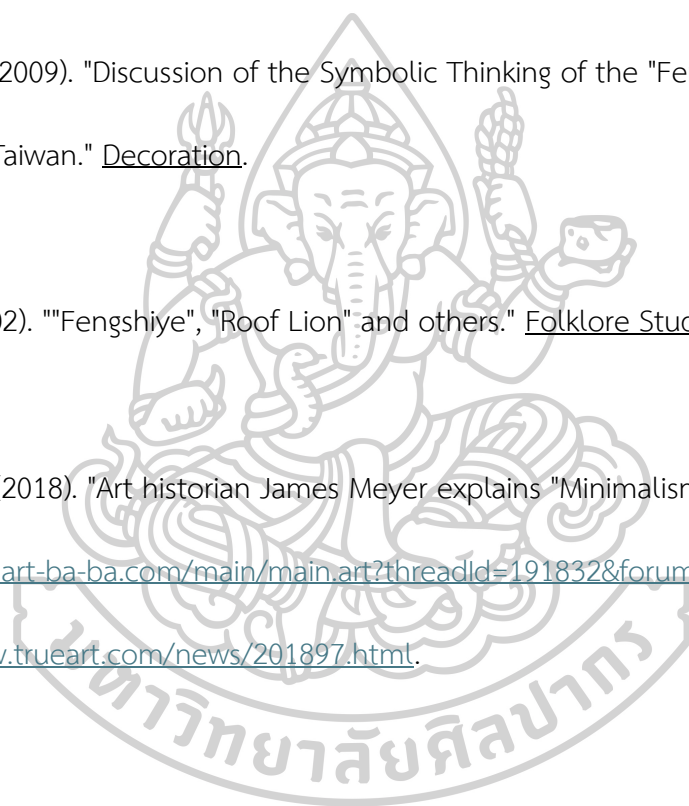
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