

Su Shi Culture of the Song Dynasty in Xuzhou: Application in Food "Misandao"
Packaging Design

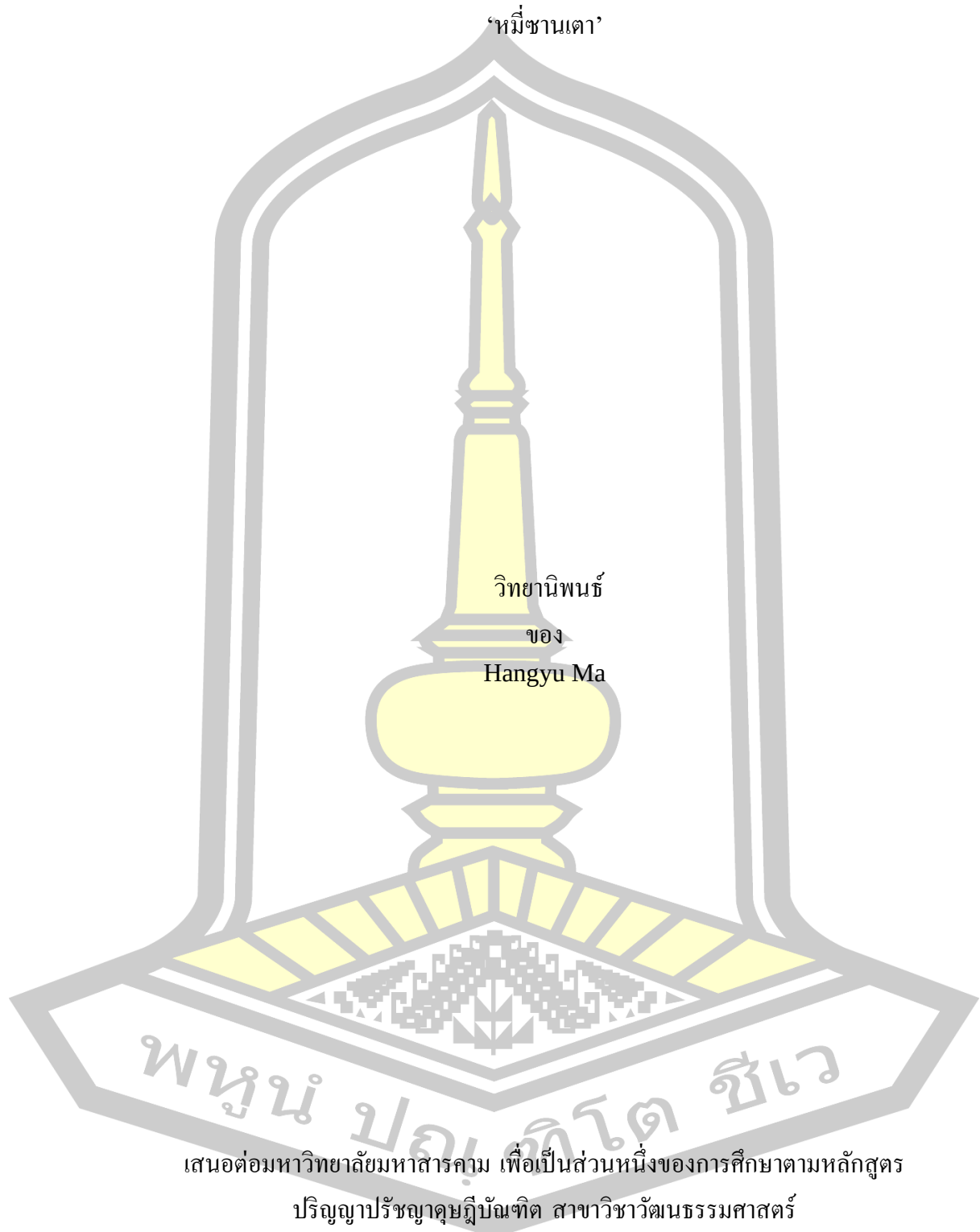
Hangyu Ma

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science

April 2025

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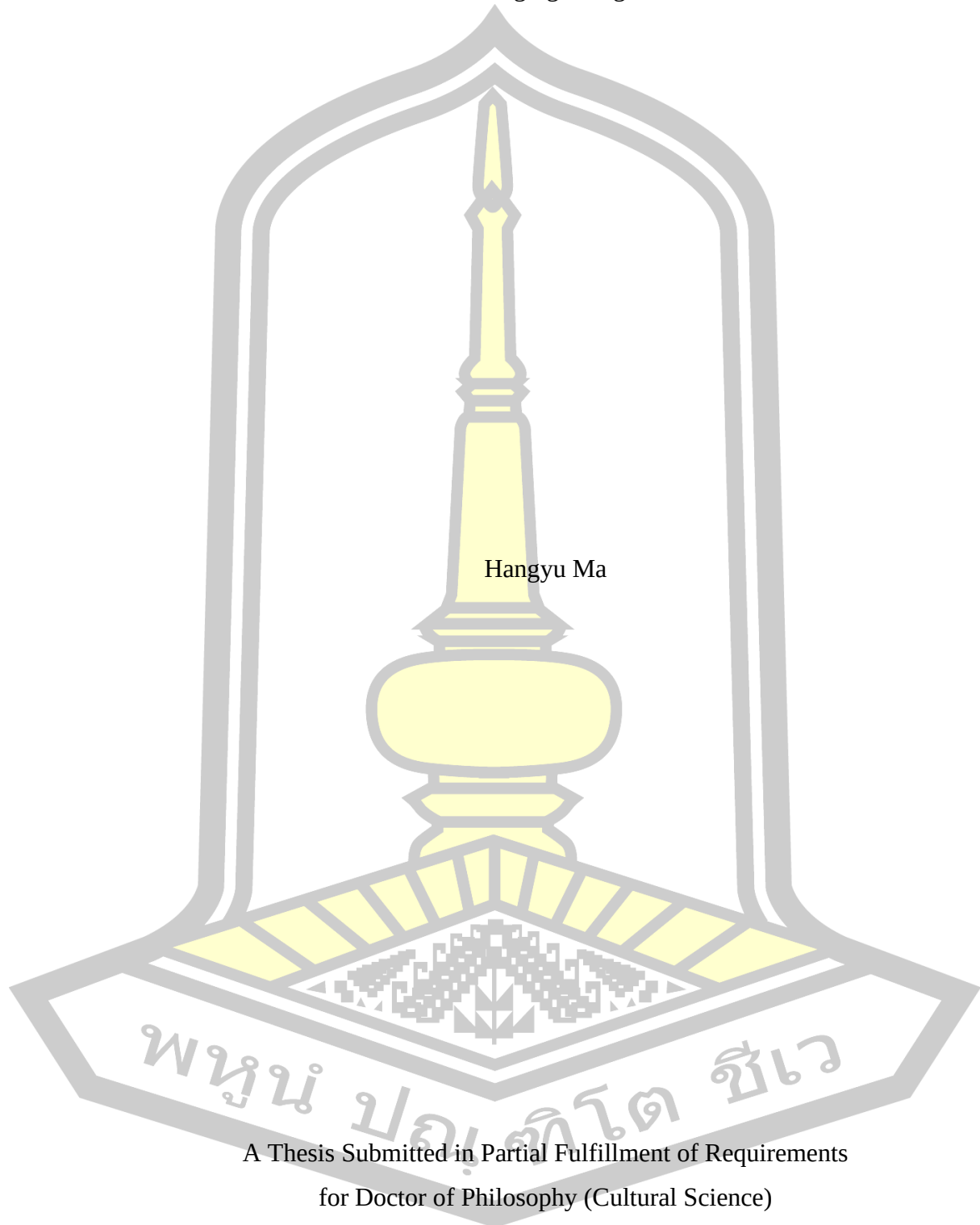


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Su Shi Culture of the Song Dynasty in Xuzhou: Application in Food "Misandao"
Packaging Design



Hangyu Ma

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Cultural Science)

April 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Hangyu Ma , as a partial fulfillment of the requirements for the Doctor of Philosophy Cultural Science at Mahasarakham University

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ABSTRACT

The purpose of this study is: 1. To study the historical origin of Su Shi culture in Xuzhou; 2. To study the current status of Xuzhou "Mi San Dao" in the current packaging form; 3. To study the application of Su Shi culture in Mi San Dao food packaging. This study is a qualitative study. The Su Shi culture of the Song Dynasty in Xuzhou was used as the research object for qualitative research. Research data were collected through relevant literature analysis, investigation, observation, interview, in-depth interview and group discussion. The research tools include survey methods, observation methods, interview methods, structured and unstructured focus group discussions. The population sample of this study is 25 people, and cultural theory was used to analyze the data. The results of the study are presented through descriptive analysis. The results are as follows.

First, the study of the historical and cultural origins, cultural values and cultural identity of Su Shi in the Song Dynasty in Xuzhou is helpful to enhance its cultural value and influence. Secondly, the inheritance and protection status of "Mi San Dao" in Su Shi culture was analyzed and studied; the results showed that the purchase method and behavioral inheritance method of "Mi San Dao" in Su Shi culture can no longer meet the current inheritance and protection status. In addition, the inheritors are aging seriously, and young groups are participating. Low recognition and vague cognition of cultural value and connotation limit the inheritance and protection of Xuzhou's Song Dynasty Su Shi's historical culture. Finally, combined with the integration of Xuzhou's Song Dynasty Su Shi culture and food "Mi San Dao" packaging, the application of Xuzhou Su Shi culture inheritance and protection is used to solve the problems in its inheritance and protection. In the era of market economy, it will help the diversified dissemination of "Mi San Dao" in Xuzhou's Song Dynasty Su Shi culture, expand the inheritance and protection of Xuzhou's Song Dynasty Su Shi culture, and provide research models and references for the inheritance and protection of intangible cultural heritage.

Keyword : Traditional food packaging, Xuzhou Su Shi culture, Mi San Dao, Cultural confidence, Inheritance and protection, Cultural identity, Semiotics

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Many, I would like to thank my family for their tolerance and support. It is your encouragement that enables me to stick to my dream and continue to pursue the profession I love.

Hangyu Ma

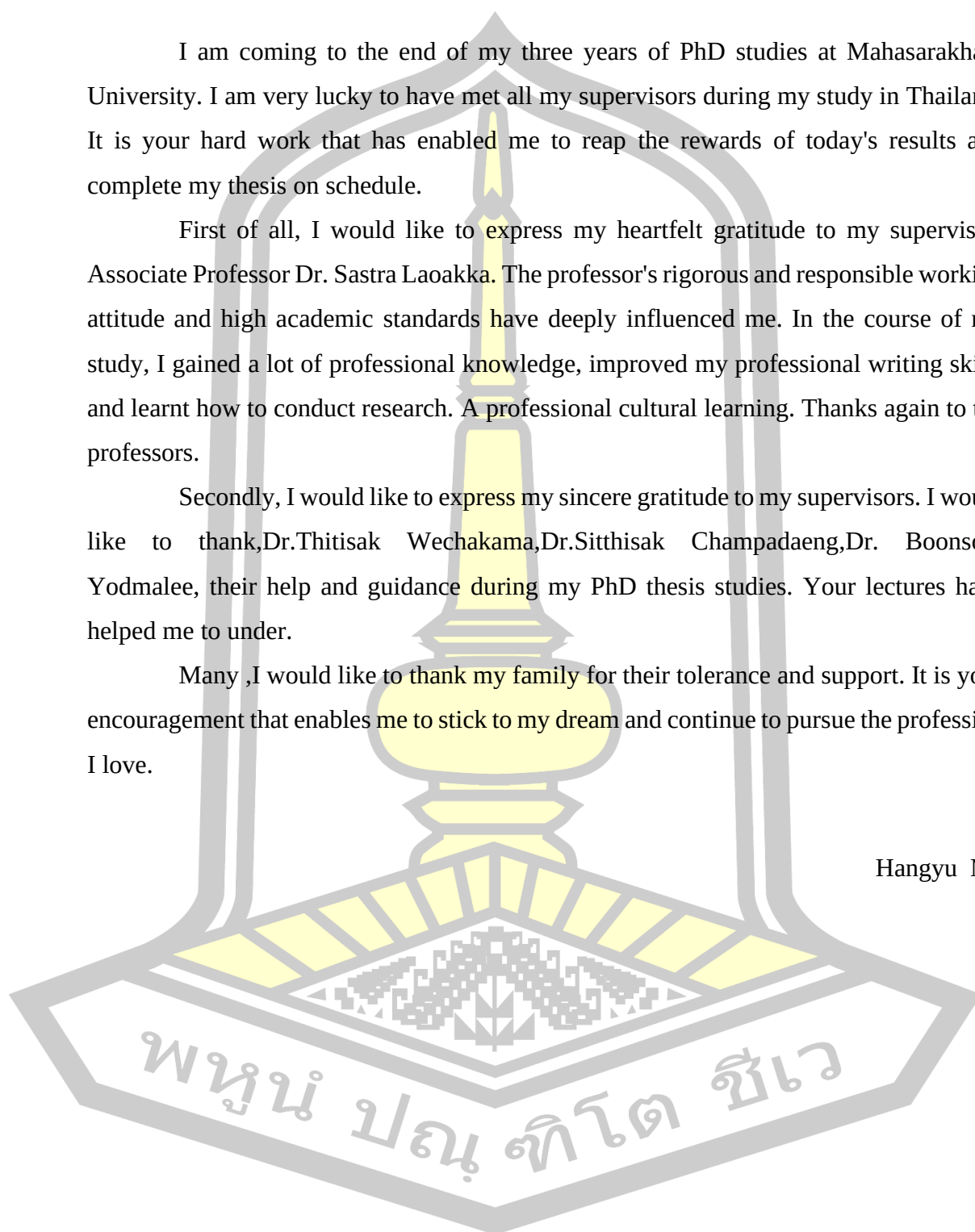


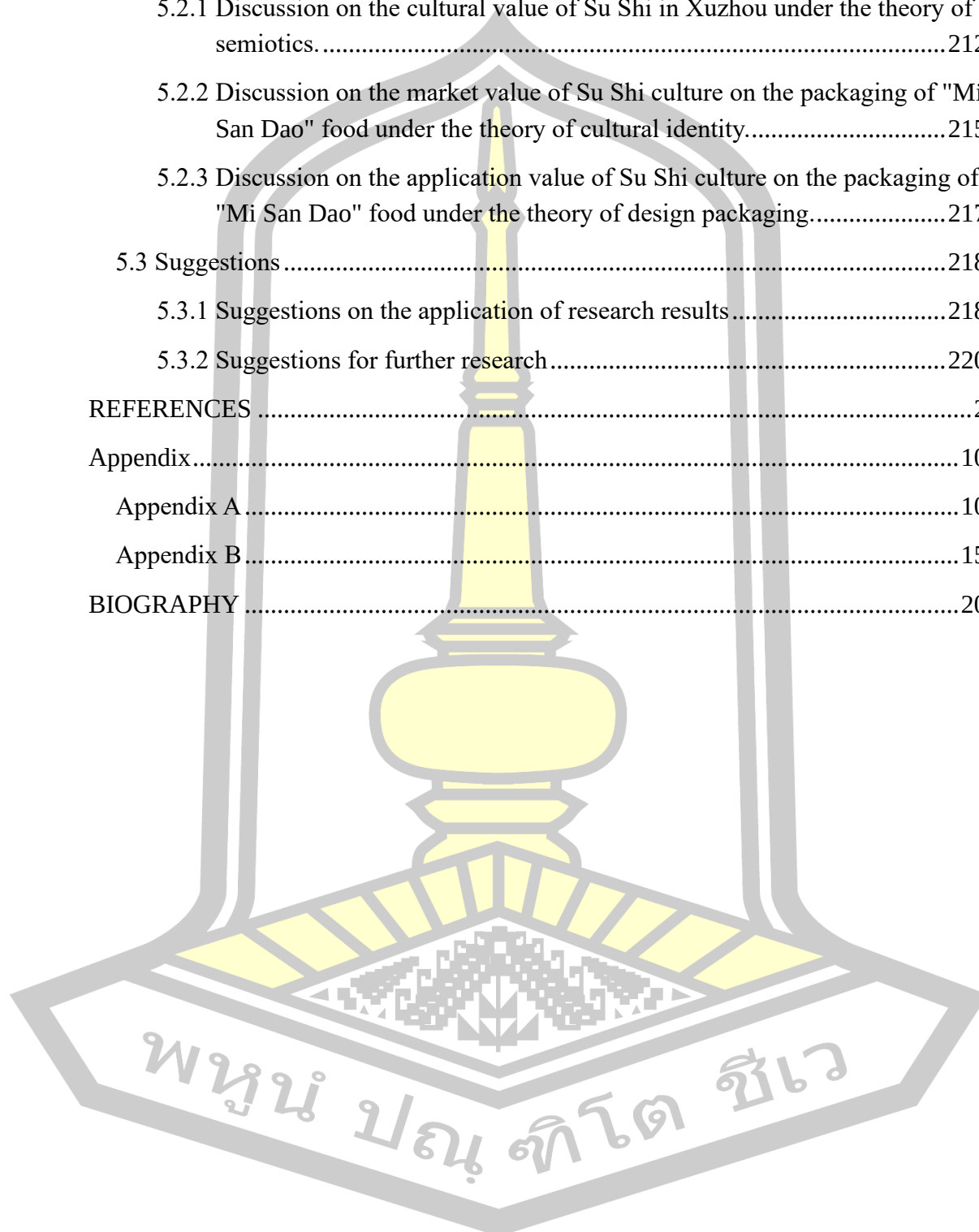
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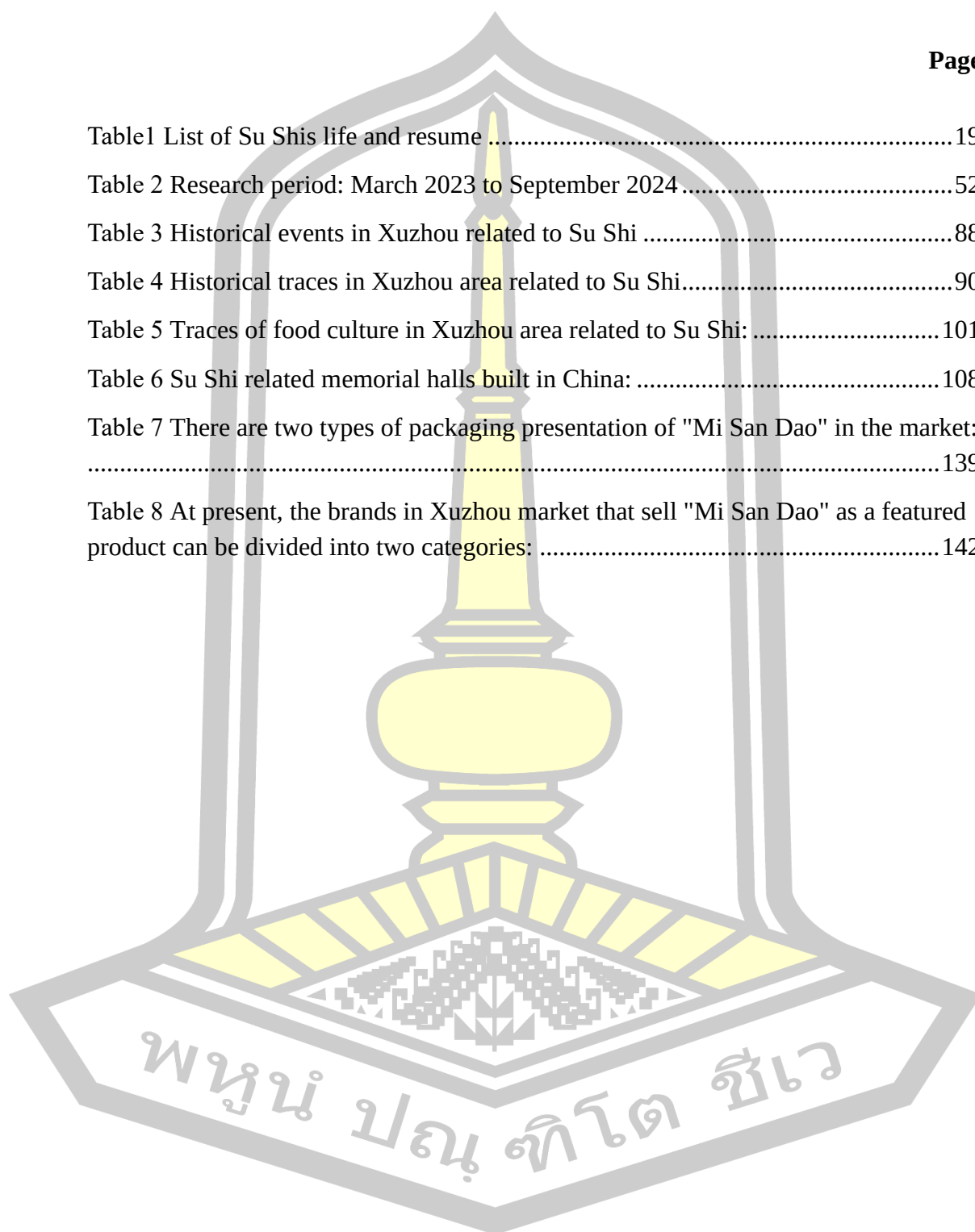
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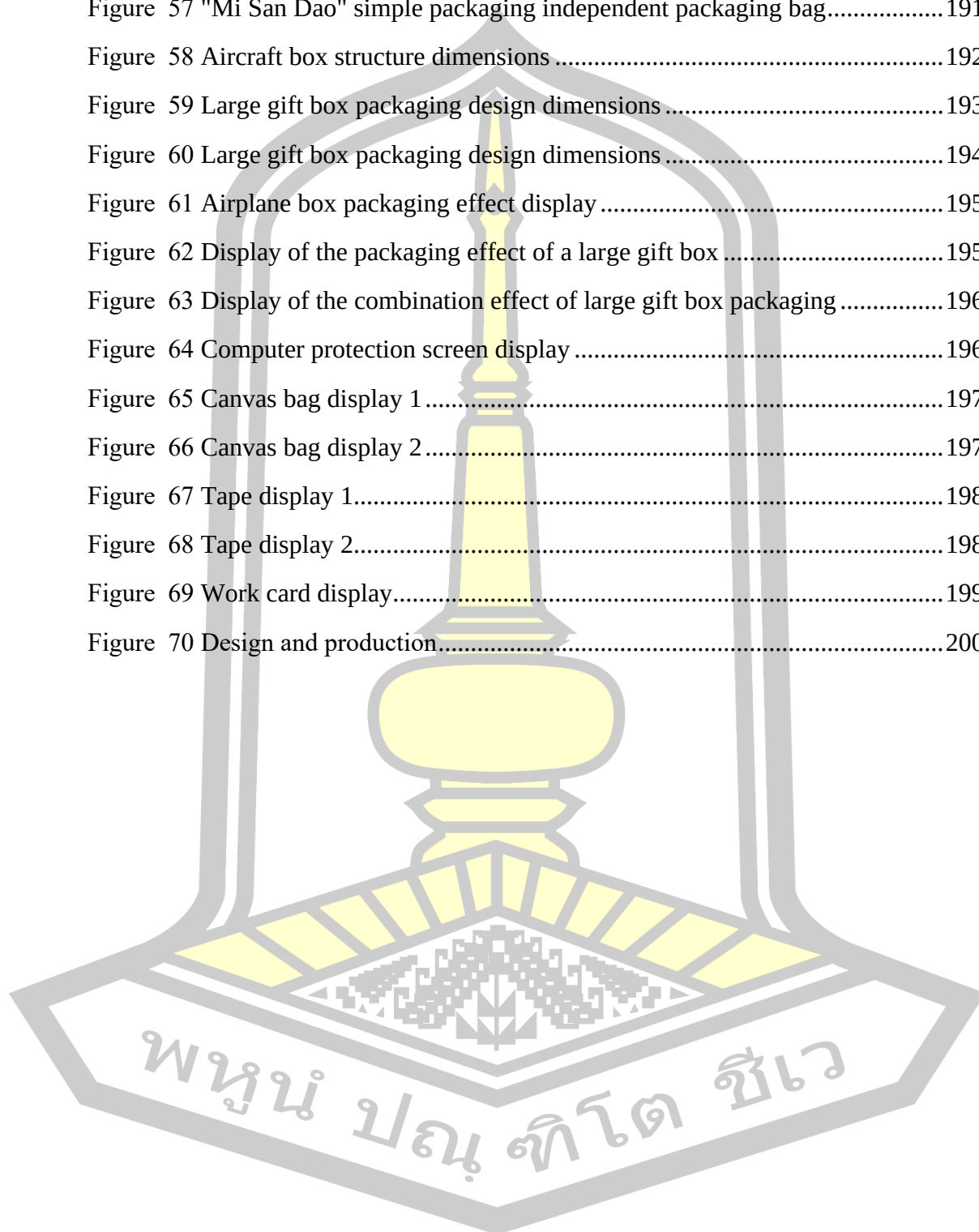


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CHAPTER I

INTRODUCTION

1.1 Research Background

The construction of Xuzhou in China began in 476 BC. At that time, Xuzhou was called Songyi. The total number of troops in the city was 30,000 (one chariot consisted of a chariot pulled by four horses, with three armored soldiers on the chariot, 72 infantrymen under the chariot, and 25 logistics personnel, a total of 100 people). The city had thousands of acres of fertile land and more than 10,000 households. In ancient times, Xuzhou was called Pengcheng and was listed as one of the nine states in ancient China. It has a long history, rich culture and profound cultural heritage, which has left a brilliant historical and cultural heritage for Xuzhou and preserved many historical and cultural relics in material form. The people here inherit a rich and diverse ethnic folk culture.

In addition to the famous cultural resources of the Han Dynasty, many celebrities in history have left their footprints in Xuzhou. Among them, the name of Su Shi in the history of the Song Dynasty is closely linked to the city of Xuzhou, and Su Shi is a typical representative of Dongpo culture. The people here inherit a rich and diverse ethnic folk culture. In addition to the famous cultural resources of the Han Dynasty, many celebrities in history have left their footprints in Xuzhou. Among them, the name of Su Shi in the history of the Song Dynasty is closely linked to the city of Xuzhou, and Su Shi is a typical representative of Dongpo culture. According to history, the origin of Xuzhou's old-fashioned pastry "Mi San Dao" is that Su Dongpo gave it the name when he was the governor of Xuzhou. Xuzhou's eight old-fashioned pastries: Mi San Dao, Yangjiao Mi, Crisp Candy, Peanut Candy, Tiao Su, Money Cake, Sesame Pie, Jiangmi Tiao, etc.

The meaning of the old eight pieces is a combination of eight classic old-fashioned pastries, among which Mi San Dao and Yangjiao Mi are particularly well-

known and have a long history. This study takes the most well-known "Mi San Dao" as the research object. As a representative of the old brand of pastries, Mi San Dao has been passed down to this day and has evolved into a well-known snack pastry in the area near Xuzhou. Its spread on the taste buds has become a regular item in festivals and daily meals, but its cultural and historical origins are very weak. Therefore, it is necessary to publicize its historical origins and cultural background in the product promotion and food packaging, so as to further promote the Su Shi culture in the Xuzhou area through packaging as a carrier. The rapid development of the market economy and the rise of numerous national brands have caused various forms of food to flood the shelves in different packaging forms. The dazzling array of foods has brought people diverse choices.

At the same time, it has brought severe living environment and competition to local traditional foods. It is found that the traditional packaging of honey three knives can no longer meet people's current aesthetic choices for packaging and the cultural communication of the product itself. In addition, the food market of Mi San Dao is aging seriously, young people have low participation, and the cultural value and connotation are vague. As a result, the food culture inheritance of Mi San Dao is also limited in its dissemination. In an era of overabundance of food choices, the local government uses traditional methods such as exhibition halls, tourism activities, newspapers, and television advertisements to promote Mi San Dao as a specialty food of Xuzhou. These traditional cultural output methods can no longer meet the needs of the times.

As a specialty pastry in Xuzhou, it has the attribute of cultural output, and its packaging publicity and competitiveness are insufficient. Therefore, it is necessary to reform the outer packaging and the packaging form of Mi San Dao to adapt to the current market and have cultural communication attributes.

In summary, the importance of this study is mainly reflected in the study of the cultural value and cultural communication attributes of the packaging form of Xuzhou specialty Mi San Dao, which will help enhance the cultural value of Mi San Dao in

promoting the development of Xuzhou tourism. By analyzing and studying the current status of Mi San Dao packaging, it is helpful to better understand the current status and problems of Mi San Dao's tourism sales development. Through summary, we can better realize the cultural output of Mi San Dao as Xuzhou's specialty pastry. Combining the outer packaging with the tracing of Xuzhou's Song Dynasty historical culture, the outer packaging of Mi San Dao is used to spread the traceability of Mi San Dao itself, further spread Xuzhou's Song Dynasty Su Shi culture, and establish buyers' choice of food products while taking away historical culture. By eyeballing the outer packaging of Mi San Dao, it provides cultural heritage value for the development of Xuzhou's local cultural tourism.

With the development of the market economy, there are too many products on the market. The food culture value, cultural identity, and cultural output of Xuzhou Mi San Dao have encountered unprecedented challenges. According to the current consumption status, the consumers who buy Mi San Dao are seriously aging. Young people have high consumption power but few choose to buy. The packaging form of Mi San Dao does not cater to the current consumer market. The limitations and lack of communication attributes are very serious.

At present, there is still a gap between Mi San Dao and Xuzhou Su Shi's cultural communication. Diversity and diversified communication are needed to make it meet the aesthetic needs of the times and reflect cultural identity. Only by clarifying that "Mi San Dao" provides a choice for taste buds and is also valuable for the dissemination of Xuzhou local culture, can the dual values be clamped to break through the limitations of people's diverse food choices and realize the historical and cultural identity of "Mi San Dao". The current era of market economy and food surplus provides new development opportunities for "Mi San Dao" as a local pastry specialty in Xuzhou. It also shapes the local cultural identity of Mi San Dao and constructs a form of expression and cultural dissemination method that is suitable for the needs of the times (Luan, 2022).

In this context, we adopt packaging forms and cultural communication forms that are more suitable for market consumption to package "Mi San Dao" , so as to enhance the local historical and cultural attributes and cultural identity of Mi San Dao after packaging, so that it can find direction and achieve better development in the market with product oversupply (Ma, 2022).

This article mainly introduces the role of Mi Sandao as a local old-fashioned pastry in the dissemination of Xuzhou's history and culture, the relationship between Mi Sandao and the dissemination of Xuzhou culture, as a local specialty and local cultural symbol, the choice of specialty food to take away culture, and the most direct and effective way to spread historical culture through food packaging, so as to realize that Mi Sandao as a local culture can spread both food and culture.

1.2 Research objectives

1.2.1 Research the historical origin of Su Shi's culture in Xuzhou

1.2.2 Research the current status of Xuzhou "Mi San Dao" in the market under the current packaging form

1.2.3 Research the application of Su Shi culture in "Mi San Dao" food packaging

1.3 Research Questions

1.3.1 What is the historical origin of Su Shi culture and its historical and cultural value?

1.3.2 What is the current market sales status of "Mi San Dao" in its current packaging form?

1.3.3 How to apply Su Shi culture to "Mi San Dao" food packaging and how to inherit and establish an effective cultural communication model?

1.4 Importance of Research

The Development of the Economic and Cultural Value of Su Shi's Culture in Xuzhou.

1.4.1 Cultural connotation of Xuzhou Su Shi culture

Through the research of the historical origins, cultural value and cultural identity of Xuzhou Su Shi culture, we will contribute to the promotion and development of the cultural value of Xuzhou Su Shi culture.

1.4.2 "Mi San Dao" as a carrier of Su Shi's cultural dissemination

Analyze the necessity of integrating Xuzhou Su Shi culture with specialty food packaging design

1.4.3 The economic value of "Mi San Dao" as a representative of Su Shi's culture

This research analyzes and research the combination of Xuzhou Su Shi culture on "Mi San Dao" food packaging, which is helpful to the inheritance and development of Xuzhou Su Shi culture.

1.5 Definition

1.5.1 The Song Dynasty

The Song Dynasty is an important period in Chinese history, divided into two periods: the Northern Song Dynasty and the Southern Song Dynasty.

The scope of this study is to study the relevant history during Su Shi's lifetime (Northern Song Dynasty)

1.5.2 Su Shi Culture

Su Shi, courtesy name Zizhan, also known as Hezhong, also known as Tieguan Daoren and Dongpo Jushi, is a native of Meishan, Meizhou (now Meishan City,

Sichuan Province). He was a writer, calligrapher, painter, politician, literary critic and other multifaceted figures in the Northern Song Dynasty. He was known as one of the six disciples of the Su family for his brilliant literary talent. Su Shi's life experience: Meishan, Sichuan, Kaifeng, Henan, Baoji, Shaanxi, Hangzhou, Zhejiang, Mizhou, Xuzhou, Huzhou, Huangzhou, Dengzhou, Yingzhou, Yangzhou, Dingzhou, Changzhou.

1.5.3 Application

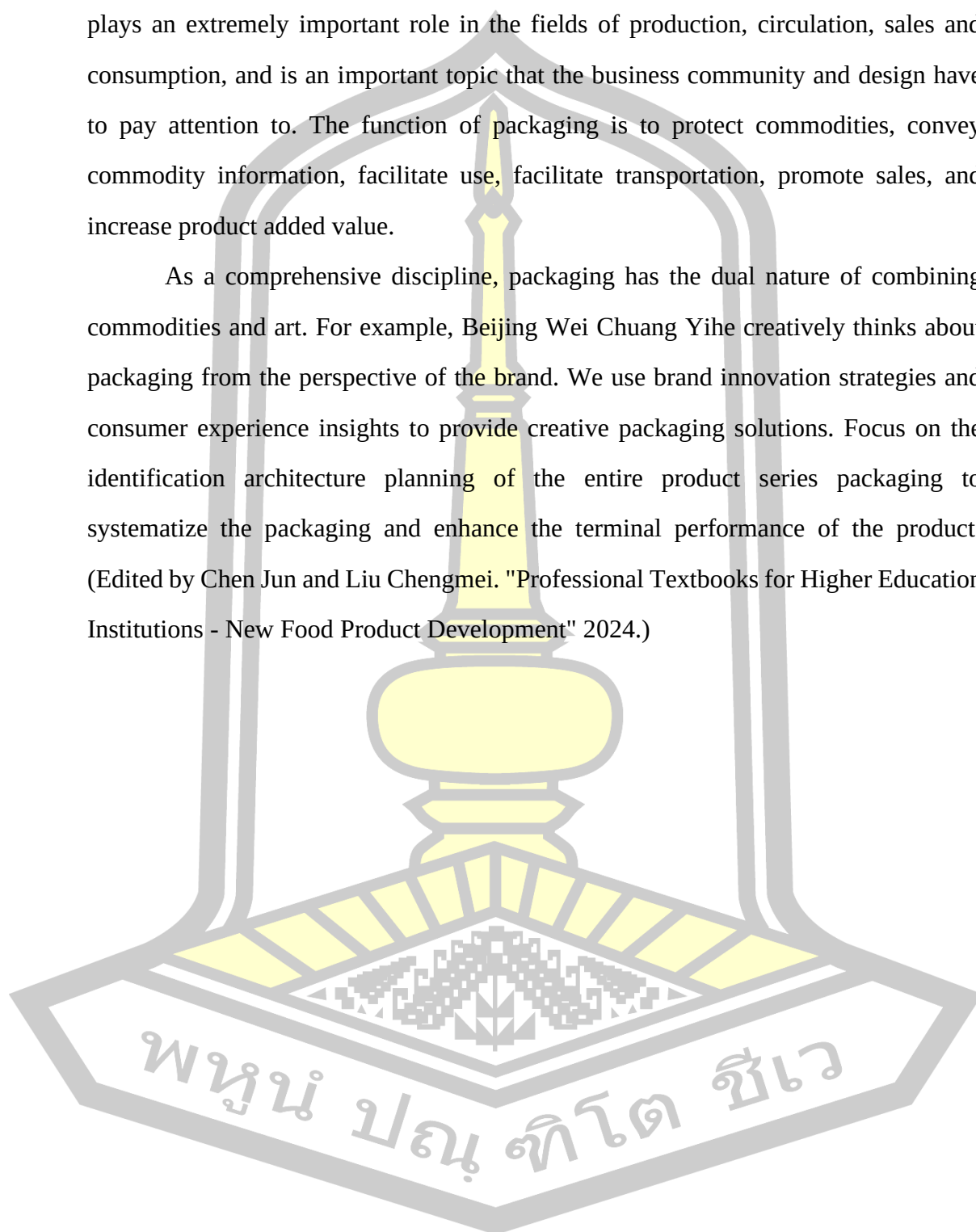
When we discuss the concept of "application", its specific application is to effectively integrate the in-depth study and interpretation of Xuzhou's Song Dynasty Su Shi culture into the creation and academic research of Mi San Dao packaging design. The cross-border combination can not only fully obtain the historical heritage and art of Su Shi culture through the means of value visualization, but also realize the emotional and narrative tracing of culture with the help of the detailed elements of the construction proposed in the packaging design. The design strategy not only gives "Mi San Dao" food more cultural output, but also provides consumers with an opportunity to deeply understand the historical background and cultural traditions of the Xuzhou area in the process of tasting food. More importantly, it expands the depth and breadth of Su Shi's cultural communication in an innovative form, which not only injects new impetus into the inheritance and promotion of regional culture, but also provides a new academic perspective and research direction for the integration of culture and design, thereby further enriching the modernization of the life cycle of regional flowers.

1.5.4 Packaging design

Packaging is a comprehensive reflection of brand concept, product characteristics, and consumer psychology, which directly affects consumers' purchasing desire. Packaging is a powerful means to establish affinity between products and consumers. With economic globalization, packaging and commodities have

become one. As a means to realize the value and use value of commodities, packaging plays an extremely important role in the fields of production, circulation, sales and consumption, and is an important topic that the business community and design have to pay attention to. The function of packaging is to protect commodities, convey commodity information, facilitate use, facilitate transportation, promote sales, and increase product added value.

As a comprehensive discipline, packaging has the dual nature of combining commodities and art. For example, Beijing Wei Chuang Yihe creatively thinks about packaging from the perspective of the brand. We use brand innovation strategies and consumer experience insights to provide creative packaging solutions. Focus on the identification architecture planning of the entire product series packaging to systematize the packaging and enhance the terminal performance of the product. (Edited by Chen Jun and Liu Chengmei. "Professional Textbooks for Higher Education Institutions - New Food Product Development" 2024.)



1.6 Conceptual framework

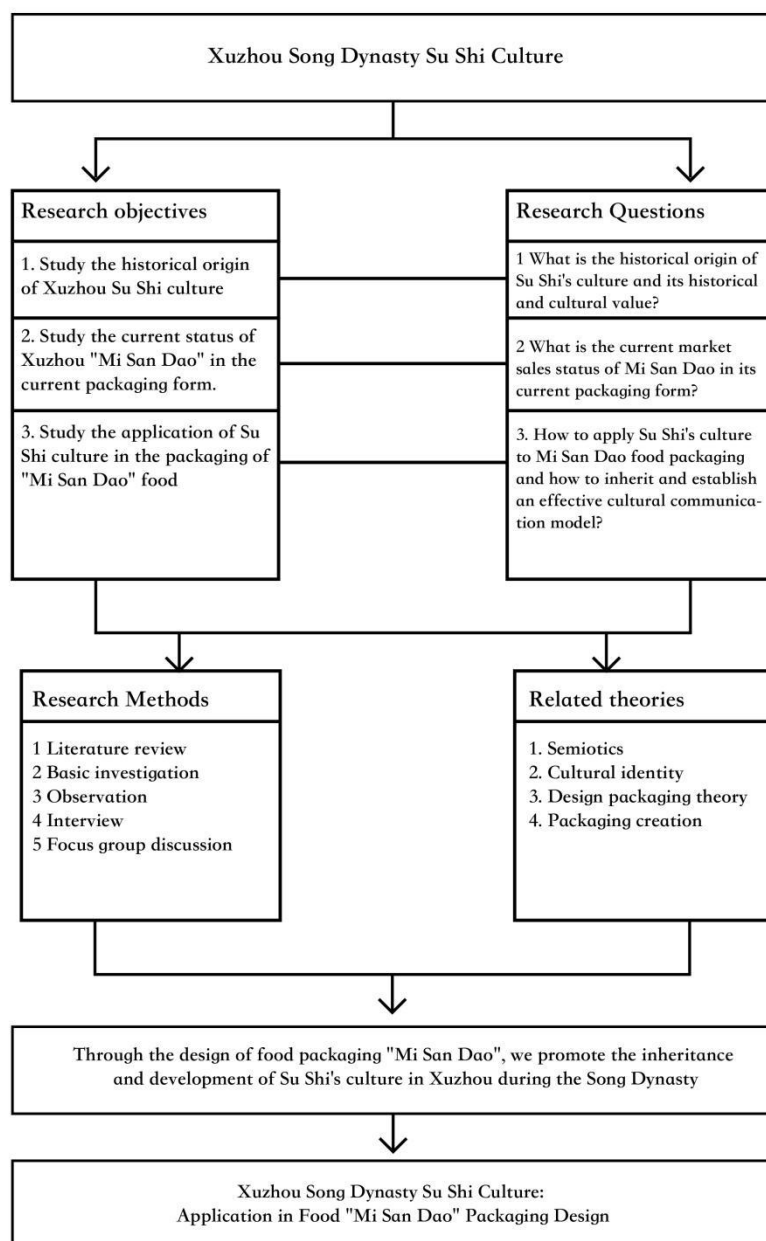


Figure 1 Importance of Research
Source: Produced by the author(2022-2024)

CHAPTER II

LITERATURE REVIEW

For this study, researchers reviewed the relevant literature to obtain the most comprehensive information for this study. The researchers reviewed the following topics:

2.1 Related Chinese Song Dynasty

2.1.1 Xuzhou Song Dynasty Culture

2.1.2 Xuzhou Su Shi Culture

2.2 Research background

2.2.1 Su Shi culture in the Song Dynasty

2.2.2 Inheritance and protection of Su Shi culture in Xuzhou

2.2.3 Spread of honey three knives as a cultural element of Su Shi

2.3 Research topics

2.3.1 The current status of inheritance and protection of Su Shi culture in Xuzhou

2.3.2 Research on the current status of "Mi San Dao" food packaging

2.3.3 Explore the development trend and prospects of applying Su Shi culture to "Mi San Dao" food packaging design

2.4 Relevance area

2.4.1 Relevance to local history and culture

2.4.2 Relevance to tourism and cultural output

2.5 Concept theory review

2.5.1 Semiotics theory

2.5.2 Design packaging theory

2.5.3 Cultural Identity Theory

2.5.4 Packaging creation theory

2.6 Related Research

2.6.1 Related Chinese literature

2.6.2 Related international literature

2.1 Related Chinese Song Dynasty

2.1.1 Xuzhou Song Dynasty Culture

In the seventh year of Taipingxingguo in the reign of Emperor Taizong of the Song Dynasty, Xuzhou was divided into two counties, Xia Na and Suqian, to form Huaiyang Army. Later, Xuzhou was composed of Pengcheng, Pei, Ying, Xi, and Fengxian. The county was named Pengcheng County, and the army was named Wuning Army Jiedu. In the prefecture-county hierarchy, it was listed as the capital of Dadu Prefecture, second only to the four capitals, the same as Chongzhou. Xuzhou has been a famous historical city since ancient times .(Cheng, 2000)

In the new historical environment of the Song Dynasty, it made new contributions in its unique form. Population is a basic factor of society. The population of Xuzhou in the Song Dynasty experienced a process from development to decline with social changes. During the reign of Emperor Taizong of the Song Dynasty, there were 34,426 households in the five counties of Xuzhou, of which 16,846 were the main households with land, that is, tax households, and 17,580 were the customers without land, mainly tenant households. By the beginning of Yuanfeng in the reign of Emperor Shenzong of the Song Dynasty, there were 103,916 households, second only to Nazhou (now Dongping, Shandong) among the prefectures in the east and west of the capital. Among them, there were 84,870 main households and 19,046 customers. Compared with the reign of Emperor Taizong of Song, the total number of households increased by 68,024, and the number of clients increased by 1,466. During the reign of Emperor Taizong of Song, the number of principal households in Xuzhou was less than that of clients, and principal households accounted for only 48.9% of the total number of households, which was lower than the national average of 58% at that time. The situation changed during the reign of Emperor Shenzong of Song, when the number of

principal households greatly exceeded that of clients, accounting for 81.6% of the total number of households. Among the prefectures and counties in the east and west of Beijing at that time, the proportion of principal households was the highest, and far exceeded the national average of 66% at that time .(Cheng, 2000)

This shows that Xuzhou's self-cultivating peasants, semi-self-cultivating peasants or small peasant economy developed rapidly, and the small peasant economy was the best form of economic development in the feudal era. It also shows that in the past century, Xuzhou's land annexation problem was of great magnitude and the production relations in the East and West Roads of Beijing were the best. However, in the late Northern Song Dynasty, during the reign of Emperor Huizong of Song, according to the "Geography" in the "History of the Song Dynasty", the number of households in Xuzhou dropped sharply to only 66,430, a decrease of 31,272 households in more than 30 years. Since the book only has the total number of households, it is impossible to know the proportion of the number of main customers and the rise and fall. In terms of the total number of households in the three periods .(Cheng, 2000)

Among the 23 routes in the Northern Song Dynasty, the number of households in 8 routes showed a downward trend compared with that in the reign of Emperor Huizong of Song. The largest decline was in Jingdongxi Road, where Xuzhou was located, with a 79% drop. As a result, the number of households in Xuzhou dropped to the fourth place in Jingdongxi Road, behind Dongping Prefecture, Yingtian Prefecture (now Shangqiu, Henan), and Xiqing Prefecture (now Chongzhou, Shandong).(Cheng, 2000)

According to the household registration statistics of China's past dynasties, only the Song Dynasty had the smallest average household population, with an average of about 2 people. For example, "Song History" Volume 85 "Geography" records that there are 64,430 households in Xuzhou, with 152,237 people, and the average number of people per household is 2.36. Obviously this is not true. At most, it refers to the number of adults in young adults (21-60 years old). Generally, most treatises estimate

the population based on five persons per household. According to the author's research, in the Song Dynasty, the average household in the northern region had about 9 people, and the average household in the south had about 6 people. Xuzhou is located at the southern end of Jingxi East and West Road, which belongs to the northern region, and is adjacent to Huainan Road, which belongs to the southern region. If we tentatively estimate that the average household has 8 people, then at its peak, the population of the Song Shenzong Dynasty was 800,000, which amounted to about 10,000 people. (Hu, 1990)

Generally speaking, whether a society develops or not does not depend on the number of people, but on the quality of the population, that is, the quality of the population. In the farming era, physical quality especially determined the labor capacity of Xuzhou in the Song Dynasty. According to Su Shi, who was the governor of Xuzhou, "the people of Xuzhou are all grown up, brave and strong." It can be seen that the people of Xuzhou are generally typical northern men, with strong physiques that surpass those of people in other places, providing excellent labor for the development of local social economy.

2.1.2 Xuzhou Su Shi Culture

Su Shi, a literary giant in the Northern Song Dynasty, had a profound influence on the shaping of local culture and cultural heritage through his cultural practice and spiritual pursuit during his time in Xuzhou. Xuzhou Su Shi culture is the unique Su Shi culture in Xuzhou, which is formed by the historical sites, cultural heritage, spiritual heritage, food culture, etc. left by Su Shi in the local area when he was in office.

The background of Su Shi's appointment as the governor of Xuzhou was the coexistence of political disputes in the central government and the complexity of local affairs in the Northern Song Dynasty. His governance thought of "using literature to assist government and taking people as the basis" was put into practice in local practice. In the process, Su Shi not only recorded historical events in the form of literature (such

as "Release the River to Break the Flood"), but also combined his "benevolent government" concept through local governance. The cultural practice of this period involved the height of scholar-official literature and local affairs. (Cheng, 2020)

When Su Shi was in office in Xuzhou, he faced a serious flood in the Yellow River. He took a series of measures to successfully dredge the Yellow River outside the city of Xuzhou, allowing the flood to drain smoothly and protecting the safety of Xuzhou. Su Shi practiced "people-oriented" throughout, transformed his experience in water control into part of cultural memory, and had an impact on the formation of Xuzhou's local culture. Su Shi focused on the development of agriculture and promoted new agricultural tools and farming methods to increase agricultural output. He also encouraged farmers to reclaim wasteland and gave them farming technology and financial support. Reform the tax system: Su Shi believed that the tax system at that time was unfair, so he reformed the tax system. He abolished the "person-capitation money" tax, reduced the burden on farmers, and implemented the "square field equal tax" to make taxation more fair and reasonable. Establish education: Su Shi paid attention to the development of education. He founded the "Dongpo Academy" in Xuzhou and taught in person.

He also encouraged and subsidized the children of poor families to go to school and cultivate them into useful talents. Improve people's livelihood: Su Shi cared about the lives of the people and actively solved people's livelihood issues. He promoted medical skills and established the "Anjifang" to provide medical services for the people. He also built many public facilities, such as the "Yunlong Lake Academy" and the "Huanglou", to provide cultural and entertainment venues for the people. (Cheng, 2020)

In terms of literature, Xuzhou-born literati such as Su Shi and others played an important role in the literary world at that time. Su Shi left many excellent poems and essays in Xuzhou, among which "Record of the Pavilion for Releasing Cranes" was very popular and became one of Xuzhou's cultural business cards. In terms of verses, he wrote in "Climbing the Pavilion for Viewing the River" that "The river rises to the

west and loses the old city, and the lonely city is lost in the water. Suddenly, there is no place to return to the valley, and half of the hemp is empty for thousands of miles." This poem depicts the ancient Pengxuzhou, which is surrounded by mountains, leads to the Yangtze and Huaihe Rivers in the south, and connects to Liang and Song in the west. It has been a place of scenic beauty since ancient times. Su Shi's cultural activities during his time in Xuzhou constructed a unique cultural symbol system for Xuzhou. For example, the construction and promotion of Huanglou made Xuzhou an important basis for Su Shi's cultural inheritance. These cultural symbols have been continuously strengthened in later generations and gradually became the local characteristics of Xuzhou. (Chen, 2018)

Su Shi's culture contains the spirit of optimism, enterprising, benevolence and inclusiveness, and is an important ideological resource for the construction of Xuzhou's contemporary culture. Through the study and dissemination of Su Shi's culture, Xuzhou's cultural soft power can be further deepened. Su Shi wrote many poems about local customs and people in Xuzhou, which are of great reference value for understanding the social life and cultural arts of Xuzhou at that time.

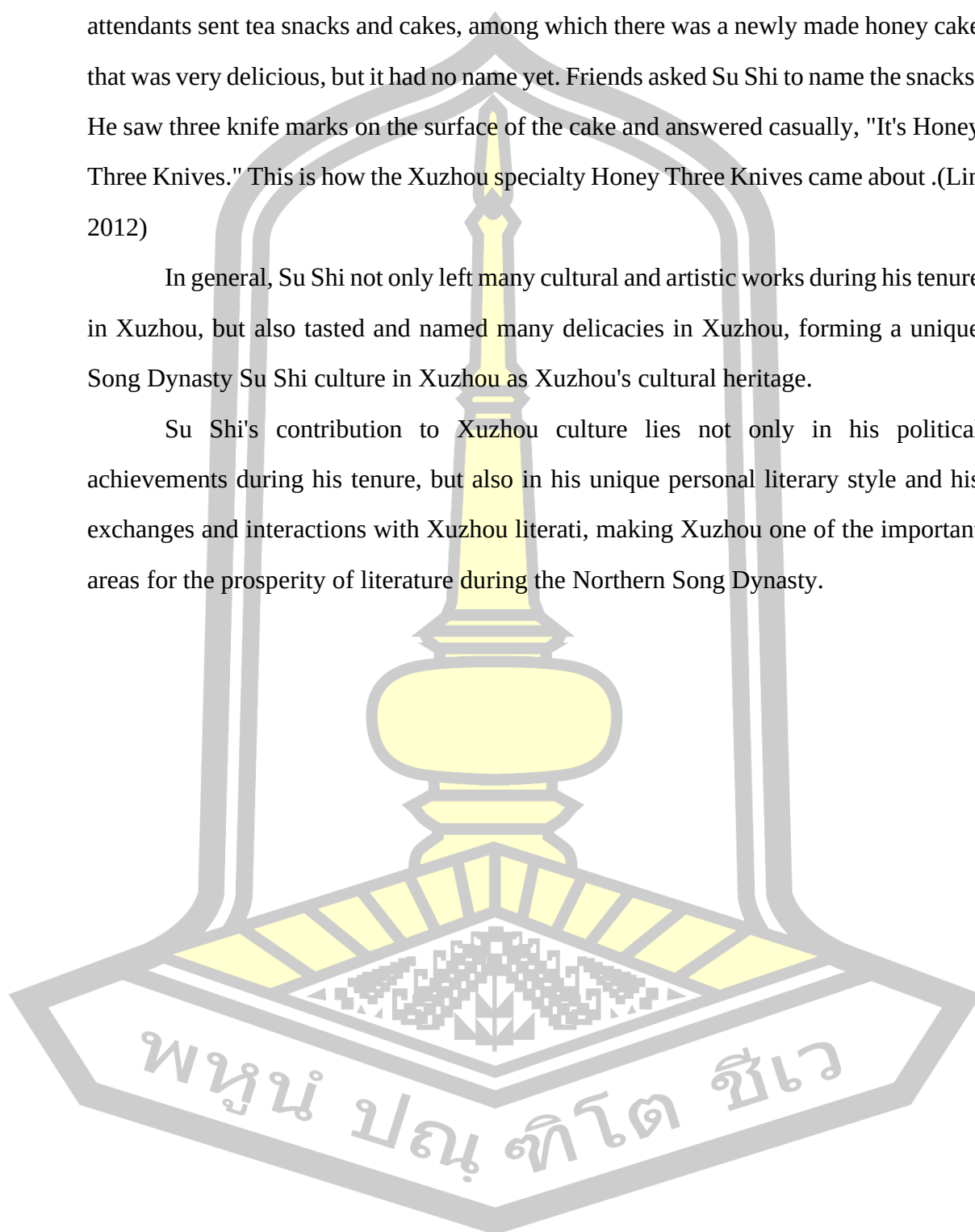
Su Shi was not only an outstanding poet, but also a gourmet. He had written many poems about food and had a keen interest in many other delicacies. He often mentioned various ingredients and cooking methods in his poems, showing his love for food and unique insights. Among the Song Dynasty delicacies in Xuzhou, Dongpo's Returned Meat is undoubtedly a shining treasure. This delicacy originated in the Song Dynasty. At that time, Su Shi, the governor of Xuzhou, specially cooked this special dish based on pork belly to express his deep gratitude to Xuzhou and gave it to the local people. (Lin, 2012)

With its unique taste and rich cultural connotations, this dish quickly became popular in Xuzhou and even the entire Song Dynasty, and was known as "Dongpo's Returned Meat". In addition, during Su Shi's tenure in Xuzhou, he drank and wrote poems with his friends in the Fanghe Pavilion. He drew out his newly acquired sword

and cut three times on the bluestone, leaving deep knife marks. At this time, the attendants sent tea snacks and cakes, among which there was a newly made honey cake that was very delicious, but it had no name yet. Friends asked Su Shi to name the snacks. He saw three knife marks on the surface of the cake and answered casually, "It's Honey Three Knives." This is how the Xuzhou specialty Honey Three Knives came about .(Lin, 2012)

In general, Su Shi not only left many cultural and artistic works during his tenure in Xuzhou, but also tasted and named many delicacies in Xuzhou, forming a unique Song Dynasty Su Shi culture in Xuzhou as Xuzhou's cultural heritage.

Su Shi's contribution to Xuzhou culture lies not only in his political achievements during his tenure, but also in his unique personal literary style and his exchanges and interactions with Xuzhou literati, making Xuzhou one of the important areas for the prosperity of literature during the Northern Song Dynasty.



2.2 Research background

2.2.1 Su Shi Culture in the Song Dynasty

time	place	event
The Northern Song Dynasty Renzong day saint first year to Jia you eight years		
On the 19th of November, 1036	Bizan	Su Dongpo was born
In 1054,	Bizan	Marry Wang Fu
April 1057-July 1059	Bizan	In jinshi; mother mourning, filial piety
In February, 1059	Meishan to Kaifeng	The family was moved to Kyoto (Kaifeng)
November 1061-December 1064	Fengxiang	Ren Fengxiang judge
Yingzong in the first year to four years		
February 1065-April 1066	break or open a seal	Office history hall
In 1065	break or open a seal	Wife funeral
April 1066-July 1068	break or open a seal	Father mourning, filial piety
The first year of Shenzong Xining to		

the eighth year of Yuanfeng (1068-1085)		
In 1068,	break or open a seal	Marry Wang Leap
February 1069-December 1070	break or open a seal	Return to Beijing to serve in the history hall
In January-June, 1071	break or open a seal	Be under the supervision of the hospital
In June-November, 1071	Hangzhou	To Hangzhou as a Hangzhou general judge
November 1071-August 1074	Hangzhou	Ren Hangzhou general judgment
In September-November, 1074	Minzhou	To serve as the governor of Michigan
1074-November 1076	Minzhou	Ren Mi governor
December 1076-March 1077	Xuzhou	To serve as the governor of Xuzhou
April 1077-March 1079	Xuzhou	As governor of Xuzhou
In April-July, 1079	Huzhou	Ren Huzhou prefect
In August-December, 1079	break or open a seal	be put in prison
February 1080-April 1084	Hwangju	Fallen to Huangzhou
April 1084-March 1085	Changzhou	The usual state
In June-October, 1085	On the state	To serve as the governor of Dengzhou

In October-December, 1085	break or open a seal	To Kyoto as the book
Regent of the Empress Dowager of Zhezong (March 1085-August 1093)		
August 1086-February 1089	break or open a seal	To the academician scholar to know the patent
In April-July, 1089	Hangzhou	To Hangzhou as the governor of Hangzhou and the jurisdiction of the West Zhejiang Military Area Command
July 1089-February 1091	Hangzhou	He was appointed governor of Hangzhou and governor of the West Zhejiang Military Region
In January-August, 1091	break or open a seal	Ren Ministry of Civil Affairs Shang Shu
In March-May, 1091	break or open a seal	To Kyoto
August 1091-March 1092	Yingzhou	Ren Yingzhou prefect
In March-August, 1092	Yangzhou	Ren Yangzhou prefect
In September-October, 1092	break or open a seal	Ren Bing Department Shang Shu
November 1092-August 1093	break or open a seal	Ren Li Department of Shang Shu
In August-September, 1093	break or open a seal	Wife funeral; queen mother dies
In September, 1093	Dingzhou	Transfer to the Dingzhou prefect, commander of the Hebei Military Region
In March-October,	Huizhou	To Huizhou

1094		
October 1094-April 1097	Huizhou	Fallen to Huizhou
In April-July, 1097	Hainan	To Hainan
July 1097-June 1100	Danzhou, Hainan	He was relegated to Danzhou, Hainan
ReDowager (1100-June)		
July 1100-June 1101	Changzhou	Back north, normal state
On July 28,1101	Changzhou	pass away
In 1126		The northern song dynasty perish

Table1 List of Su Shis life and resume

Source: Produced by the author(2024)

Su Dongpo is a great writer in ancient and modern times, both at home and abroad. He has achieved extremely high attainments in literature, poetry and lyrics, and can be regarded as the representative of the highest achievements of Song Dynasty literature. Moreover, Su Shi's creative activities are not limited to literature. His achievements in calligraphy, painting and other fields are very outstanding. He has also made contributions to medicine, cooking, water conservancy and other skills. Su Dongpo typically embodies the cultural spirit of the Song Dynasty .(Lin, 2012)

From ancient times to the present, literary research on Su Dongpo has never stopped. Various celebrities have written relevant biographies, providing theoretical guidance for future generations to understand Su Dongpo culture. Its cultural value has been respected and inherited by more and more people. Su Dongpo created many excellent works throughout his life, and also created great achievements during his tenure as an official, leaving behind a large number of cultural heritages that have been passed down to this day. In-depth research on Su Dongpo culture contains profound

significance and value in the exploration of Chinese literature as a whole. In-depth excavation of Su Dongpo culture, analysis of its connotation and literary value, and effective combination of it with contemporary popular style and modern products, with both practicality, beauty and humanity, can better inherit China's excellent culture, enhance national confidence and develop cultural and creative industries .(Lin, 2012)

Su Shi, also known by his courtesy name Zizhan and pseudonym Dongpo Jushi, is a rare all-round talent in the history of Chinese culture. He is the ideal personality image of Chinese literati and the Chinese people. The charm of his personality lies in his ease of advancement and retreat, and his indifference to fame and fortune. When he was in the court, he advised the emperor on matters and fulfilled his duties; when he was in an external post, he cared about the people and helped the world; when he was demoted, he was natural and open-minded. This charm is not only the external expression of his sincere love for daily life, but also the ultimate result of his self-reflection on the soul.

Su Shi's love for daily life is not only reflected in his dedicated study of poetry, calligraphy and painting, but also in his careful tasting and chanting of praise for all kinds of food. "Dongpo Pork", "Dongpo Elbow" and "Dongpo Fish" named after "Dongpo" are still active on our dining tables today. The ancients said: "Food, sex, and nature." Food is a necessity of human life, and Su Dongpo was the only one who could transform the most common and ordinary ingredients in daily life into aesthetic objects in writers' pens, making food a spiritual enjoyment beyond material enjoyment. No matter where he was, he would always express his chanting and love for food. From the Shang and Zhou Dynasties to the Song Dynasty, there was only one person like him, Su Dongpo. (Liu, 2021)

Su Shi was born in Meishan, Meizhou (now Meizhou, Sichuan). His courtesy name was Zizhan, also known as Hezhong, and his pseudonym was Dongpo Jushi. He was a famous writer, calligrapher, and painter in the Northern Song Dynasty, and he played an important role in the history of Chinese literature. His life can be roughly

divided into the following stages.

The first is the stage of becoming famous at a young age. The image of a scholar wearing a Dongpo hat is the most profound impression Su Shi left on the world. He was born and raised in Meishan, Meizhou, Sichuan. He was very smart and received a good education since childhood. He laid a solid literary foundation and showed extraordinary talent in his early learning and growth.(Lin, 2012)

The second is the beginning of his official career. The image of Su Shi in the court is an important display of the character. Su Shi participated in the palace examination and passed the second category. From then on, he entered the official career and won a reputation for his outstanding literary talent and political wisdom. During this period, Su Shi not only had rich poetry and prose creation, but also made achievements in politics .

The third is the period of exile in Huangzhou. It can be said that the image of a peasant is the most typical of Dongpo's character. Su Shi suffered a major blow due to the "Wudai Poetry Case", and his character gradually turned to calmness, and he had a deeper thinking and understanding of life and death. Therefore, during this difficult period in Huangzhou, Su Shi's literary creation reached its peak. At the same time, he developed the delicacy "Dongpo Pork" and participated in farming and asking about crops .(Lin, 2012)

The fourth is the stage of relegation. The reappearance of Su Shi's spirit during this period is most typical of the image of mountains and fields. After Song Zhezong ascended the throne, Su Shi was reused and served as the Minister of War and the Minister of Rites. However, with the coming to power of the New Party, he was demoted again and was successively demoted to Huizhou and Danzhou. During this period, he wrote "Eating 300 Lychees a Day" and created the "Dongpo Hat". Although he was demoted, he was still open-minded. Until he retired in his later years, his poems and essays were widely circulated and had a profound influence on later generations .(Lin, 2012)

Su Shi was definitely a banner in the special era that Mr. Chen Yinke called "the development of Chinese civilization, which reached its peak in the Zhao and Song dynasties after thousands of years of evolution." In the atmosphere of the era of elegance, reason, erudition and interest, Su Shi has become a "symbol." In other words, in the Song Dynasty, Su Shi was famous for his outstanding wisdom and talent, unparalleled literary achievements and thrilling life and career.

Su Shi became the most outstanding cultural celebrity in the Song Dynasty for his erudition and versatility. Su Shi studied hard since he was young and had a strong memory. After he entered the government, he took advantage of various opportunities to learn a wide range of knowledge. Therefore, he was proficient in all three religions of Confucianism, Buddhism and Taoism, and the four classics, history, philosophy and literature. Su Shi was not only smart and studious, but also had a variety of interests. He was proficient in almost everything he learned, including poetry, prose, lyrics, calligraphy, painting, health preservation, meditation, wine making, planting, construction, ink making, etc. He was proficient in all of them and left us a rich cultural heritage with a far-reaching influence. According to statistics, Su Shi has more than 2,700 poems, more than 330 lyrics, 27 essays, and more than 100 essays. This is rare among classical writers in China and even in the world. (Lin, 2012)

2.2.2 Inheritance and protection of Su Shi culture in Xuzhou

Su Shi culture is an important part of Xuzhou's history and culture. Su Shi met Huanglou, Kuaizai Pavilion, Fanghe Pavilion and other historical sites in Xuzhou, created more than 300 poems and essays, and created a cultural spirit of benevolence, love for people and things, heroic optimism, and harmony between Xun and Zhu. These historical sites, poems and essays, and cultural spirit together constitute the basic connotation of Xuzhou's Su Shi cultural resources. In recent years, Xuzhou has always placed the inheritance and development of Su Shi culture in a prominent position in the continuation of historical context and the construction of a historical and cultural city,

absorbing the essence of Su Shi's culture. At present, Xuzhou has renovated, restored, and newly built more than 50 Su Shi relics and memorial attractions, which have become cultural resorts and the spiritual home of Xuzhou people; excavated Su Shi's cultural resources, strengthened cultural interpretation, and successively hosted three Su Shi academic seminars and published more than 30 Su studies works; increased the protection of relics, and comprehensively strengthened the protection of historical relics such as Huanglou Fubei; told Su Shi's story well, and used resources such as the old Yellow River course to tell Su Shi's governance deeds such as leading the people to fight floods and protect the city.

Xuzhou City has also created a famous Su Shi cultural city. Based on the historical stories of Su Shi in Xuzhou, it has carefully created China's first large-scale lake island live performance "Pengcheng Fenghua". Relying on Xuzhou's historical context - Pengcheng Qili, it has innovatively carried out the construction of "Xuzhou Su Shi Tour Trail"; it has held theme activities such as "Follow Su Shi Tour in Xuzhou" to further stimulate the potential of cultural tourism consumption. However, there is still a lack of publicity for Xuzhou Su Shi culture in the whole region. The publicity channels rely on the cultural heritage of Xuzhou. The publicity of the logical connection between Su Shi and Xuzhou is limited to traveling to Xuzhou and checking in at scenic spots, and has not penetrated into the lives of the general public.(Liu, 2021)

2.2.3 Spread of honey three knives as a cultural element of Su Shi

Honey three-knife, this delicacy that has been passed down for hundreds of years, is not only a kind of pastry, but also a witness to a period of history and a cultural heritage. From the literati and scholars in the Northern Song Dynasty to the ordinary people today, Honey Three-knife has conquered the taste buds of countless people with its unique taste and aroma, and also carries the memories and emotions of countless people. Behind each piece of Honey Three-knife, there are rich historical stories and cultural connotations, waiting for us to explore and taste .(Fang, 2014)

During the Northern Song Dynasty, the traditional pastry Honey Three-knife first emerged, and its name is also closely related to a great writer-Su Dongpo. According to legend, when Su Dongpo was the governor of Xuzhou, he often drank tea and discussed with the local hermit Zhang Shanren, and enjoyed the beautiful scenery of lakes and mountains. One day, Zhang Shanren came to visit with homemade pastries. Su Dongpo was very impressed after tasting it. Because of its sweet taste and distinct layers, he proposed to name it "Mi San Dao", implying that pastries are like poems written by literati and poets, depicting the sweetness and delicacy of life with one knife. Since then, Honey Three Knife has become famous all over the world and has become a specialty food in Xuzhou and even the entire Jiangnan region .(Fang, 2014)

Since its origin in the Northern Song Dynasty, Honey Three Knife has experienced hundreds of years of circulation and evolution. In the changes of different regions and times, it has always maintained its unique flavor, while also incorporating new elements. In the water towns of Jiangnan, Honey Three Knife is given a more delicate taste and exquisite appearance, becoming a must-have for festivals and celebrations; while in the north, people prefer to pair it with hot tea to enjoy the unique sweetness and warmth. With the passage of time, the production process of Honey Three Knife has become more and more sophisticated. From material selection to baking, every step embodies the hard work and wisdom of the craftsmen. (Cheng, 2020)

However, in the daily sale and promotion of Honey Three Knife, no logical information related to Su Shi's history has been established, resulting in the general public only knowing that Honey Three Knife is one of the specialties of Xuzhou desserts in the process of purchasing and eating Honey Three Knife, but the relationship with Su Shi has not been deeply promoted to establish the relevant connection between place-historical figures-specialty foods.

2.3 Research topics

2.3.1 The current status of inheritance and protection of Su Shi culture in Xuzhou

In recent years, Xuzhou has renovated, restored, and newly built more than 50 relics and memorial sites of Su Shi, which have become cultural resorts and the spiritual home of the people of Xuzhou¹. For example, Xuzhou created the large-scale lake island live performance "Pengcheng Fenghua" based on the historical story of Su Shi in Xuzhou, and innovatively carried out the construction of "Xuzhou Su Shi Tour Trail" based on the historical context of Xuzhou - Pengcheng Qili. Xuzhou further excavated and interpreted Su Shi's cultural resources by hosting Su Shi academic seminars and publishing Su Shi studies works. So far, it has hosted three Su Shi academic seminars and published more than 30 Su Shi studies works. Xuzhou further stimulated the consumption potential of cultural tourism and enhanced the popularity and influence of Su Shi culture by holding theme activities such as "Follow Su Shi to Tour Xuzhou". (Cheng, 2000)

Su Shi has an indissoluble bond with Xuzhou for thousands of years. Today, on the banks of Xiaonan Lake in the southwest of Yunlong Lake in Xuzhou, there are Hemingzhou, Sugong Island, and Sugong Bridge, all built to commemorate Su Shi. In the center of Sugong Island, there is an ancient Song-style building covering an area of more than 2,000 square meters, which is the Su Shi Memorial Hall specially established by Xuzhou City. The Su Shi Memorial Hall "is a two-courtyard exhibition hall with four exhibition halls, namely Xiaoyao Hall, Qingsi Hall, Meishan Hall, Kuaizai Hall, and a stele corridor." The Su Shi Memorial Hall covers an area of about 2,100 square meters, with an indoor exhibition area of about 670 square meters.

It mainly displays Su Shi's historical footprints during his stay in Xuzhou, as well as Su Shi's life story. The museum uses the form of one poem and one scene to present Su Shi's poems and songs written in Yunlong Mountain, Fanghe Pavilion, Yanzi Tower, Huanglou, etc. The Su Shi Memorial Hall is a place that displays Su Shi's rich

culture and diverse exhibition methods. It adds a "check-in point" for Xuzhou citizens and tourists from all over the world to appreciate Su Shi's culture and enjoy the beauty of Xuzhou .(Cheng, 2000)

In order to better promote Su Shi's culture and carry out cultural exchange activities, the Su Shi Memorial Hall will hold more cultural lectures in 2024 to explain Su Shi's literary achievements, artistic style, historical status, etc. to tourists, create a new public cultural space to promote Su Shi's culture, and become an important domestic Su Shi academic research, display and social education center.

However, the Xuzhou area is promoting Su Shi's culture, staying in the Su Shi culture with materialized traces in Xuzhou, and the logical relationship with the Xuzhou area in the creation of Su Shi's IP is weak. It needs more levels and more channels to explore the elements of Xuzhou Su Shi and deepen the display of Xuzhou Su Shi culture.

2.3.2 Research on the current status of Mi San Dao food packaging

Local historical culture, applied to the design of specialty food packaging, can make specialty food have regional identity and cultural inheritance. To translate folk culture into visual symbols and apply them in packaging design, it is necessary to pay attention to the tangible artistic symbols and intangible humanistic spiritual symbols in folk culture. Promoting traditional culture through food packaging is a process of demand generating cognition, and cognition feeding back to demand.

Research on the application of local folk culture in packaging design - taking the packaging of honey three-knife as an example, studying the current status of honey three-knife food packaging.

The packaging of traditional specialty foods on the market is almost the same, with no unique features, which greatly reduces consumers' desire to buy. The transparent plastic bag packaging of peach cakes from a long time ago still exists today, without innovation and uniqueness. The transparent bag packaging is outdated. Nowadays, people are not only satisfied with the authenticity of goods, but also hope

to get some beauty from the goods. Packaging design is the same as other designs, and designers need to innovate. This sense of innovation does not mean that designers have to conceive something different from the original design, but that designers need to combine the original single packaging design with artistic conception in the design process to produce novel and eye-catching packaging .(Guo, 2024)

The positive value of the application of regional cultural elements in the packaging design of local specialty foods has been affirmed. However, in reality, there are certain problems in the use of regional cultural elements in the packaging design of local specialty foods, which restricts the full play of the effectiveness of relevant cultural elements. First, the elements are single and not highly correlated with the products. At present, in the packaging design of tourism foods in various places, most of them focus on the use of several well-known regional cultural elements, and mainly directly splice regional cultural elements into food packaging design, ignoring the relevance of the integrated regional cultural elements and the packaged food. It is difficult to give full play to the promotion effect of regional cultural elements on tourism food, which is contrary to the essential function of food packaging. Secondly, the design sense is weak and the use of elements lacks creativity. (Guo, 2023)

On the other hand, the application of regional cultural elements in tourism food packaging lacks a multi-level interpretation of regional cultural elements. For example, for different consumer groups such as children, teenagers, and adults, their perception and demand for regional cultural elements are different. Therefore, the unified application of regional cultural elements in the current packaging design of local specialty foods is difficult to fully meet the aesthetic needs of consumers. In addition, the application of regional cultural elements in tourism food packaging design is currently mainly concentrated in graphic design, which leads to limitations in design perspective.

2.3.3 Explore the development trend and prospects of applying Su Shi culture to Mi San Dao food packaging design

With the continuous improvement of China's economic level, people's material life has gradually been satisfied, and they are more inclined to pursue spiritual culture. Under this change in demand, the tourism industry has gradually merged with the cultural industry, forming a development model of cultural and tourism integration. At present, cultural and tourism integration is still the main theme of the development of China's tourism industry. By observing the current practice of cultural and tourism integration development in my country, it can be found that regional cultural elements play an important role in the cultural and tourism integration development model. Various practices have been carried out in various parts of China to integrate regional cultural elements into tourism product development, which provides an important thinking direction for the integration and application of regional cultural elements in tourism food packaging design .(Jiang, 2022)

It is an important research foundation to explore the integration of regional cultural elements into the packaging design of tourism food. The local traditional time-honored food is traditional food. As daily consumption and cultural tourism consumption, it is a daily necessity. As early as in ancient China, there have been a lot of strong evidences of the transformation of Chinese historical and cultural resources and cultural and creative products. "Use things for use" and "Use instruments to convey the truth" and other classic artistic creation ideas and many transformation examples. The effective use of regional cultural elements in the packaging design of local specialty foods can take the following measures: First, comprehensively explore regional cultural elements, and integrate appropriate cultural elements according to the characteristics of tourism food. In general, regional cultural elements are diverse, including natural scenery, architecture, folk crafts, etc. Based on the characteristics of tourism food, market positioning, cultural background and other factors, it is particularly important to discriminate and integrate regional cultural elements to enrich product expression.

Secondly, enrich the use methods and innovate the design perspective of regional cultural elements. Take the packaging of Japanese rice wine as an example. The rice wine is packaged with rice straw, the raw material of rice wine. The three-dimensional application of related elements provides inspiration for the application of regional cultural elements in the innovative tourism food packaging design .(Jiang, 2022)

Finally, strengthen the standardized application of regional cultural elements, that is, change the situation that related enterprises act independently in the process of local specialty food packaging design. Through the leadership of industry associations, standardize the integration and application of regional cultural elements in the tourism food packaging design in the region, and promote the branding development of local specialty foods through the unification of local specialty food packaging design in the region, which is conducive to the overall development of the tourism food industry in the region.

The historical origin of "Mi San Dao" is a part of Xuzhou's Song Dynasty history. It originated from Su Shi's tenure in Xuzhou. Its fundamental "food" is the most basic function and value of food. Food packaging, as one of the competitive elements in the current food consumption market, not only meets the functional requirements of packaged food, but also highlights the aesthetics, brand tone positioning, and product price positioning. Displaying different packaging on the shelves of the same product is the first step in competition. While having visual impact, it can highlight the price of the product through the packaging style, packaging color, and packaging material. On the other hand, the pictures on the packaging can show both the appearance of the food and the traceability illustrations of the product, so that the product information is displayed while also showing the history and culture of the food .(Jiang, 2022)

After a long period of development, Xuzhou has formed a rich and multi-layered regional culture. Through practical investigation, it can be seen that all regions in China have realized the important value of regional culture and historical cultural elements, and actively tried to integrate them into tourism food packaging and product design,

and have achieved certain results. The most popular cultural and creative ice cream is a typical example. Combined with practice, the value of regional culture integration and application in tourism food packaging design can be analyzed and summarized into the following aspects:

First, cultural value. Su Shi, the main representative of Xuzhou's regional culture during the Song Dynasty, left behind unique historical and cultural elements during his tenure in Xuzhou, which is an important part of my country's traditional culture. Therefore, the cultural elements left by Su Shi in Xuzhou during the Song Dynasty are integrated and applied to the packaging design of Xuzhou's local traditional food, Mi San Dao, which is conducive to promoting the inheritance and development of regional culture, which is also the due meaning of China's strategy of building a strong cultural country.

Secondly, aesthetic value. The cultural elements left by Su Shi in Xuzhou during the Song Dynasty are applied to the design of tourism food packaging, which is conducive to enriching the visual effects of the product and enhancing the aesthetic connotation of the product. Using Su Shi's character image as an element and the plot of ancient poems of Song Dynasty characters as the picture, and integrating it into the design of Mi San Dao food packaging, it can not only make the food packaging more vivid and eye-catching, but also help to convey the Su Shi culture of Xuzhou in the Song Dynasty and cater to the aesthetic needs of consumers in all aspects.

Finally, economic value. As mentioned above, incorporating and applying the cultural elements of Su Shi from the Song Dynasty into the packaging design of the traditional food, "Mi San Dao" , is conducive to enhancing the cultural and aesthetic value of the product, which means enhancing the attractiveness of tourist food, increasing product sales, and thus bringing economic value. In addition, the integration of regional cultural elements is conducive to the branding of traditional food products, which is conducive to the formation of sustainable economic value.

The new image presented by the re-creation of traditional historical and cultural

elements is helpful to create the packaging image of the food series, form the exclusive historical image of traditional food brands, obtain more stable brand memory and local historical memory through vivid food packaging, and facilitate consumers to connect the food name with local historical and cultural information, which is the key to strengthening the traceability effect of food products. Secondly, the application of traditional cultural elements in food packaging design can play a positive role in dissemination, inheritance and protection, which is a more far-reaching cultural value. It can enrich the dissemination channels of Xuzhou's Song Dynasty historical traditional culture, expand the scope of cultural dissemination, and get closer to real life through a dissemination method that is more acceptable to the public .(Jiang, 2022)

The origin of design is a human problem, which is a problem of people's cognition of commodity attributes. Designers should have a strategic development perspective of the overall view, deeply analyze the common emotional issues of the Chinese people, explore the connotation of excellent traditional culture, deeply feel the national culture and national spirit after the years of change, have the ideological and cognitive level of inheriting and promoting excellent traditional culture, have a sense of social responsibility, and promote more excellent traditional culture to go out and open up a broader development space. (Luan, 2022)

With the improvement of cultural confidence, local historical culture is a regional culture that shows folk social customs and production and living styles in a specific geographical environment. It is an important part of my country's excellent traditional culture and has strong vitality and inheritance. Special food packaging is not only a necessary tool for protecting and storing food, but also a visual medium for displaying product brand positioning and regional cultural features, which has an important product value-added effect. Under the background of the prevalence of cultural creativity, folk culture, as an important part of regional culture, is combined with modern design thinking. Its elements are integrated into food packaging design in an intuitive or imagery design way, which can make food packaging produce a visual

perception that conforms to the trend of the times, enhance consumers' interactive experience and emotional identification, enhance the market competitiveness of food brands, and improve brand influence. At the same time, it can also promote local culture, show the regional characteristics and national characteristics of various regions, and inherit and carry forward traditional culture. (Luan, 2022)

Food packaging design with regional characteristics can make people better understand local customs and life. When facing the impact of foreign culture, they can continue to apply and carry forward local regional culture and continue to play an important role in innovation in food packaging design. It also plays an important role in enhancing the added value of products and brand effects.

Through the comprehensive exploration of theory and practice, the application path of Xuzhou historical and cultural elements in food packaging design is better confirmed, including the following points: First, pay attention to the cultural nature of design. Cultural factors are important factors in enhancing the charm and artistic conception of food packaging design, and they should also be considered in content. Incorporating the historical biography of Su Shi and Xuzhou in the Song Dynasty into it can effectively improve its cultural heritage. From different perspectives, the design of Mi Sandao food packaging is not only a cultural heritage, but also a commodity with humanistic feelings. With the continuous improvement of people's living standards, consumers are not only pursuing superficial material things, but more eager to obtain deeper spiritual values, and need to use aesthetics to cultivate our material life .(Ma, 2022)

A good packaging design lies in the emotional expression it makes, whether it resonates with consumers and reaches a consensus with consumer groups. Starting from the brand content, trademark, font, illustration content, and color of the outer packaging, we continue to try new ways of artistic expression, better integrate with modern art, and integrate with traditional culture to meet the current market demand for cultural products. In this way, it not only conforms to the aesthetic characteristics of young

people today, but also attracts new consumer groups, promotes the upgrading of packaging image, and provides the original target audience groups with a better consumer experience.

As a carrier of people's experience and emotions of life and living, local traditional culture has the characteristics of inheritance, uniqueness and permeability, which to a certain extent affects modern people's outlook on life, world view and values. Through the form of packaging, the historical origin of Mi San Dao is highlighted, Su Shi's culture is promoted, and the Song Dynasty history of Xuzhou is promoted, so that the product packaging has more cultural communication functions. Integrating regional cultural elements into food packaging design can further innovate the packaging form and improve its practical value. The emotional expression of local culture is one of the most important factors in food packaging design. It gives the product emotional attributes, makes the cold goods come alive, and is conducive to stimulating the public's consumption psychology. Chinese traditional elements often reflect national psychology, thoughts and emotions. Integrating them into food packaging design can better convey the national emotions contained therein to consumers, mobilize the public's inner emotions, and make it a packaging design favored by consumers. Promoting traditional culture through food packaging is a demand-generated cognition, and cognition feeds back to demand. (Chen, 2018)

2.4 Relevance area

2.4.1 Relevance to local history and culture

Xuzhou - Su Shi - "Mi San Dao" Relationship

Su Shi, with the courtesy name Zizhan and the pseudonym Dongpo Jushi, was known as Su Shi, Su Xian, and Po Xian. He was a Han Chinese from Meishan, Meizhou (now Meishan City, Sichuan Province). He was a writer, calligrapher, gourmet, painter in the Northern Song Dynasty, a famous figure in water management, and the son of Su Xun. Su Shi, Xuzhou Relationship .(Chen, 2017)

Su Shi and Xuzhou have a deep connection. In April 1077, Su Shi was transferred from Mizhou, Shandong to Xuzhou as the prefect. Although he served in Xuzhou for only two years, he fought floods, dug coal, smelted iron, made weapons, encouraged agriculture and sericulture, repaired water conservancy, built Huanglou, and promoted tourism during his tenure, which fully demonstrated Su Shi's idea of putting people first and governing for the people.

"Mi San Dao" is one of the traditional pastries in Xuzhou. When Su Shi, the governor of Xuzhou in the Northern Song Dynasty, was working in Xuzhou, he got the "Mi San Dao" by chance and loved it so much that he named it "Mi San Dao". Su Shi's love for food is written in his poem "Lao Tao Fu": "Before the frost, under the moon, I didn't want to taste it at the beginning of my life; paper tents and wooden beds, I was content and didn't have warm dreams; steamed lamb, steamed bear paws, steamed deer tails... roasted duck, roasted chicken, roasted goose..." The words are verified between the lines.

Therefore, there is a direct correlation between the three elements of Xuzhou-Su Shi-Mi Sandao, and the nodes where they appear together are all in Xuzhou, so Xuzhou, as the key to the three elements, is closely related.

2.4.2 Relevance to tourism and cultural output

Xuzhou's specialty foods, such as Xiaoersu, Mi Sandao, Yangjiaomi, and Burdock Sauce, are not only unique in taste and rich in nutrition, but also have local characteristics. These foods occupy an important position in the local food culture and have become a business card for Xuzhou's external publicity. These specialty foods can be used as one of the resources for cultural tourism. While tasting these specialty foods, tourists can also gain an in-depth understanding of Xuzhou's food culture and historical traditions.

This experience not only enriches the itinerary of the tour, but also promotes the development of Xuzhou's cultural tourism. Xuzhou's specialty foods can also be used

as a cultural output. These foods represent Xuzhou's food culture and customs, and can be sold and promoted to allow more people to understand and recognize Xuzhou's culture and history. At the same time, these foods can also be given as gifts or souvenirs to tourists from all over the world, thereby further promoting Xuzhou's food culture and tourism resources. There is a close correlation between Xuzhou's specialty foods and cultural tourism and cultural output. They are not only Xuzhou's characteristic resources, but also an important factor in promoting cultural exchanges and economic development .(Guo, 2024)

Regional history has an important impact on food and cultural output. Different regional environments, climate conditions and resource distribution determine the local food culture and traditions. For example, the rice planting in southern China has a long history, forming a rich rice culture and food making skills, while the north is mainly wheat planting, forming a unique noodle culture. These regional historical backgrounds not only shape the local food characteristics, but also affect the design and production of food packaging. Food is the basis of food packaging. Factors such as food types, characteristics, production processes and eating methods determine the needs and characteristics of food packaging. For example, instant noodles, as a fast food product, need to have good sealing and shelf life in its packaging to maintain the freshness and taste of the food.

At the same time, food packaging is also an important part of food culture. It not only protects and preserves food, but also plays a role in publicity and promotion by conveying the characteristics and brand image of food. Cultural output is to spread local cultural values, lifestyles and art forms to other regions to enhance the international influence and competitiveness of local culture. In this process, food and food packaging, as important carriers of culture, play an indispensable role. For example, Chinese food and tea culture have a wide range of influence around the world. By spreading the characteristics and brand image of Chinese food and tea culture to all parts of the world, the international influence of Chinese culture can be enhanced .(Guo,

2024)

There is a close relationship between regional history, food, food packaging and tourism cultural output. They influence and promote each other, and together form a rich and colorful food culture and food packaging art.

2.5 Concept theory review

2.5.1 Semiotics theory

Symbols have extremely strong explanatory and operational functions. As a symbol of traditional culture, patterns have practical and aesthetic functions. Explaining patterns from the perspective of semiotics makes the research structure of pattern symbols more systematic, the research background clearer, and the research thinking more pioneering. The semiotic theory advocated by Saussure has influenced many disciplines such as anthropology and sociology .(Gao, 2024)

In a sense, he is not only the founder of modern linguistics, but also the founder of semiotics and structuralism. His "General Linguistics Course" proposed the two-sided structural theory of symbols, using "signifier" and "signifier" to explain symbols. This theory has been widely used in the study of folk art. Based on the theory of semiotics, this paper uses an interdisciplinary research method to combine the embroidery patterns of Shanxi ethnic costumes with semiotics to establish a systematic and complete symbol structure of Shanxi ethnic embroidery patterns. The field investigation of embroidery varieties in Jiaocheng and other regions explored the characteristics and connotations of Shanxi traditional folk culture from the source, providing a certain reference for other embroidery. Scholars carry out relevant research to promote the creative transformation of intangible cultural heritage. And innovative development .(Gao, 2024)

Christine Clare: In *Semiotics and Design*, Clare explores the application of semiotics to the design field, analyzing how information and meaning are conveyed through design symbols. Clare outlines several key terms and concepts that are

important to designers: Sign: the concept to which a sign refers, a combination of signs and symbols; Symbolic sign: an arbitrary sign in which the relationship between signs and symbols is culturally specific; Iconic sign: a sign whose signifier is similar to the signified; Index sign: a sign whose sign is directly related to the sign through a causal relationship.

Peirce is another founder of semiotics. He proposed a trichotomy that divides signs into "sign-signifier", "object" and "interpreter", and explored in detail how signs convey meaning.

Symbol-Signifier:- This is the material form or manifestation of the symbol, such as text, image or sound. The signifier is the part of the symbol that can be perceived by the senses. Object: The object is the thing or concept that the symbol refers to. It is the real or abstract thing that its signifier represents. Objects are divided into direct objects and dynamic objects. The direct object is the specific meaning of the symbol in 1 context, while the dynamic object is the universal meaning of the symbol in all possible contexts. .Interpreter: The interpreter is the meaning or concept that the symbol produces in the interpreter's mind. It does not passively accept the meaning of the symbol, but actively interprets the symbol. The interpreter is also divided into direct interpreter, dynamic interpreter and final interpreter, which respectively represent the meaning in the specific, changing process and final understanding of the situation .(Gao, 2024)

Using the concepts of "signifier" and "object" in Peirce's semiotics, the study of the concrete and abstract values of Su Shi culture applied to the "Mi San Dao" packaging can conduct an in-depth analysis of the fusion of Su Shi culture in Xuzhou area and the "Mi San Dao" product packaging.

This study proposes an ontological framework to form cultural heritage symbols by generating and applying elements extracted from the cultural heritage of Su Shi in the Song Dynasty in Xuzhou. The design beautifies its elements and forms a historical and cultural visual focus. It uses the semiotics of cultural heritage to generate

knowledge and applies it to promote the development of cultural heritage through cultural relics. An ontological framework can be used to map the current status of cultural heritage semiotic research and help develop a roadmap for research and practice.

Interpreting the elements extracted from the cultural heritage of Su Shi in the Song Dynasty in Xuzhou from a semiotic perspective is an important part of Xuzhou's history, culture and art. It is influenced by the living environment, folk customs, religious beliefs and culture of the local people. Other picture elements show unique historical, cultural, humanistic and regional characteristics. It is a historical and cultural treasure house in the Xuzhou area .

In summary, this study will examine the concepts of "signifier" and "signifier" in semiotics. Symbols have strong explanatory and integrative functions. "The rocks created by Su Shi in Xuzhou during the Song Dynasty, as a traditional cultural symbol, have strong practical and aesthetic functions. Interpreting the historical and cultural elements of art from the perspective of semiotics makes the history of Su Shi in the Song Dynasty in Xuzhou more systematic, the background clearer, and the research thinking more reasonable. The research in this paper is based on the theory of semiotics. Xuzhou's research on Song Dynasty culture is divided into specific value, namely "symbol", including production technology, modeling characteristics, and color composition; specific value, namely "symbol"; abstract value is "reference", covering artistic themes, cultural values, and cultural connotations.

2.5.2 Design packaging theory

Package design is a comprehensive art and science that aims to attract consumers, convey brand information, protect products, and provide practicality. Here are some common package design theories:

Target audience analysis: When designing a package, you first need to understand who the target audience is. Consumers of different ages, genders, cultures,

and regions have different preferences and needs, so the package design should meet the expectations of the target audience .(Luan, 2022)

Brand consistency: The package design should be consistent with the brand image. Colors, fonts, icons, and overall style should all be coordinated with the brand identity to ensure that consumers can quickly recognize and remember the brand.

Information hierarchy: The information on the package should be organized according to the principles of importance and readability. Consumers often only spend a few seconds browsing the package, so key information should be visually prominent.

These theoretical principles can serve as a guide for package design, but the final design decision should be adjusted and optimized according to the specific product, target market, and brand characteristics .(Jiang, 2022)

2.5.3 Cultural Identity Theory

From the perspective of the use of cultural and historical elements in traditional food packaging, cultural identity theory provides important theoretical support for cultural heritage and identity in packaging design. Cultural identity theory mainly explores how individuals or groups establish and maintain self-identity through cultural symbols, historical elements and social habits. In the design of food packaging, cultural and historical elements are not only a tribute to traditional culture, they also reflect consumers' sense of belonging and identity to a specific cultural group .(Guo, 2023)

The basic framework of cultural identity theory Cultural identity theory originates from the fields of sociology, psychology and cultural studies, especially the development of scholars such as Anthony Giddens and Stuart Hall. It emphasizes that cultural symbols and traditional cultural identity are not static, but dynamically evolve with the changes in social and historical backgrounds. Individuals construct their own identities through collective selection and interpretation of cultural elements. Cultural identity has multiple levels, including macro-national cultural identity and local and ethnic identity. Through the representation of cultural symbols (such as language,

clothing, art, historical heritage, etc.), individuals or groups can express their cultural identity. Sense of belonging, values and emotional identity.

The combination of traditional food packaging and cultural identity In food packaging design, the use of traditional cultural and historical elements is an important manifestation of cultural identity. Food is not only a carrier of nutrition, but also a transmitter of culture. Through the design and symbols of packaging, the cultural value and historical significance behind the product can be conveyed. Design strategies can not only deepen consumers' identification with traditional culture, but also inspire their sense of belonging to their hometown, nation or ethnic group. Embedding of Xuzhou Su Shi's cultural symbols "Mi San Dao" Traditional food packaging often uses local or national cultural symbols, which are related to the history, customs and aesthetics of a specific culture. Common cultural elements such as traditional patterns, folk art, historical buildings, festivals, etc. are all cultural. For example, using traditional Chinese "dragon" or "phoenix" patterns, or packaging design for specific regional artistic styles (such as Su embroidery, teenagers, blue and white porcelain, etc.) can strengthen consumers' culture, Song Dynasty Su Shi's historical stories and emotional connection. (Guo, 2023)

The packaging of many traditional foods in Xuzhou area will carry stories or allusions with historical backgrounds in the design, which can not only increase the emotional value of the packaging, but also inspire consumers' sense of identity with traditional history. For example, the packaging of some local specialty foods often uses pictures and texts to tell the origin, development and close relationship between the food and the cultural history of the region, thus establishing an emotional bond of cultural identity in the hearts of consumers. Su Shi and Local Identity "Mi San Dao" Traditional food packaging can not only attract consumers' attention by highlighting the cultural symbols and characteristics of specific regions and ethnic groups, but also is a way for consumers to identify their cultural belonging. For example, the packaging design of some ethnic specialties will emphasize elements such as ethnic costumes,

style architecture and traditional festivals. Through these designs, consumers are not only buying food, but also a symbol of cultural transmission and self-identity .(Gu, 2023)

Specific application of cultural identity theory in food packaging 1. Su Shi's local identity and local brand building Incorporating local cultural elements into traditional food packaging can strengthen the dissemination of local culture and enhance the influence of local brands. By displaying local history, culture and traditional handicrafts in packaging design, it can not only convey local cultural symbols, but also promote local products. For example, local specialties such as Shaanxi's oil-splashed noodles and Shanxi's aged vinegar usually use landscape paintings, ancient buildings and ethnic elements with local characteristics in packaging design, so that consumers can get a strong sense of identity visually. Local cultural atmosphere and enhance the cultural value of the product.

2.5.4 Packaging creation theory

From the perspective of adopting cultural and historical elements in traditional food packaging, the re-creation of "Mi San Dao" packaging design can be verified through the following topics for detailed discussion. The adoption of cultural and historical elements in traditional food packaging usually means that specific cultural symbols, historical stories, regional characteristics or traditional art forms are used in packaging design. This is not only a continuation of traditional culture, but also an innovative re-design combination of historical elements. The application of packaging design re-creation theory in this context reflects how designers can give meaning and market value to traditional symbols and elements through re-deconstruction and modernization .(Gao, 2024)

Historical elements of traditional food packaging Traditional food packaging is often designed based on local culture, historical heritage and local characteristics. These elements have a cultural background and symbolism of regression, and can express

national spirit and historical memory through visual and symbolic means. Common cultural and historical elements include: 1. Traditional Chinese art and pattern totems: For example, traditional Chinese food packaging may use Chinese knots, cloud patterns, dragon and phoenix patterns, etc., with their own national characteristics and cultural symbols. 2. Su Shi Historical symbols and local brand logos: For example, some people will use historical relics, ancient or local scenic spots as packaging patterns to tell the historical origins of the brand or product.

Theoretical framework of packaging design re-creation "Mi San Dao" packaging design Re-creation design emphasizes the reconstruction and innovation of existing cultural symbols and historical elements. When re-creating traditional food packaging design, designers do not just repeat traditional forms, but carry out symbol transformation, form innovation and function improvement on the basis of respecting its cultural connotation and historical background. This process requires comprehensive consideration of the following factors: 1. Modern transformation of Su Shi's cultural symbols Visual IP: Traditional symbols can be expressed in a modern way, such as simplifying or abstracting complex traditional patterns. The design can not only retain cultural connotations, but also conform to modern and beautiful aesthetic trends. 2. Integration of local art and crafts: In traditional food packaging design, handicraft techniques such as carving, sketching, printing and dyeing are often used. These traditional crafts are re-expressed through modern design language and craft technology, making them both traditional and functional. 3. The combination of historical emotions and functions generated by Su Shi in Xuzhou "Mi San Dao": Re-creation of packaging design is not only visual innovation, it also needs to be combined with consumers' emotional needs. Through the re-creation of traditional elements, packaging not only evokes a sense of cultural belonging, but also provides consumers with more emotionally connected purchasing experiences .(Gao, 2024)

When recreating these packages, designers present the stories in a modern art style, combined with interactive style and simple layout, so that the packaging can not

only spread historical culture, but also attract young consumers. The recreated packaging design is not only the promotion of these elements, but also needs to innovate in modern aesthetics. Designers can express the focus of the festival through color blocks and abstract forms, avoid overly traditional and single visual expressions, and make the packaging more modern and dynamic. Reinterpreting regional cultural elements not only shows regional characteristics, but also has a modern and global market appeal.

Cultural identity and market value of re-creation The re-creation of packaging design is not only a re-expression of cultural and historical elements, it can also strengthen consumers' cultural identity. Through the re-creation of traditional cultural symbols, consumers can inherit the cultural values of Su Shi culture and Mi Sandao of traditional culture, and this cultural identity will be transformed into purchase motivation and cultural loyalty. Enhancement of cultural identity: Through the re-creation of traditional cultural elements, consumers can see the image of their own culture in the packaging, generate emotional resonance, and first strengthen their sense of identity with the brand. For example, using patterns, colors or historical stories with national characteristics can make consumers generally feel a sense of belonging in the process of purchasing products .(Jiang, 2022)

2.6 Related Research

2.6.1 Related Chinese literature

Liu Chunfei, Xin Jizhe - On the establishment of Su Shi calligraphy school

Since the Xia, Shang and Zhou dynasties, there have been records in history. They can be called oracle bone inscriptions, stone carvings or slides. They were used to record events, and their functions were respected. In the ninth year of Yong in the Eastern Jin Dynasty, Wang Xizhi created "Lan Xu" and pioneered the opening script. The pioneer of classical literature has always been regarded as the founder of books. Yan Zhenqing of the Tang Dynasty was also famous for his outstanding calligraphy

and writing. At that time, Buddhism was flourishing, and the world's second edition of the "Sacrifice Manuscript" was born, which changed the rhythm of the Wei Kingdom. "Lan Xu" alternated with landscapes and rivers, and each one had its own autumn colors. In the Song Dynasty, the world was in chaos and the people were in trouble. The scholars lived a natural and free life, focusing on the cathartic expression of personal emotions, which was reflected in the aesthetic interest of "advocating meaning" in calligraphy works. Su Shi, as his representative, opened up another stream and created the world's third continuously running script "Hangzhou Cold Meal Poetry", which is another important position in the history of calligraphy.

Henan University School of History and Culture Cheng Minsheng Press - Introduction to Xuzhou School of Song Dynasty.

In the Song Dynasty, Xuzhou belonged to the south of Jingxi Road and Huainan Road. In the early Song Dynasty, it was under the jurisdiction of various counties. In the seventh year of the Taiping Heavenly Kingdom's revival, Song Taizong cut off the two counties of Xinna, Suqian, and formed the Huaiyang Army. After that, Xuzhou was composed of Pengcheng, Peiying, and Xiefeng counties, and was named Pengcheng. The army of the county was Wuning Army. It is second only to the four capitals in the prefecture-level city. The capital is the same as Chongzhou City. Xuzhou has been a city with a long history since ancient times. In the new historical environment of the Song Dynasty, it presents a more unique form. New contributions have been made.

Yan Kunao Shijiazhuang No. 2 Hebei Province Shijiazhuang Middle School Experimental School-Comment on Su Shi's painting "Dead Trees and Strange Rocks".

Su Shi is not only a famous writer in the Northern Song Dynasty, but also a painter and painting theorist. His painting "Withered Trees and Strange Rocks" is a very unique work. On the one hand, it shows Su Shi's painting talent. Su Shi advocated painting with heart, and his works and thoughts were cherished and loved.

Liao Mengze, Hefei University of Technology - Analysis on the application of Chaoshan folk culture in the packaging design of special foods.

Purpose: Taking Chaoshan folk culture as the research element, analyze the application of Chaoshan folk culture in the packaging design of special foods, improve the brand value and cultural connotation of Chaoshan food, and explore the form and method of integrating folk elements into packaging design. Method: Analyze the development status of Chaoshan food products and the status of packaging design, and study the design strategy of integrating Chaoshan folk cultural resources into packaging. Conclusion Integrating Chaoshan folk culture into the packaging of special foods has positive and important significance, and plays an important role in improving market competitiveness and inheriting traditional culture.

Tangliang Shuozhou Normal University, Shanxi Province-----Research on the Application of Traditional Cultural Elements in Food Packaging Design.

The progress and development of social economy have greatly improved people's lifestyles, improved their material living standards, and at the same time increased their requirements for the quality of life. As a daily necessity, the market demand for food is growing rapidly. People have different demands for food types and quality, and also put forward personalized requirements for food packaging. By designing food packaging and giving it cultural and spiritual meaning, the additional consumption value of food can be increased, the favor of more consumer groups can be won, and the economic benefits of food companies and enterprises can be improved. This paper will explore the application of traditional cultural elements in food packaging design. (Jiang, 2017)

Ma Haiyuan, School of Art and Design, Soochow University, Suzhou, Anhui--Application strategy of local traditional culture in the packaging design of local specialty foods.

With the rapid development of the economy, consumers' requirements for the packaging design of local product food are no longer satisfied with the realization of its basic functions, but also require it to show strong uniqueness, beauty and sense of the times. In recent years, the packaging design of local specialty foods has problems such

as lack of local characteristics, lack of national personality, and lack of emotional factors. To this end, design elements reflect local elements, design concepts strengthen national characteristics, design emotions reflect local emotions, and design methods are combined with modern technology to enhance brand image, expand market share, spread local traditional culture, and promote local economic development.

Compiled by Yuan Bo, Chen Yingyan, and Song Hua - Food Packaging Design.

With the continuous improvement of my country's economic level, people's material life has gradually been satisfied, so they are more inclined to pursue spiritual culture. Under this change in demand, the tourism industry has gradually merged with the cultural industry, forming a development model of cultural and tourism integration. At present, cultural tourism integration has still become the theme of my country's tourism development. From the current practice of comprehensive development of cultural tourism in my country, we can find that regional cultural elements play an important role in the comprehensive development model of cultural tourism. In order to integrate regional culture and tourism, various practices have been carried out throughout the country. The integration of cultural elements and tourism product development provides an important thinking direction for the integration and application of regional cultural elements in tourism food packaging design. On this basis, "Food Packaging Design" published by Yuan Bo, Chen Yingyan, and Song Hua in January 2021 and published by Huazhong University of Science and Technology Press focuses on food packaging design and comprehensively discusses related content from multiple aspects. It further explores the important research basis for integrating regional cultural elements into tourism food packaging design, making this book of great reference value .(Guo, 2024)

Huang Wei, Shaoguan University - Shaoguan Regional Characteristic Cultural and Creative Product Design.

In the context of the integrated development of cultural tourism, taking the local cultural tourism resources of Shaoguan City as the research object, this paper constructs

the design method of regional characteristic cultural and creative products from the perspective of semiotics, designs cultural and creative products with Shaoguan characteristics, and promotes the development of Shaoguan's cultural tourism industry. High-quality development. This method first explains the basic theory of semiotics and analyzes the components of visual cultural symbols; then organizes and screens the cultural and tourism resources in Shaoguan area, selects the most recognizable and artistic projects; extracts the graphic elements of visual cultural symbols from two aspects of semiotics, redesigns the graphic elements to form new symbolic symbols and references, and applies them to the design of cultural and creative products. Conclusion This design practice program shows the effectiveness of using semiotic methods to design cultural and creative products with regional characteristics in Shaoguan, which can design rich and diverse cultural and creative products, realize the dissemination of regional culture, and is conducive to the development and utilization of local characteristic cultural tourism resources. Provides a new path .(Guo, 2024)

Research on the application of national cultural elements in food packaging design-"cultural confidence" and packaging design.

With the continuous improvement of people's living standards, people's requirements for food safety, hygiene, and packaging design are higher than ever before. From the perspective of food health and humanized design experience suitable for consumers, this paper analyzes the problems existing in contemporary food packaging design. We conducted an in-depth exploration of these issues. We first analyzed the characteristics and symbolic meanings of national cultural elements, and explored possible ways to incorporate national cultural elements into food packaging design based on new packaging materials, in order to build confidence in national culture and make it a more widespread inheritance of China's traditional national culture.

Chen Zhizhou, Liu Bing, Liu Yueying, Beijing Normal University - Food Packaging.

This book not only explains the value of visual communication design in

improving food packaging design, but also puts forward some thoughts on the innovative strategies of food packaging design. The first is to focus on the expression in written form. "Food Packaging" believes that the text of traditional food packaging is only used to introduce basic information such as the name, ingredients, and production date of the food. In visual communication design, the text should strengthen the visual association of the appearance of the food packaging on the basis of conveying food information, and have a visual impact on consumers. This requires certain innovations in the text design of food packaging.(Guo, 2023)

Xuzhou Municipal Bureau of Culture Xuzhou Ancient City Cultural Relics Protection Bureau.

Introduced the history and culture of Xuzhou, and introduced the historical memory points of Xuzhou.

Sun Tiansheng The value and status of celebrity culture in famous city tourism - taking Xuzhou Dongpo culture as an example.

In famous city tourism, celebrity culture, as the most dazzling highlight in the history and reality of famous cities, has its His resources cannot replace his important position. The tourism development of each famous city should focus on in-depth exploration, careful combing, careful screening, and highly creative celebrity culture. As a battlefield for military strategists, Xuzhou has always occupied an important strategic position in Chinese history. Therefore, many celebrities have left their literary and military achievements here since ancient times. The most famous writer in the history of Chinese literature, Su Shi, is an outstanding representative. His experience as governor for the past two years has given Xuzhou enough cultural relics and romantic poetry. Integrating Dongpo culture into the Yunlong landscape and Xuzhou land is not only the best commemoration of celebrities, but also the best way to develop and utilize Xuzhou's famous city tourism.

2.6.2 Related international literature

"Application of CDIO teaching model in food packaging course teaching".

This article mentions the importance of CDIO teaching model in food packaging course teaching, laying a foundation for the teaching and talent training of food packaging courses.

"Food packaging technology - from theory to practice".

This article introduces food packaging in detail as an important part of food production. It can not only improve the aesthetics of food, but also isolate food from the outside air and prevent food from being harmed by microorganisms or other contaminants. However, since food packaging needs to be in direct contact with food, the safety of its materials has also attracted widespread public attention.

"Journal of Global Fashion Management".

A magazine focusing on global fashion management, it involves the application of national culture in fashion and clothing design. The magazine has published a large number of research papers on the influence and role of national culture in the fashion industry, exploring how to incorporate national cultural elements into fashion products, and how to inherit and promote national culture through the fashion industry.(Guo, 2023)

"Journal of International Tourism Research".

As a magazine that mainly focuses on tourism research, there are also some papers involving the application of national culture in tourism. The magazine has published some research papers on how to incorporate national cultural elements into tourism products, and how to protect and inherit national culture through tourism.

Industrial Management and Data Systems.

A journal covering various fields of industrial management, including some papers on the application of national culture in industrial design. This paper explores how to integrate national cultural elements into industrial product design, and how to inherit and innovate national culture through industrial design.

International Journal of Art and Science.

A comprehensive magazine covering the fields of art and science, it also includes some papers on the application of national culture in packaging design. This paper explores how to incorporate national cultural elements into packaging design, and how to inherit and innovate national culture through packaging design (Guo,2023).



CHAPTER III

Research Methodology

This chapter adopts qualitative research methods, and the researcher chooses Xuzhou City, Jiangsu Province as the research area. Since the area is representative of the rich cultural heritage and historical relics left by Su Shi in the Song Dynasty, the researcher chooses the key informants in the area as the research clues. Therefore, this study is conducted as follows.

3.1 Research scope

3.1.1 Research content

3.1.2 Research methods

3.1.3 Research time

3.1.4 Research field

3.1.5 Population and sample

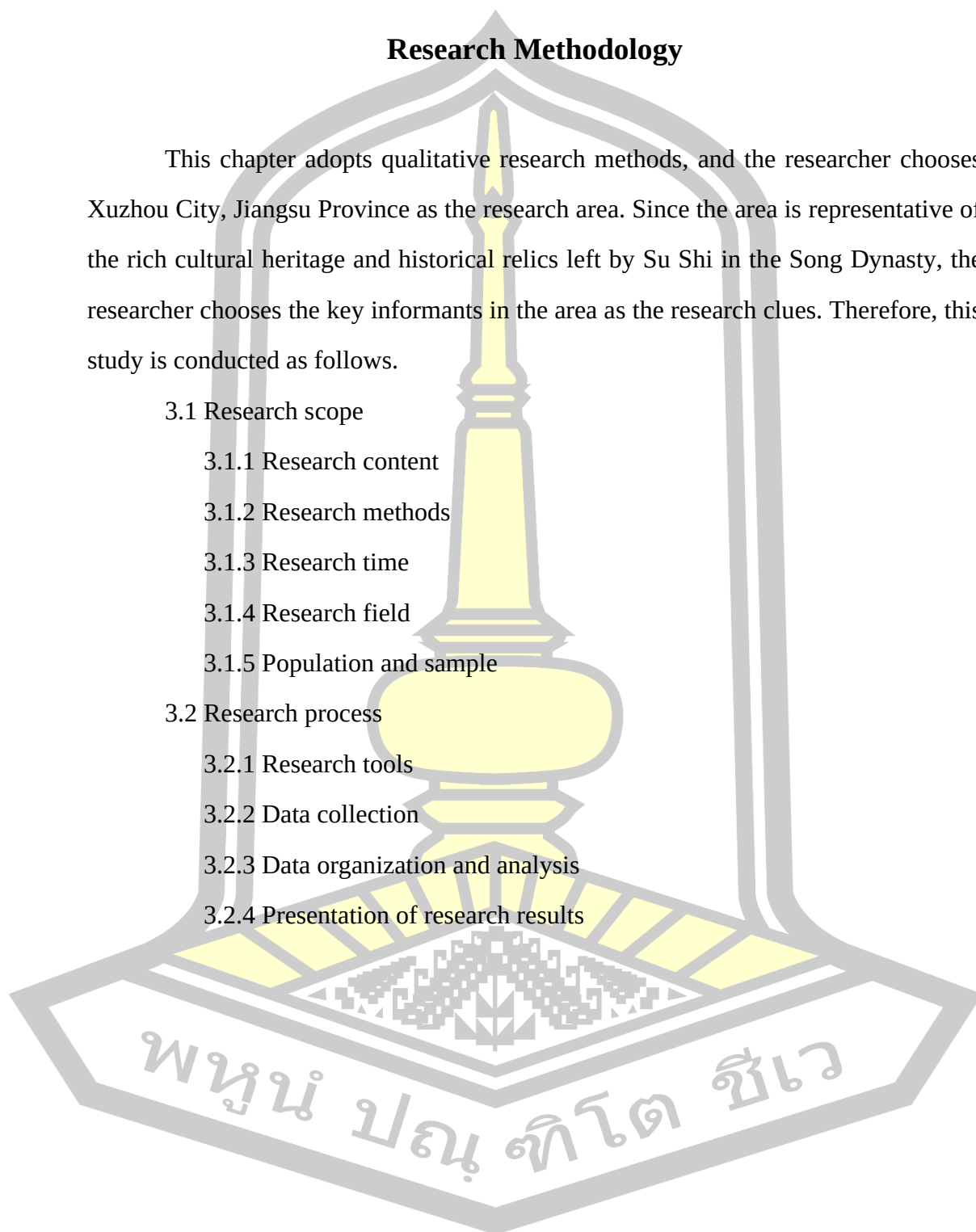
3.2 Research process

3.2.1 Research tools

3.2.2 Data collection

3.2.3 Data organization and analysis

3.2.4 Presentation of research results



3.1 Research scope

3.1.1 Research content

- 1 Cultural historical origins, cultural values and social memory of Su Shi in Xuzhou during the Song Dynasty
- 2 Current status of packaging of Xuzhou traditional food “Mi San Dao”
- 3 Application practice of integrating the culture of Su Shi in the Song Dynasty in the packaging design of Xuzhou traditional food “Mi San Dao”

3.1.2 Research methods

This study is a mixed research method to study the culture of Su Shi in the Song Dynasty in Xuzhou: its application in the design of “Mi San Dao” food packaging. The researcher will collect data and information from relevant documents and research papers. The field research will collect data and information through basic surveys, observations, interviews, focus group discussions, etc. In addition, photos, videos, and audio will be taken. The data will be analyzed using research concepts, theories, literature, and related research, and the descriptive analysis method will be used to analyze the data according to the research objectives.

3.1.3 Research time

Table 2 Research period: March 2023 to September 2024

Research Timeline

	period	time
1	Gather general information about your research	3 months
2	Field research plan	3 months
3	Field research and data collection	4 months
4	Data analysis	2 months
5	Conclusion and submission of results	3 months

Source: Produced by the author(2024)

3.1.4 Research field

Xuzhou City is located in the southeastern part of the North China Plain and the northwestern part of Jiangsu Province. The Grand Canal passes through the city, and the Longhai Railway and Beijing-Shanghai Railway meet here. It is known as the "thoroughfare of five provinces."

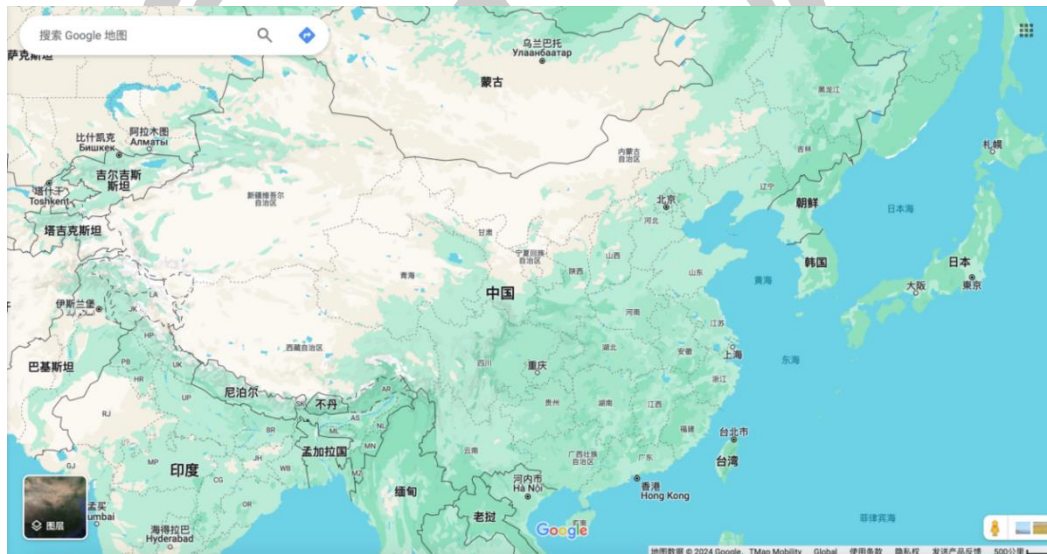


Figure 2 Map of China

Source: <https://www.google.com/maps/> (2024)

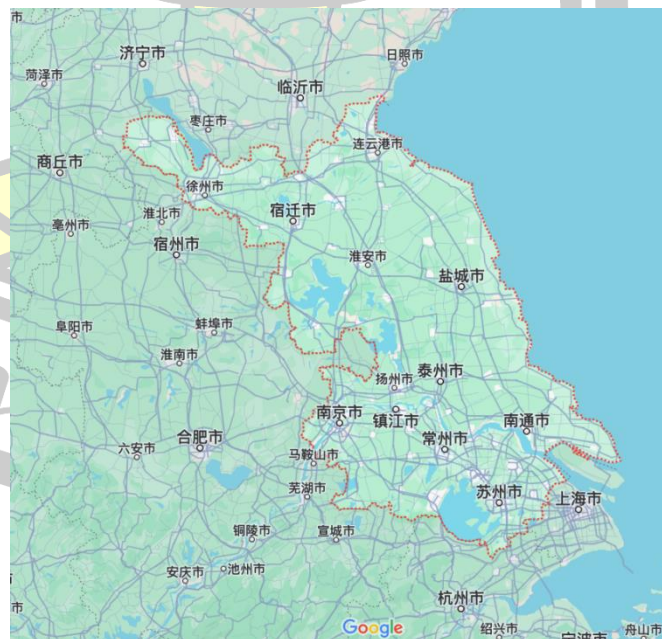


Figure 3 Map of Jiangsu Province, China

Source: <https://www.google.com/maps/> (2024)

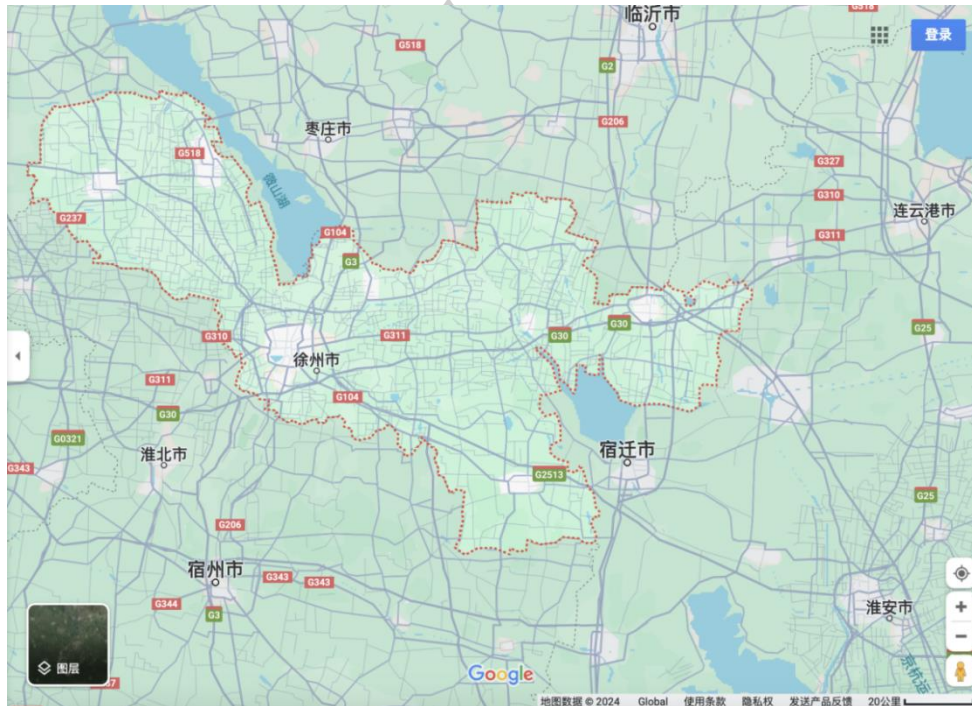


Figure 4 Map of Xuzhou City, Jiangsu Province, China

Source: <https://www.google.com/maps/> (2024)

3.1.5 Population and sample

According to the purpose of the study, the researcher adopted the purposive sampling method and selected three groups of people as respondents for the field study. They are key informants, casual informants, and general informants. The following selection criteria and selected personnel will be proposed.

3.1.5.1 Main informants:

- 1) A cultural worker who has a deep understanding of Xuzhou's Song Dynasty Su Shi cultural heritage, has been committed to the research of Xuzhou's cultural tourism promotion for a long time, and has a physical understanding of Xuzhou's Su Shi cultural heritage, can provide Xuzhou Su Shi cultural theory knowledge, historical background and cultural communication value and other related information. 1 person
- 2) Intangible cultural heritage inheritor of Xuzhou's time-honored brand,

engaged in the production of Mi San Dao for more than 40 years. 1 person.

3) Xuzhou traditional food Mi San Dao sales channel dealer, engaged in Xuzhou old-fashioned pastry market sales. 1 person.

4) Xuzhou packaging expert, engaged in visual communication for more than 20 years. 2 person.

Based on the above selection criteria, five key information providers were selected, including:

Su He, the founder of Su Gong Washe Dongpo Family Banquet and the 32nd generation descendant of Su Shi, is the vice president of Xuzhou Cooking Association, the vice president of Xuzhou Tea Association, the consul of Xuzhou Su Shi Culture Research Association, and the inheritor of the intangible cultural heritage of Xuzhou Dongpo Pork making skills.

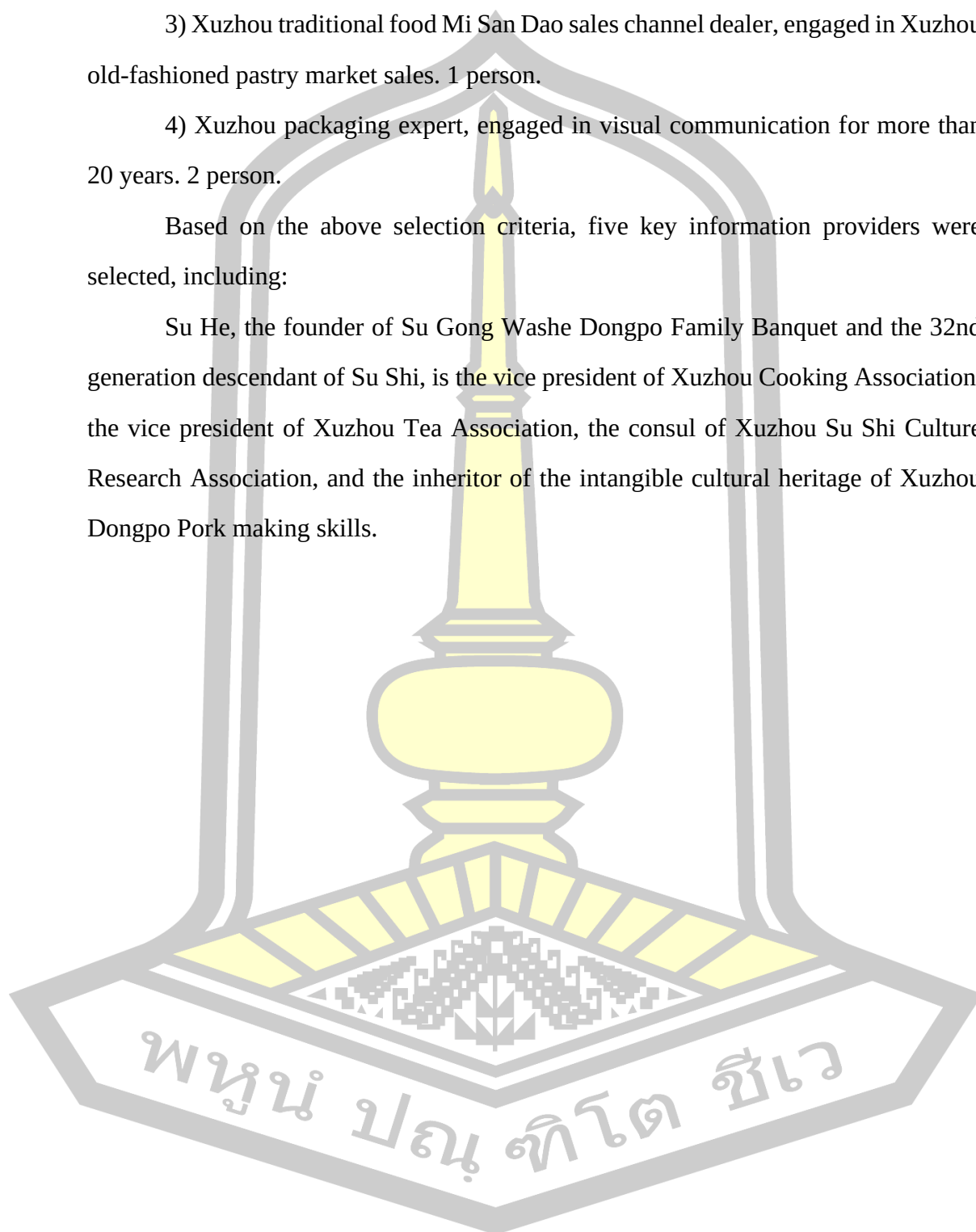




Figure 5 Su He's Photos

Source: Photographed by the author (2024)

Yin Xiangfei, the fourth-generation inheritor of the intangible cultural heritage of honey three-knife making, and the owner of Xuzhou's time-honored brand "Mi Siqu". In 1989, the fourth-generation inheritor Yin Xiangfei moved out of the Shiqiao grain

store he contracted in the suburbs to Zhuzhuang, Xuzhou, and established the Xuzhou Health Food Factory with his wife Hu Congcui, whose brand is Mi Siqi. Continuing to inherit pastry skills In 1995, Yin Xiangfei and his wife Hu Congcui established the Xuzhou Mi Siqi Food Factory. In the same year, they introduced the most advanced technology to upgrade and improve traditional honey three-knife, moon cakes, cloud cakes, hemp slices and other products. Product sales have increased year by year. In 2011, due to site constraints, the company expanded product productivity and moved again to the Yinzhuang Industrial Park in Gulou District to establish a production base for surface transformation. In 2011, due to site constraints, the company expanded product productivity and moved again to the Yinzhuang Industrial Park in Gulou District to establish a production base for surface transformation.



Figure 6 Yin Xiangfei (left) Photos

Source: Photographed by the author (2024)

Yin Zhijie, the fourth generation inheritor of Xuzhou's intangible cultural heritage, is engaged in the sales channel of the traditional food Mi Sandao. He has been engaged in channel business for more than 10 years. His business category is the sales of local old-fashioned foods. The items sold are: Mi Sandao, Yangjiaomi, Crisp Candy, Peanut Candy, Crisp Tiao, Money Cake, Sesame Pian, Jiangmi Tiao, Sanzi, Xuzhou Rice Noodles, Sorghum Candy, Xiaoersu and other traditional foods. The sales

channels are widely spread in various districts and counties in Xuzhou.



Figure 7 Yin Zhijie Photos

Source: Photographed by the author (2024)

Bi Xuewei, female, born in 1983, from Xuzhou, Jiangsu Province, is a member of the Communist Party of China, a doctoral candidate in administrative management at China University of Mining and Technology, and an associate professor. She is currently the vice president of the School of Art and Design of Jiangsu Institute of Architecture, a specially appointed researcher of the Art Rural Construction Research and Development Center of the China Association for Folk Art, a member of the Jiangsu Aesthetics Association, and a model teacher of Xuzhou City in 2022. She is engaged in the research of traditional village culture and rural governance, and the redesign and utilization of intangible cultural heritage resources. She won the third prize in the 9th Jiangsu Zijin Award Cultural and Creative Design Competition; the third prize in the 13th Xuzhou Philosophy and Social Science Outstanding Achievement Award; guided students to participate in the 12th Challenge Cup China College Students.

Entrepreneurship Plan Competition of the Communist Youth League Central Committee, and won the gold medal; participated in the second Tsinghua University New Year Painting Daily Creation Camp and other intangible cultural heritage creation projects; guided students to participate in the first Jiangsu Zijin Award China College Students Design Exhibition, and won the first prize; presided over 3 provincial scientific research projects, more than ten teaching and scientific research papers, and completed a number of intangible cultural heritage cultural creative projects. Redesign and promotion.



Figure 8 Bi Xuwei Photos

Source: Photographed by the author (2024)

Si Nan, the owner of Xuzhou Si Nan Brand Planning Co., Ltd., has been engaged in the brand product packaging industry for more than 20 years and has planned more than 1,000 brand packaging projects. He is a famous visual designer in

Xuzhou, specializing in brand planning, packaging design, etc. He is also a guest teacher of Jiangsu Institute of Architecture and Xuzhou Institute of Engineering.



Figure 9 Si Nan Photos

Source: Photographed by the author (2024)

3.1.5.2 Temporary informant:

The selection criteria for the ten general insiders and qualified representatives are as follows:

- 1) Interviews and focus group discussions were conducted with designers, technical teams and related professionals engaged in food packaging design.
- 2) Informal interviews were conducted with inheritors, cultural tourism workers and enthusiasts of Su Shi culture in Xuzhou.
- 3) Informal interviews were conducted with local cultural practitioners in Xuzhou.

3.1.5.3 General whistleblowers:

Audience representatives: The audience consists of two parts: one is the citizens of Xuzhou; the other is the people who come to Xuzhou for tourism and purchase; and the young people in Xuzhou who are interested in Xuzhou Song Dynasty culture. They will have a certain understanding of the historical, cultural, and artistic value of Xuzhou Song Dynasty Su Shi culture from different perspectives, as well as the difficulties currently faced by inheritance and cultural publicity. This will ensure the representativeness and diversity of the data information of the group members. They have different majors. Background, cultural background, gender, age, etc. This can provide more comprehensive and rich data information feedback, making the research more in-depth.

At the same time, potential information providers are evaluated to understand their professional judgment and credibility, and ensure that the information provided is reliable and has reference value. A total of 12 people.

3.2 Research process

3.2.1 Research tools

The research tools used in this paper are mainly interviews and observations. Based on data collection and factual observation, the method focuses on process and structural analysis, strives to obtain target sales survey data, and conducts qualitative research and interpretation of the research object. In order to obtain research data, the researcher designed a questionnaire and designed corresponding interview and observation forms according to different research objects. This paper mainly uses the following research methods:

3.2.1.1 Basic survey method

This method is one of the most commonly used and important methods in the field of social and cultural research. Through surveys, field visits and other methods, relevant research results are collected and analyzed. Taking this as a starting point, through literature analysis, researchers can understand the relevant data and information

on the historical origins and cultural values of Xuzhou Su Shi culture, including relevant theoretical research and research results of digital media. Through face-to-face surveys, researchers have face-to-face dialogues, questions, and listening with interviewees to gain a deeper understanding of relevant information such as the inheritance and protection status of the research object. The survey has the advantages of large amount of information and in-depth communication. This method has the advantages of high authenticity and diverse observation objects (Yang, 2022).

The literature in this article mainly comes from the following sources.

1. China National Knowledge Infrastructure

China National Knowledge Infrastructure (CNKI) was established in June 1999 and is an academic platform under Tongfang Co., Ltd., which is controlled by China National Nuclear Corporation Capital Holding Co., Ltd. CNKI is a concept of national knowledge infrastructure (NKI) proposed by the World Bank in 2017. In 1998, the CNKI project was an information construction project aimed at realizing the dissemination, sharing and value-added utilization of knowledge resources throughout society.

2. Maharakham University Library Website

The Academic Resources Center (AREC) is a government agency established under the Maharakham University Act. It was established on March 27, 1968 along with the Maharakham College of Education and commenced operations on July 16, 1969 as the Maharakham College of Education Library. The main mission of the Academic Resources Office is to support teaching and research. To develop and promote graduate, research and academic services of Maharakham University.

3. China Intangible Cultural Heritage Official Website

China Intangible Cultural Heritage Digital Museum is a public welfare intangible cultural heritage protection professional website under the leadership of the Inter-ministerial Joint Conference on Intangible Cultural Heritage Protection, in accordance with the spirit of the "Notice of the State Council on Strengthening the

Protection of Cultural Heritage". It is supervised by the Ministry of Culture of the People's Republic of China and hosted by the Chinese Academy of Arts to promote the protection of China's intangible cultural heritage.

3.2.1.2 Observation method

It refers to the study of observing the research object in a natural state to obtain the corresponding data. In this study, the researchers went deep into the social environment of the specialty supermarket, including personally participating in the promotion of Xuzhou specialty cultural activities, and understanding the sales status of Xuzhou specialty honey three knives.

According to the degree of integration of the observer into the field work, the observation method can be divided into participant observation and non-participant observation. Participant observation refers to in-depth research on the living conditions of the subject, weakening personal identity and willingness to participate, and conducting implicit observation in the actual participation process. In this study, the researchers participated in observing the sales of honey three knives in Xuzhou specialty supermarkets and ordinary supermarkets, and implicitly observed its current situation and problems. Non-participant observation means that the observer needs to keep a certain distance from the research object. In this study, the researcher observed the research object from a third-party perspective, collected relevant data, and formed rich data for subsequent research (Yang, 2022).

The researcher used an objective perspective to observe, record, and analyze phenomena. Observation records: including taking relevant photos and videos.

3.2.1.3 Interview method

The interview method is to obtain research materials through formal or informal conversations with the research subjects. The interviewees of this study include experts on Su Shi culture in the Song Dynasty in Xuzhou City, relevant personnel from Xuzhou Municipal Government departments, inheritors of the intangible cultural heritage of Mi San Dao production, brand packaging design team, specialty sales personnel, etc. Visit

Su Shi culture enthusiasts, local residents, etc., and conduct in-depth interviews with the interviewees. In addition, there is an interview record sheet.

According to the specific arrangements and settings of different situations, interviews can be divided into structured interviews and unstructured interviews.

The process of developing a questionnaire (based on the research objectives).

- (1) Submit it to the instructor for review along with relevant interview questions.
- (2) Modify it based on the instructor's feedback and suggestions.
- (3) Have a research expert in the relevant field check it before use.
- (4) Modify it based on the suggestions of the relevant research expert and use it in the interview.
- (5) Conduct the interview using the adapted questions.

Interview record: Make a table to list the date, location and main information of the interviewee, such as name, age, gender, occupation, etc. Ask questions according to the designed questionnaire, focusing on the key topics in the design of the interview theme.

3.2.1.4 Focus Group Discussion

The focus group discussion is a discussion group composed of brand packaging designers or design teams, relevant cultural experts, Su Shi culture enthusiasts, food lovers and local residents. It collects information about the application and practical role of the integration of Xuzhou traditional food "Mi San Dao" with Song Dynasty Su Shi culture in food packaging design. The relevant data on the application of Xuzhou Song Dynasty Su Shi culture in the integration of Mi San Dao packaging, as well as opinions on the market sales practice model of Mi San Dao packaging design solutions, summarizes and analyzes the discussion results, and makes timely adjustments and optimizes them.

3.2.2 Data collection

3.2.2.1 Interview method

The basic investigation of this study mainly adopts the methods of literature

research and field investigation. Through online and offline searches, we searched for domestic and foreign literature related to Xuzhou's Song Dynasty Su Shi culture, Mi Sandao packaging and traditional culture, and searched and analyzed the relevant research results. In order to provide valuable reference data and basic theoretical information for subsequent research.

Collection of literature and field research content:

Su Shi and Xuzhou's historical records, historical biographies, cultural values and related inheritance and protection methods in the Song Dynasty.

The application and practice methods of integrating the culture of Su Shi in the Song Dynasty in the food packaging design of Xuzhou's traditional food Mi San Dao".

The means of promoting Xuzhou's Song Dynasty Su Shi culture and the cultural origin of Mi San Dao's outer packaging.

The relevant laws and policies on cultural tourism promotion, support and protection of time-honored brands, and promotion of Xuzhou's Song Dynasty Su Shi culture issued by the state and local governments.

3.2.2.2 Observation

Based on participatory and non-participatory observation, the observation data mainly includes the cultural value of the integration of "Mi San Dao" outer packaging with Xuzhou Song Dynasty Su Shi culture, product promotion activities, and Xuzhou Su Shi cultural promotion methods; from the perspective of brand packaging design, the artistic language, expression form, and cultural communication methods of "Mi San Dao" outer packaging design are studied. The method of observation and recording is through video and notes. By recording the sales of the design plan, extracting relevant sales data through channel dealers, and recording the actual market consumption, we can understand the actual problems and the shortcomings of the current "Mi San Dao" outer packaging design, and summarize and refine the shortcomings. Through this method, more and richer data information can be recorded for subsequent data collection and actual creation.

3.2.2.3 Interview

Interview data will be collected in the form of audio and transcript. Interview method is one of the most direct data collection methods. Before the interview, the questions, time and interview links should be determined. After the interview, the interview records of different personnel should be summarized and recorded. This study obtained valuable data information and research materials through dialogue with relevant information providers. The main interviewees of this study mainly include intangible cultural heritage cultural experts in Xuzhou City, Jiangsu Province; inheritors of the intangible cultural heritage of the old brand Mi Sandao in Xuzhou; brand packaging designers; and sales personnel of traditional food channel merchants; Xuzhou Su Shi culture and food lovers, etc.

Main interview questions: information, location, interviewee (including name, nationality, gender, age, occupation, position), and then ask questions related to the research.

After the interview, the relevant interview data content is sorted and classified, and the data information of each interview is sorted and classified by date for subsequent data synthesis.

The interview data needs to be recorded in written form for easy integration and analysis to provide a basis for the argumentation of this study. After collecting the data, it is necessary to review it in conjunction with other related studies in order to select and analyze the data from an objective perspective.

3.2.2.4 Focus Group Discussion

Define the research objectives and research questions:

Clarify the research objectives and research questions. Based on the three research objectives of this study, the following focus group discussion steps were conducted.

Select focus group panelists:

Identify the participants in the focus group discussion, who should represent the

relevant research topic and target audience. Participants are inheritors of the intangible cultural heritage of the Xuzhou time-honored brand production of "Mi San Dao", brand packaging designers, food lovers, local people, etc.

Develop a focus group discussion guide:

Include open-ended questions that can guide the discussion. Questions are relevant to the research objectives and are both stimulating and open-ended so that participants can freely express their opinions and experiences.

Schedule a focus group discussion session:

Choose an appropriate location and time. Make sure the session can accommodate the participants and provide a comfortable environment.

Conduct a focus group discussion:

During the focus group session, the researcher asks and poses relevant questions and guides the participants to discuss the research question. The discussion process is open-ended and participants can freely express their opinions and ideas. The researcher listens and takes notes during the process and also participates in the discussion during the process.

In the field of qualitative research, focus group discussions are the most effective data collection method to gain in-depth insights into the opinions and experiences of participants.

3.2.3 Data organization and analysis

The collected research data will be summarized, classified according to the expected research objectives, integrated into a summary table, and the integrity of the research data will be checked. The triangulation technique will be used to analyze by integrating the summary data to answer the research objectives. The researchers will use relevant theories to verify the research results. Ensure the integrity and adequacy of the analysis and conclusions.

For the first research goal, the researchers conducted a detailed analysis and

sorting of the origin, cultural value and cultural identity of the integration of Xuzhou Song Dynasty Su Shi culture and "Mi San Dao" food packaging. Explain the cultural value and cultural identity of Xuzhou Song Dynasty Su Shi culture.

For the second research goal, the researchers collected the main single products actually sold in the market of "Mi San Dao" food packaging in recent years, sorted out and analyzed the current packaging status and problems, and concluded that the current function of "Mi San Dao" food packaging in bringing cultural communication is facing doubts.

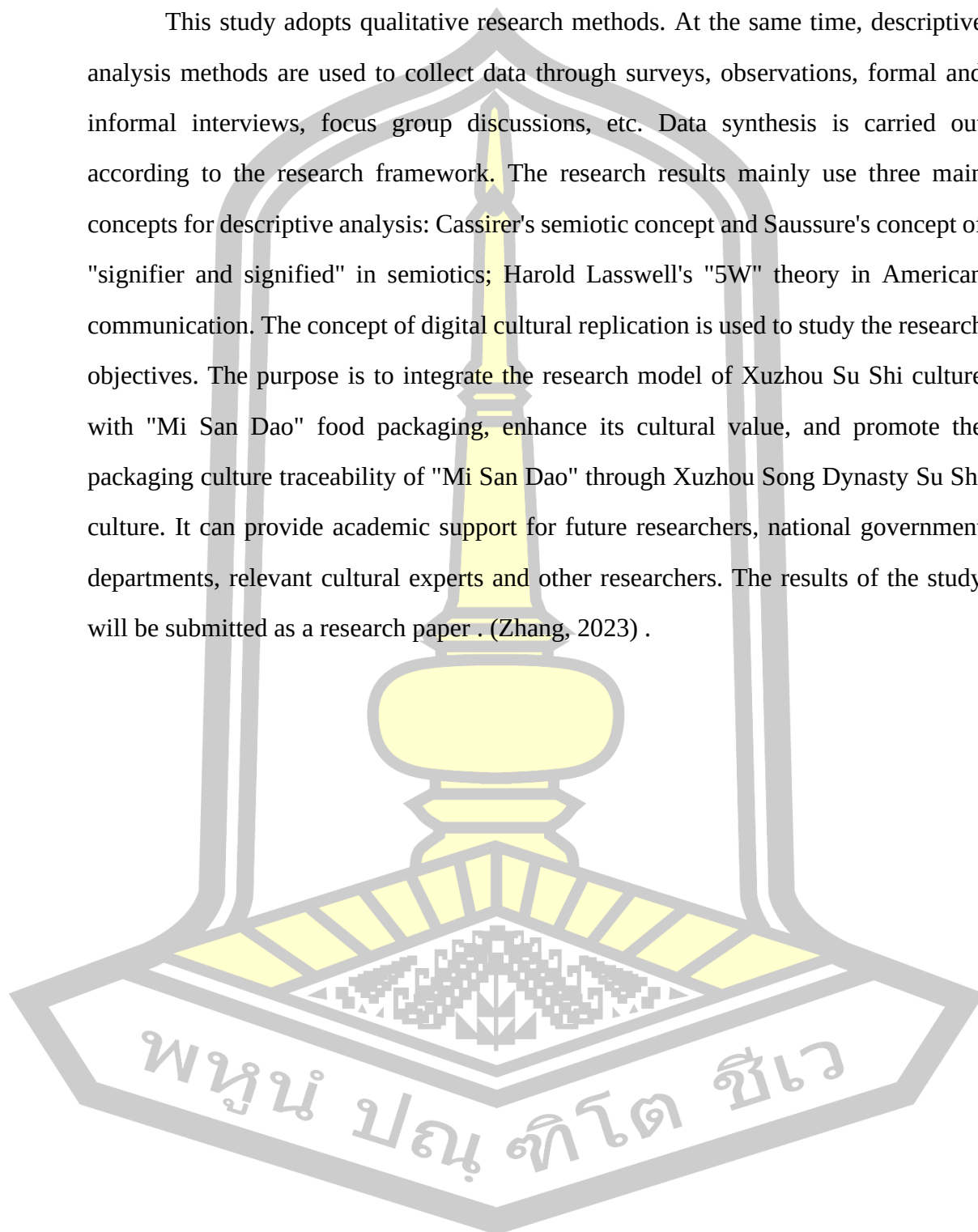
For the third research goal, the researchers referred to relevant literature, the current situation and problems of Xuzhou's Song Dynasty Su Shi cultural heritage and publicity and protection, and the suggestions put forward by the interviewees. The relevant concepts and theories were used to integrate Xuzhou Su Shi culture with "Mi San Dao" food packaging. The creative path of food packaging design, mid-term production, post-sales, and sales data feedback was adopted.

The actual creation process is as follows:

- (1) Historical origin
- (2) Cultural value
- (3) Cultural identity
- (4) Fusion of food and culture
- (5) Inheritance and protection issues
- (6) Pre-design of "Mi San Dao" outer packaging (element extraction design, food outer packaging design, cultural information and food integration)
- (7) Food packaging production (outer packaging modeling, packaging internal specifications, food packaging landing)
- (8) Packaging is completed and put on the market
- (9) Evaluation and feedback
- (10) Application of actual results

3.2.4 Presentation of research results

This study adopts qualitative research methods. At the same time, descriptive analysis methods are used to collect data through surveys, observations, formal and informal interviews, focus group discussions, etc. Data synthesis is carried out according to the research framework. The research results mainly use three main concepts for descriptive analysis: Cassirer's semiotic concept and Saussure's concept of "signifier and signified" in semiotics; Harold Lasswell's "5W" theory in American communication. The concept of digital cultural replication is used to study the research objectives. The purpose is to integrate the research model of Xuzhou Su Shi culture with "Mi San Dao" food packaging, enhance its cultural value, and promote the packaging culture traceability of "Mi San Dao" through Xuzhou Song Dynasty Su Shi culture. It can provide academic support for future researchers, national government departments, relevant cultural experts and other researchers. The results of the study will be submitted as a research paper . (Zhang, 2023) .



CHAPTER IV

RESEARCH RESULTS

This chapter will describe the historical origins, cultural values and cultural identity of Su Shi's culture in the Song Dynasty in Xuzhou; analyze the current problems of the promotion and development of Su Shi's culture in the Song Dynasty in Xuzhou; and summarize the application theoretical model of the "Mi San Dao" food packaging form in the promotion and development of Su Shi's culture in the Song Dynasty in Xuzhou. The data comes from literature review, survey, interview, observation and focus group discussion. The theoretical model consists of four modules and six design links. Four sections: preliminary design investigation; mid-term design elements; design production; evaluation and feedback. Six major packaging design links: picture structure analysis and extraction of artistic symbols; abstraction and extraction of element symbols; reconstruction of packaging pictures; packaging shape design; series packaging combination effect; production proofing.

4.1 Historical origins, cultural value and cultural identity of Su Shi culture in Xuzhou

- 4.1.1 Historical origins of Su Shi culture in Xuzhou
- 4.1.2 Cultural value of Su Shi culture in Xuzhou
- 4.1.3 Cultural identity of Su Shi
- 4.1.4 Summary

4.2 The inheritance and protection status of "Mi San Dao" in Su Shi culture in Xuzhou

- 4.2.1 "Mi San Dao" Product Design
- 4.2.2 "Mi San Dao" packaging - content display
- 4.2.3 "Mi San Dao" packaging – pattern element composition
- 4.2.4 “Mi San Dao” packaging – materials
- 4.2.5 Summary

4.3 Application of Su Shi culture in the design, promotion and development of Mi San Dao packaging.

4.3.1 Preliminary design investigation (for the size and net content of the packaging)

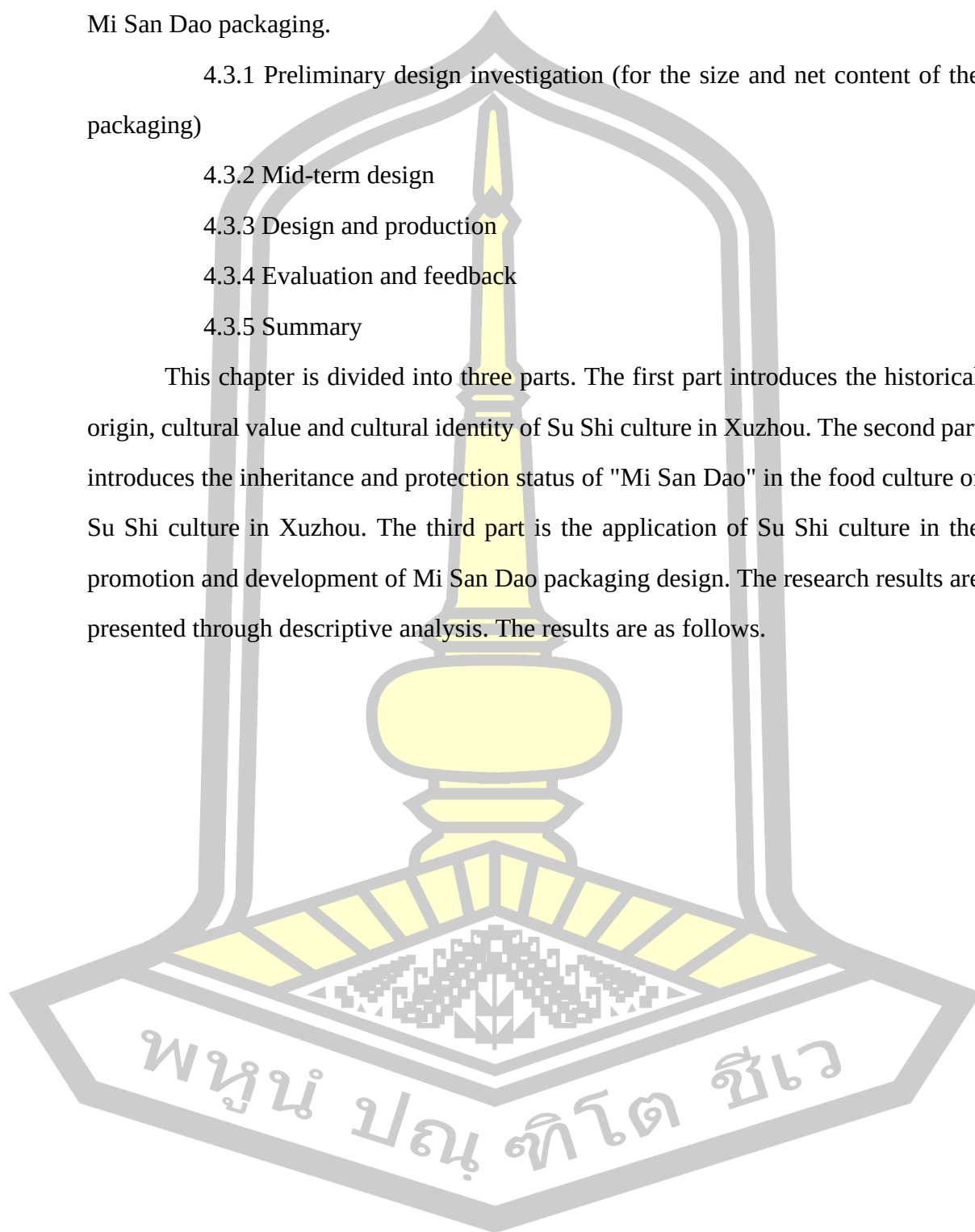
4.3.2 Mid-term design

4.3.3 Design and production

4.3.4 Evaluation and feedback

4.3.5 Summary

This chapter is divided into three parts. The first part introduces the historical origin, cultural value and cultural identity of Su Shi culture in Xuzhou. The second part introduces the inheritance and protection status of "Mi San Dao" in the food culture of Su Shi culture in Xuzhou. The third part is the application of Su Shi culture in the promotion and development of Mi San Dao packaging design. The research results are presented through descriptive analysis. The results are as follows.



4.1 Historical origins, cultural value and cultural identity of Su Shi culture in Xuzhou

Xuzhou is one of the famous historical and cultural cities in China. It has a deep historical origin with Su Shi, a famous writer in the Northern Song Dynasty. It has a rich cultural heritage and profound cultural identity left in the Xuzhou area.

Through CNKI, Google Scholar and related library materials, a large number of historical materials, historical materials and books on Xuzhou history, Song Dynasty history, Su Shi culture, Su Shi's food culture habits, etc. were collected. At the same time, through on-site inspections and exchanges with interviewees, Su Shi cultural inheritors, Su Shi's descendants and related folk culture experts, we can further understand the information about Xuzhou Su Shi culture. Xuzhou history and culture, Song Dynasty history and culture and Su Shi's character introduction have been introduced in the literature review in Chapter 2, so I will not repeat them here. This chapter adopts a qualitative research method and focuses on Xuzhou Song Dynasty Su Shi culture and its historical origins.

The research is divided into three parts: the historical origins of Xuzhou Su Shi culture, which are explained through the traces of the times, historical traces, the development of cultural application, and the packaging of historical forms and contents; the second part is the cultural value of Xuzhou Su Shi, and the third part is Su Shi's cultural identity. The second part is the cultural and artistic value of Su Shi in the Song Dynasty, and the third part is the cultural identity of Su Shi culture in the Song Dynasty.

4.1.1 Historical origins of Su Shi culture in Xuzhou

4.1.1.1 Song Dynasty culture

The Song Dynasty was a dynasty in the Central Plains of China that succeeded the Five Dynasties and Ten Kingdoms and preceded the Yuan Dynasty. It was divided into two stages: the Northern Song Dynasty and the Southern Song Dynasty. It lasted for 319 years and had 18 emperors. The Song Dynasty was an era of prosperity in

commodity economy, culture and education in Chinese history. During this period, politics was relatively enlightened, agriculture developed, commerce and cities prospered, society changed, Confucianism was revived and Cheng-Zhu Neo-Confucianism was formed, science and technology developed rapidly, Song Ci flourished, and calligraphy and painting art also achieved high achievements. Some scholars have estimated that the total GDP of the Song Dynasty in 1000 accounted for 22.7% of the world's total economy at that time, and the total population of the Song Dynasty in 1124 reached 126 million. Some scholars even praised that "the culture of the Chinese nation, after thousands of years of evolution, reached its peak during the Zhao Song Dynasty". Western and Japanese historians also proposed that the Song Dynasty was a period of Renaissance and economic revolution in Chinese history . (Cheng,2000)

Related cultural history of the Northern Song Dynasty:

The Northern Song Dynasty was a very peculiar and unbalanced era. On the one hand, although the Northern Song Dynasty had a large army, its military strength was not strong, and it was at a disadvantage for a long time when confronting the Liao Kingdom and the Western Xia. Although the economy was very prosperous, the Northern Song government often had an empty treasury and could not make ends meet. Because the Northern Song Dynasty was "weak" in military and "poor" in economy, it was regarded by historians as "the poorest dynasty in Chinese history." However, on the other hand, the Northern Song Dynasty was one of the dynasties with the most advanced technology, the most prosperous culture, and the most prosperous art in Chinese history.(Ye, 2011)

Many major inventions in Chinese history were made in the Northern Song Dynasty. In the 11th and 12th centuries, the living standards in China's big cities were comparable to any other cities in the world. In terms of literature and art, the Northern Song Dynasty produced many celebrities and reached the pinnacle. The Northern Song Dynasty was one of the most prosperous dynasties in Chinese history. As Mr. Chen

Yinke said: "The culture of the Chinese nation, after thousands of years of evolution, reached its peak during the Zhao Song Dynasty." (Jiang . 2008)

Literature of the Northern Song Dynasty: The imperial examination system of the Song Dynasty gave literati space to develop freely. The Northern Song Dynasty was a gathering of stars in the literary world. Song Lian, a scholar in the Ming Dynasty, said: "Since the Qin Dynasty, no literature has flourished as in the Song Dynasty." Among the "Eight Great Masters of Tang and Song", only Han Yu and Liu Zongyuan were from the Tang Dynasty, and the other six were from the Northern Song Dynasty. Among the six, in addition to the "Three Su" (Su Xun, Su Shi, and Su Zhe), there are Ouyang Xiu, Wang Anshi, and Zeng Gong. Although the achievements of poetry in the Song Dynasty are not as good as those in the Tang Dynasty, they have their own characteristics. Song poetry often likes to reason and advocates discussion, and is good at reasoning; it often observes objective things with a calm attitude, "using local learning as poetry", and prefers to use allusions. (Ye, 2011)

It has a strong bookish atmosphere and appears to be profound and intricate; it often introduces the chapters and sentences of prose into poetry, and the structural means, narrative methods and language style have a tendency to prose. The ci works of the Song Dynasty have reached an extremely high level, and it is called a treasure of Chinese classical literature and art together with Tang poetry. Ci originated from the folks, started in the Tang Dynasty, flourished in the Five Dynasties, and prospered in the Song Dynasty. There were many poets in the Northern Song Dynasty, and many excellent poems were produced. It can be said that it was the heyday of Ci. Famous poets in the Northern Song Dynasty include Yan Shu, Ouyang Xiu, Zhang Xian, Yan Jidao, Fan Zhongyan, Liu Yong, Su Shi, Qin Guan, Huang Tingjian, Zhou Bangyan, Li Qingzhao, etc. (Jiang . 2008)

The scope of this study is the Northern Song Dynasty - during the life of Su Shi

The following are some important events and dates during the life of Su Shi in the Northern Song Dynasty:

Reigned from 1022 AD to 1063 AD: Zhao Zhen (Emperor Renzong of Song)

During Zhao Zhen's reign, he ordered Hanlin scholars to collect and organize books. In 1022 AD, Zhao Heng died. Zhao Zhen, who was only 13 years old, became emperor, and Empress Dowager Liu took charge of military affairs. The Vietnamese Li Dynasty, Li Gongyun, who was canonized as the King of Nanping by the Song Dynasty, established friendly relations with the Song Dynasty and sent tribute four times. (Ye, 2011)

In 1023, the Song court set up the Yizhou Jiaozi Office and officially issued Jiaozi (China's earliest paper currency). In 1026, the imperial edict ordered Wang Weiyi to preside over the casting of acupuncture bronze figures as a model. In 1027, the official Yan Su restored the ancient devices for indicating directions and recording the distance traveled by vehicles, the compass car and the mileage drum car. In 1028, Srivijaya sent envoys to pay tribute. In 1030, Champa sent envoys to pay tribute. King Wang Xun of Goryeo sent envoys to pay tribute. From 1023 to 1031, the Guiyi Army in the Western Regions and the Ganzhou Uighurs, the Kingdom of Kucha, the Karakhanid Khanate and other regimes sent envoys to the court many times. The two sides had frequent exchanges.

In 1033 AD, Empress Dowager Liu died, and Zhao Zhen began to rule the country. He was kind and generous, not extravagant, able to restrain himself, and lenient to his ministers and attendants. In 1038 AD, Emperor Jingzong Li Yuanhao proclaimed himself emperor and named the country Xia, which was known in history as Western Xia. The peaceful political situation that had lasted for 30 years between the Song and Xia dynasties broke down again.

1040-1042 AD

Song and Xia fought three battles at Sanchuankou, Haoshuichuan and Dingchuanzhai, and the Song army won first and then lost. In 1041 AD, Zhao Zhen ordered Ding Du and Zeng Gongliang to compile 40 volumes of "Wujing Zongyao". In 1043 AD, Zhao Zhen promoted Ouyang Xiu and others to propose ten reform proposals,

which were gradually promulgated and implemented throughout the country. In 1044 AD, nearly half of the casualties in the summer war, the national strength was difficult to support, and the relationship with the Liao Kingdom deteriorated. The "Qingli Peace Agreement" was signed. In 1045 AD, the new policy violated the interests of the nobles and bureaucrats. Fan Zhongyan, Ouyang Xiu and others were successively excluded from the court, and the new policy completely failed.

In 1052 AD, Nong Zhigao, the leader of the Tong tribe in Guangxi, raised troops to rebel against the Song Dynasty. Zhao Zhen appointed Di Qing and Yu Jing to lead the southern expedition. In 1053 AD, Di Qing attacked Kunlun Pass at night and defeated Nong Zhigao in the battle of Guirenpu. Nong Zhigao escaped and disappeared. In 1057 AD, he established the Correctional Medical Bookstore to collect, organize, verify, collate, and promote important medical books of the past dynasties. In 1062 AD, after repeated advice from Prime Minister Han Qi and ministers Bao Zheng, Fan Zhen, and Sima Guang, etc. , made Zhao Zongshi the prince and named him Shu. In 1063 AD, Zhao Zhen became seriously ill and died in Funing Hall, Tokyo.

Reigned from 1063 to 1067: Zhao Shu (Song Yingzong)

Issued an edict to extend the transfer period of officials of all ranks to ease the pressure on the court's finances caused by the phenomenon of "redundant officials" Zhao Shu attached great importance to reading and the compilation and arrangement of books In 1063, Renzong died. Empress Cao issued a will to let Zhao Shu inherit the throne Zhao Shu ascended the throne due to illness, and Empress Dowager Cao ruled the country from behind the curtain. Some eunuchs spoke ill of Zhao Shu to Empress Dowager Cao, causing the rift between the two palaces In order to mediate the conflict between the two palaces, Han Qi and Ouyang Xiu gradually eased the conflict between the two palaces under the persuasion of everyone In 1064, Zhao Shu recovered from his illness, and Empress Dowager Cao withdrew the curtain to return the government Guanghua Army and Gaoyou Army suffered floods, and Zhao Shu sent envoys to dredge the river, provide relief to the victims, and exempt the victims from taxes Xifan

Xiazhen's son Xiaqi Mizheng surrendered to the Song Dynasty. Sima Guang wrote a book called "Chronicles of the Years" and presented it to Zhao Shu, who praised it greatly. In 1065, the "Puyi" incident occurred (Han Qi raised the question of the identity of Zhao Shu's biological father, which triggered a debate that lasted for 18 months). In 1066, Zhao Shu fell ill again. At the suggestion of Prime Minister Han Qi, he made his eldest son Zhao Xu the crown prince. Zhao Shu ordered Sima Guang to set up a bureau to compile "Zizhi Tongjian". In 1067, Zhao Shu died of illness in Funing Palace. Reigned from 1067 to 1085: Zhao Xu (Song Shenzong)

Reformed the bureaucracy. Merged institutions and reduced officials. Set up the three ministries of Zhongshu, Menxia and Shangshu to manage the central government. In 1067, Emperor Yingzong of Song died and Crown Prince Zhao Xu succeeded to the throne. When Zhao Xu ascended the throne, the rule of the Northern Song Dynasty faced problems such as huge military expenditures, bloated bureaucracy and numerous government expenses. In 1068, Wang Anshi entered the capital and was appointed. In 1069, Zhao Xu appointed Wang Anshi as the Minister of State Affairs to be responsible for the reform. The introduction of the new law attracted criticism from both the government and the public. Zhao Xu expressed his support for Wang Anshi and dismissed officials who were negative about the reform. In 1070, Wang Anshi was promoted to the position of Tongzhongshu Menxia Pingzhangshi. New laws such as Qingmiao Law, Exemption from Labor Service Law and Fangtian Equal Tax Law were successively promulgated throughout the country. In 1072, Wang Anshi sent Zhang Dun, the chief general of the new law, to develop the Liangjiang area.

Xiangxi area was gradually developed. Wang Shao managed Hehuang area and finally occupied all the areas under the jurisdiction of Xihe Road, which played a suppressive role on Western Xia. In 1075 AD, Jiaozhi army captured Songgu Wanzhai, Lianzhou and Qinzhou. In 1076 AD, Wang Anshi was sick and his son died in his prime. Wang Anshi was heartbroken. He resigned as prime minister and was appointed as judge of Jiangning Prefecture. Song appointed Guo Kui and Yan Da to lead troops to

invade Jiaozhi and defeat Jiaozhi's elephant formation. Jiaozhi army fled. Song army captured Menzhou and set an ambush to lure the enemy. The Song army ambushed and defeated Jiaozhi. Prince Hongzhen died in battle .(Jiang,2008) .

In 1077 AD, Zhao Xu personally presided over the reform. A centralized system more conducive to the monarchy was basically established. King Li Qiande of Jiaozhi ceded territory and asked for peace. After the Song army commander Guo Kui accepted the letter of surrender, he returned north. In 1081 AD, Xixia Bingchang negotiated peace with Song Dynasty and was imprisoned by the Empress Dowager Liang. Song Wulu attacked Xia. Liu Changzuo of the Song Dynasty attacked Lingzhou, but his commander Gao Zunyu was jealous of his efforts to stop him and wasted the opportunity to fight. Instead, he was flooded by the Xixia River and was forced to retreat. In 1082 AD, Shenzong built Yongle City to garrison the army and was besieged by the Western Xia. Yongle City fell and Shenzong lost his fighting spirit. In 1085 AD, Song Shenzong Zhao Xu's condition worsened. Zhao Mai, the sixth son of Shenzong, changed his name to "Xu" and was established as the prince. Song Shenzong died . (Jiang, 2008)

Reigned from 1085 AD to 1100 AD: Zhao Xu (Emperor Zhezong of Song)

Goryeo sent many envoys to pay tribute to Liao, Champa, and Jiaozhi. In 1085 AD, Shenzong died, and Zhao Xu, who was only ten years old, came to the throne. Empress Dowager Gao came to the court to listen to the government from 1085 AD to 1091 AD. After Empress Dowager Gao came to power, she appointed Sima Guang and Lu Gongzhu to participate in the government affairs. The theoretical basis for the abolition of the new law, the new law was gradually abolished. Baojia Tuanjiao was abolished, and the Fangtian Tax Law, the Market Change Law, the Baoma Law, etc. were successively abolished. Yuan Yougeng (the old party carried out an eradication-style liquidation of the new party.) A.D. From 1087 to 1088 AD, the Five Southwest Fans (Long Fan, Zhang Fan, Cheng Fan, Luo Fan, and Wei Fan) frequently sent envoys to pay tribute. In 1091 AD, the Byzantine Empire (called Fuhui in Chinese historical

records) sent envoys to visit.

In 1092 AD, the Empress Dowager Liang of Western Xia personally conquered the country. Zhang Ju cut off the Xixia army and caused a major defeat for Xixia. Empress Dowager Liang only escaped with her own life. Empress Dowager Gao died in 1093 AD, and Zhao Xu began to rule personally. Zhang Dun, an important figure during the reform, vigorously attacked Yuanyou minister Zhao Xu and re-employed reformists such as Zhang Dun and Zeng Bu to restore the Baojia Law, the Immunity Law, and the Green Crop Law in Wang Anshi's reform. In the Battle of Pingxia City in 1098 AD, the enemy was defeated. Three hundred thousand, forcing Xixia to seek peace. In 1099 AD, Zhao Xu sent generals Wang Min, Wang Fan, Wang Hou and others to attack Miaochuan, occupy the Qingtang Dynasty, and surrender the Jiaosiluo regime. In 1100 AD, Zhao Xu was seriously ill. Funing Palace collapsed and died in 1100 AD - 1125 AD Reigned: Zhao Ji (Song Huizong) Song Zhezong died of illness in 1100 AD. Empress Dowager Xiang, with the support of Zeng Bu, Cai Bian, Xu General and other officials in power, established Zhao Ji as Emperor Huizong and ascended the throne. Later, the Empress Dowager appointed the conservative Han Zhongyan as the ruler; restored the demoted conservative officials to their positions. In 1101 AD, Deng Xunwu initiated the theory of Huizong Yingshao and Shenzong, attacked Han Zhongyan, the left prime minister, and recommended Cai Jing as the prime minister .(Jiang, 2008)

In 1102 AD, Han Zhongyan, the left prime minister, was demoted to the prefecture, and Zeng Bu, the right prime minister, was demoted to the prefecture. Cai Jing was promoted to the right prime minister, and soon he was promoted to the left prime minister. Cai Jing did all kinds of evil, bribed the public, sold his officials and titles, increased taxes and gifts, and plundered people's wealth. In 1111 AD, Zheng Yunzhong , Tong Guan envoy to Liao, Liao man Ma Zhi offered his plan to form an alliance with the Jurchens, and jointly destroy the Liao Dynasty. Huizong gave Ma Zhi the name Zhao Liangsi.

As one of the representatives of the cultural development of the Song Dynasty,

Su Shi is a landmark figure in the history of cultural development. Whether in the calligraphy works, poetry works, or paintings preserved in history, he is one of the representative figures who promoted the cultural development of the Song Dynasty. Through his works and thoughts, we can see a talented cultural master who cares about the world and loves nature, and feel his passion for life and care for mankind.

Su Shi's cultural spirit not only shines brightly in the Song Dynasty, but also continues to be inherited and carried forward in later generations, becoming an important symbol of Chinese culture.

Su Shi is one of the pioneers of Song Ci, especially in the bold and unrestrained Ci. His Ci is magnificent and vivid in language, showing his broad mind and positive attitude towards life. Representative works include "Shui Tiao Ge Tou·When Will the Bright Moon Be There" and "Ding Feng Bo".

Su Shi's prose also has high literary value. His prose language is vivid, philosophical and unique in style. Representative works include "Red Cliff Fu" and "Post Red Cliff Fu", which are not only famous literary works, but also important heritage of ancient Chinese culture.

Su Shi's status in ancient Chinese history is extremely high. He has not only made outstanding achievements in many fields such as literature, calligraphy, and painting, but also has an important influence in politics. As a well-rounded cultural master, Su Shi's works and thoughts have had a profound impact on later generations and have become a treasure of Chinese traditional culture. Su Shi's spirit and demeanor not only shined in his time, but also continued to be inherited and carried forward in later generations, making him an important symbol in Chinese traditional culture, representing the prosperity of Song Dynasty culture and the benchmark of literati spirit.

4.1.1.2 Su Shi related culture

Su Shi - Introduction to the Character:

Su Shi, also known as Zizhan and Hezhong, also known as Tieguan Daoren and Dongpo Jushi, is known as Su Dongpo. Born in Meishan, Meizhou (now Meishan City,

Sichuan Province), he was a writer, calligrapher, painter, and historical water conservancy celebrity in the Northern Song Dynasty. (Pan, 2010)

In the second year of Jiayou in the Northern Song Dynasty (1057), he passed the palace examination and was awarded the title of Jinshi (some say he was a Jinshi). In the sixth year of Jiayou (1061), he participated in the imperial examination and was awarded the title of Dali Pingshi and Fengxiang Prefecture Judge. During the reign of Emperor Shenzong of Song, he served in Hangzhou, Mizhou, Xuzhou, Huzhou and other places. In the third year of Yuanfeng (1080), he was demoted to the deputy envoy of Huangzhou Tuanlian because of the "Wutai Poetry Case". After Emperor Zhezong of Song ascended the throne, he served as the Minister of War and the Minister of Rites, and was sent to govern Hangzhou, Yingzhou, Yangzhou, Dingzhou and other places.

As the New Party came to power, he was demoted to Huizhou and Danzhou. During the reign of Emperor Huizong of Song, he was pardoned and returned to the north, where he died of illness in Changzhou. During the Southern Song Dynasty, he was posthumously awarded the title of Grand Master and the posthumous title of "Wen Zhong". (Chen, 2017)

Su Shi was a leader in the literary world in the middle period of the Northern Song Dynasty. He achieved great success in poetry, lyrics, prose, calligraphy, and painting. His poems cover a wide range of topics, are fresh and vigorous, and are good at using exaggeration and metaphor.

They have a unique style. He is known as "Su Huang" together with Huang Tingjian; his lyrics are bold and unrestrained, and he is a representative of the bold and unrestrained school together with Xin Qiji, and they are known as "Su Xin"; his writings are rich, unrestrained, and unrestrained. He is known as "Ou Su" together with Ouyang Xiu, and is known as "Eight Great Masters of Tang and Song" together with Han Yu, Liu Zongyuan, Ouyang Xiu, Su Xun, Su Zhe, Wang Anshi, and Zeng Gong; he is good at calligraphy, and is known as "Four Masters of Song" together with Huang Tingjian, Mi Fu, and Cai Xiang; he is good at literati painting, especially ink bamboo, strange

rocks, dead wood, etc. His works include "Seven Collections of Dongpo", "Dongpo Yichuan", "Dongpo Yuefu", "Cold Food Post", "Xiaoxiang Bamboo and Rock Picture", "Dead Wood and Strange Rock Picture", etc. (Chen, 2017)

In 2000, the French newspaper *Le Monde* named the Heroes of the Millennium, with 12 people in the world, and Su Shi was the only Chinese selected. *Le Monde* believes that Su Shi's political career, like his poetry, calligraphy and painting, is a valuable cultural heritage of mankind. (Chen, 2017)

Su Shi——Cultural Beliefs:

Su Shi's spirit can be defined as a comprehensive spiritual system based on a broad-minded outlook on life, with cultural innovation as the core, humanistic care as the guide, self-transcendence as the path, and ultimately pursuing the harmonious aesthetics of individual life and the universe. It transcends personal literary achievements and official career experience, and becomes a spiritual model with both philosophical depth and practical significance in Chinese traditional culture, providing rich ideological resources and cultural enlightenment for future generations.

In terms of character and philosophy of life, Su Shi is known for his optimism and open-mindedness. Facing the ups and downs of life and the ups and downs of his official career, he always maintains a positive attitude and dares to challenge authority and tradition. For example, in the "Wutai Poetry Case", although he suffered a serious blow, he did not succumb, but insisted on his beliefs. Su Shi has friends all over the world, is optimistic and open-minded, has a broad mind, and does not bear grudges against his enemies, showing a noble personality charm.

Su Shi nourished the cultural spirit of Xuzhou with his talent, and injected deep cultural connotations into Xuzhou with his achievements in literature, calligraphy, and art. During his time in Xuzhou, he created a large number of poems and essays, such as "Huanglou Fu" and "Fanghe Pavilion", which not only reflected the beauty of Xuzhou's natural landscape, but also gave the local culture a historical and philosophical depth. During his tenure in Xuzhou, Su Shi brought profound spiritual enlightenment to the

people of Xuzhou with his outstanding personal talent, broad attitude towards life, the concept of governing the country with love for the people as his own children, and profound cultural influence, and created a positive, harmonious and inclusive social and cultural atmosphere . (Liu, 2021)

Through his cultural activities and exchanges with literati, Xuzhou became a gathering place for literati at that time, the cultural atmosphere was greatly improved, and the people were spiritually nourished and inspired. Su Shi promoted cultural education and Confucian education in Xuzhou, which improved the cultural literacy of the local people and promoted the prosperity of Xuzhou's literary style.

Su Shi enlightened the people's spiritual world with his broad spirit, and his attitude towards life was known for his broad-mindedness, optimism and open-mindedness. His calmness and open-mindedness in the face of career setbacks set an example for the people of Xuzhou to face life's difficulties optimistically. In poetry and politics, he often encouraged people to cherish the present and love life with philosophical language, and cultivated the positive attitude of Xuzhou people towards life. The sentence "How is life everywhere? It should be like a flying goose stepping on the snow mud" in "Watching the Moon on Mid-Autumn Festival" inspires people to look at the impermanence of the world with a peaceful attitude, which has important life education significance.

Su Shi's poems, governance ideas, personality style, etc. during his time in Xuzhou have become cultural symbols that have been passed down for a long time and are respected by the people of Xuzhou. The people of Xuzhou draw spiritual strength from Su Shi's deeds and gradually form a group cultural psychological characteristic of being proactive, harmonious and tolerant, which has become the cultural belief of the local people in Xuzhou. They learn from his open-minded and unyielding spirit and admire this spirit, which has important inheritance significance in the historical development of Xuzhou . (Liu, 2021)

Su Shi - Personal Image

Su Shi's appearance: In history, Li Gonglin's "Drunk Sitting with a Cane" restored Su Shi's true appearance. This work was also evaluated by Su Shi and his student Huang Tingjian as the most similar portrait to Su Shi himself. For example, Huang Tingjian's description in "Postscript to Dongpo's Calligraphy" meant that it was the most similar painting to Su Shi himself. Therefore, the image of Su Shi made by Li Gonglin became the image model for subsequent paintings of Su Shi's image. Combining Li Gonglin's "Drunk Sitting with a Cane" and the historical documents recording Su Shi's image, Su Shi's basic appearance characteristics can be fully restored.



Figure 10 Portrait of Su Shi

Source: <https://www.baidu.com/maps/> (2024)

Su Shi's appearance features: long and wide face, high cheekbones, bright eyes, thin eyebrows, sparse beard, tall stature. His appearance features are documented by ancient texts. First, the face is long and wide, with high cheekbones. Su Shi's sister Su

Xiaomei also teased her brother's long and wide face: "The sky is flat, the earth is wide, and the road is three thousand miles long. I look at my eyebrows from afar between the Milky Way; a drop of lovesickness last year has not flowed to my cheek until now." So it can be confirmed that Su Shi's face is indeed very unique and recognizable, with strange and ancient characteristics. Secondly, his eyes are bright and his eyebrows are thin .(Chen, 2018)

This is reflected in the description of "square pupils, upright green appearance, like a jade" in Kong Wuzhong's "Visiting Su Zizhan" written by Su Shi's contemporary. Thirdly, his beard is sparse. This record is a story recorded in the 30th chapter of Shao Bo's book "Shao's Records of What Heard and Seen". From this, we can know that Su Shi's beard was indeed not dense, but only a little, which is reflected in Li Gonglin's "Drunk Sitting with a Cane" and Zhao Meng's "Red Cliff Fu" in the Yuan Dynasty. Finally, he was tall. This item was described by Kong Wuzhong in a fu. Eight feet in the Song and Yuan dynasties is equivalent to more than two meters now. Although it may be exaggerated, he was undoubtedly tall. Coupled with Su Shi's long and wide face and high cheekbones, he was really an "extraordinary" in ancient times .(Chen, 2018)

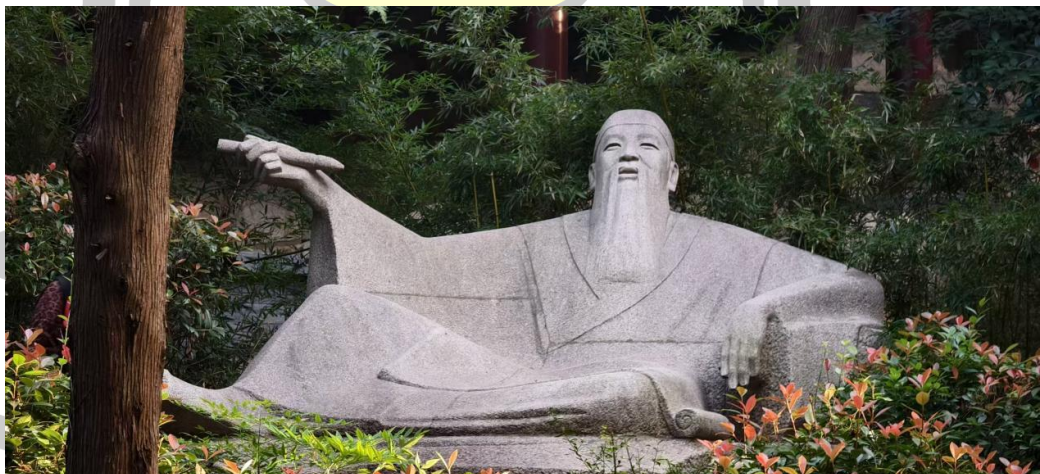


Figure 11 Sculpture of Su Shi
Source: Photographed by the author (2024)

Su Shi - Literature:

Su Shi's views on society and his thoughts on life are all expressed in his literary

works without any disguise, and his poems are the most vivid. Among the more than 2,700 poems of Su Shi, the themes of intervening in social reality and thinking about life are very prominent. Su Shi holds an attitude of "being out of touch with the times" towards all kinds of unreasonable phenomena in social reality, and always takes criticizing reality as an important theme of poetry. What is more valuable is that Su Shi's criticism of society is not limited to the new policy, nor is it limited to the present. He criticizes the long-standing bad policies and bad habits in feudal society, reflecting a deeper critical consciousness . (Liu, 2021)

In terms of culture, the era in which Su Shi lived was the golden age of literature, art and academic thought. On the basis of inheriting the traditions of the Tang Dynasty, the literary creation of the Song Dynasty showed more colorful and personalized characteristics. Su Shi himself made outstanding contributions in poetry, prose, calligraphy, painting and other aspects. His creation is not only reflected in the high artistry, but also reflects his profound thinking on the philosophy of life and social reality. Su Shi was an outstanding writer and thinker in the Northern Song Dynasty. His poetry creation not only reflects his profound cultural accomplishment and artistic attainments, but also reflects the interweaving of the background of the times, philosophical thinking and personal life experience .(Liu, 2021)

In the creation of Ci, Su Shi broke through the limitations of the traditional graceful school, created the bold school, and focused on the magnificent expression of emotions. For example, "Nian Nujiao·Recalling the Past at Chibi" writes about history and personal life experiences in a generous and tragic style, becoming a milestone in the development of Song Ci. Su Shi closely combines nature and humanity through poetic language, forming an aesthetic conception that transcends time and space. "Life is like a cosmic mayfly, a grain of sand in the vast ocean" in "Preface to Chibi" expresses the insignificance and transcendence of individual life in the universe through observation of nature. "Ding Fengbo·Don't Listen to the Sound of Leaves in the Forest" shows his detachment and indifference to the ups and downs of life through daily life

scenes, with profound philosophical implications. Su Shi's poems are known for their plain and fluent language, but at the same time they contain profound cultural connotations and complex emotional levels. He is good at expressing profound thoughts in plain language, which makes his works widely spread and have a far-reaching influence. "Water Melody Song Head: When Will the Bright Moon Appear" uses simple sentences to write about homesickness and philosophical thinking, showing an artistic appeal that goes straight into people's hearts.

In April 1077, Su Shi was transferred from Mizhou, Shandong to Xuzhou. Although he served in Xuzhou for only two years, he fought against floods, dug coal, smelted iron, made weapons, encouraged agriculture and sericulture, repaired water conservancy, built Huanglou, and promoted tourism. He also used his brilliant writing to describe the landscape and people of Gupeng, leaving more than 330 poems and articles, which fully demonstrated Su Shi's people-oriented and people-oriented thinking. During his tenure as Xuzhou magistrate, Su Shi left many important historical and cultural heritages for Xuzhou . (Liu, 2021)

After Su Shi arrived in Xuzhou, he faced a relatively backward social and economic region. Xuzhou is located between the Yellow River and the Huai River, with an important geographical location, but it is also often affected by floods. After Su Shi arrived, he actively carried out various governance work. Because of the exchanges and feelings between him and the local people of Xuzhou during his tenure.

Although Su Shi's tenure in Xuzhou was not long, his political achievements and literary creations had a profound impact on Xuzhou. The people of Xuzhou have deep feelings for Su Shi. His political achievements and literary achievements in Xuzhou are widely praised and have become part of Xuzhou's cultural history.

Su Shi's poems, calligraphy, paintings and other artistic works, as well as his political achievements during his tenure in Xuzhou, have added a unique cultural charm to Xuzhou.

As a historical and cultural celebrity, Su Shi's tenure in Xuzhou facilitated the

establishment of historical and cultural relations in Xuzhou. During his tenure alone, he left many historical and cultural heritages in Xuzhou, as well as his influence on food culture and the naming of famous places.

Table 3 Historical events in Xuzhou related to Su Shi

List of events that happened to Su Shi in Xuzhou		
Time	Place	Event
Autumn 1077	xuzhou	Fighting floods, he organized the army and civilians to build dikes and rescue people, personally carried a shovel and a spade, wore cloth and straw sandals, "lived on the city wall, and did not enter other people's homes"
Autumn 1077	xuzhou	The dike was "790 feet long" and the stubborn stones were used to build the long dike. "I was tattooed and shaved before I could use the shovel and the brush to cut the stubborn stones."
Autumn 1077	Xuzhou East	Build a ten-foot-high building and name it "Huanglou", "Written on the Ninth Day of the Ninth Month"
Spring 1078	xuzhou	Su Shi prayed for rain for the people when faced with a severe drought, and wrote "Xuzhou Prayer for Rain"
Winter 1078	xuzhou	Exploring the lonely mountain in Baitu Town, he found coal, which solved the winter fuel problem for the people and wrote "The Coal and Its Propagation"
Term of office	xuzhou	Improve social and economic development, fight floods, build embankments, build yellow buildings, pray for rain, solve fuel problems, etc.

Source: Produced by the author(2024)

The two years when Su Shi was in charge of Xuzhou were the "troublesome autumn" in the history of Xuzhou. In the autumn of 1077, the Yellow River burst its banks and trapped Xuzhou. "Under the city of Pengmen, the water was 28 feet high."

Su Shi stepped forward and shouted out his determination that "as long as I am here, the water will never defeat the city." He actively organized the army and the people to build dikes and rescue the city. He himself carried a shovel, cloth clothes and straw sandals, "lived on the city wall, and did not enter the house when passing by," and rescued the city with the people.

The victory in the flood control made the people all excited. Su Shi also proposed the idea of "building dikes to prevent flooding, which will benefit the world for a hundred years," and continued to lead the people to build dikes of "790 feet." Su Shi still practiced what he preached, "I will be the first to be tattooed with a shovel, and I will let you cut the stubborn stones with thousands of fingers, and the thousands of hammers will shake the roots of Cangshan Mountain with thunder." These long dikes built with stubborn stones have finally become immortal for thousands of years, just like Su Shi's name.

Su Shi also built a ten-foot-high building at the strategic point in the east of the city, named "Huanglou". According to the "Five Elements" of gold, wood, water, fire, and earth, yellow represents earth, and earth should overcome water. "Huanglou" became the power and symbol of the people of Xuzhou to resist floods. On the day of the inauguration ceremony, Su Shi set up a banquet on the upper floor, and the whole city came to celebrate. Su Shi happily wrote the poem "Written on the Ninth Day of Huanglou".

In the spring of 1078, Xuzhou suffered a severe drought. Su Shi felt pity for the people's suffering and decided to go to Shitan to pray for rain for the people. Su Shi wrote a poem "Xuzhou Prayer for Rain Qingci" according to the custom at that time. Su Shi personally lit incense and candles, knelt down to worship the Dragon King, and read aloud the rain-praying article written by himself. He prayed to the "God of Heaven" for rain, hoping that barley and wheat would have a good harvest, so that the people of Xuzhou could get rid of poverty and live a well-off life . (Lin. 2012. 2-15)

After heavy snow in Xuzhou in winter, firewood is often in short supply, making

it difficult for residents of Xuzhou to burn firewood in winter. Su Shi repeatedly investigated and explored, and based on the geographical environment of Xuzhou and the clues he had, he sent people to look for coal everywhere. Finally, he discovered coal on Gushan Mountain in Baitu Town. The people of Xuzhou were delighted because it solved the winter fuel problem for the people and they no longer had to worry. Su Shi also happily wrote "Coal and Introduction" to record this historical fact.

Table 4 Historical traces in Xuzhou area related to Su Shi

Historical traces in Xuzhou related to Su Shi

Historical traces	Describe
Su Causeway	This important water conservancy project was built by Su Shi during his tenure as governor of Xuzhou. It prevented floods and improved agricultural production conditions. It is now an important historical attraction in Xuzhou.
Shiyuan	The garden commemorating Su Shi contains cultural elements such as poetry inscriptions and statues, and is a place to learn about Su Shi's culture and history.
Sugong Tower	The brick and stone tower commemorating Su Shi contains historical relics and materials about Su Shi and is an important place for studying Su Shi's culture.
Su Gong Temple	The ancestral hall commemorating Su Shi contains statues of Su Shi and historical materials, and is an important place for understanding and studying Su Shi's culture.
Pearl Spring	The spring discovered and named by Su Shi, who became famous for his poems, has become a famous natural landscape and cultural site in Xuzhou.
Yellow Tower	This pavilion was built by Su Shi to commemorate his friend Huang Luzhi. There are many inscriptions of poems and essays about Su Shi and Huang Luzhi in the pavilion.

Fanghe Pavilion	Located on Yunlong Mountain in Xuzhou, it is said to have been built by Su Shi and is an important source of inspiration for Su Shi's leisure, entertainment and poetry creation.
Dongpo Stone Bed	Su Shi once lay drunk on a rock and left behind the poem "Huangmaogang". It is now a famous check-in spot in Xuzhou, with many exquisite stone carvings around the stone bed.

Source: Produced by the author(2024)

Su Dike is one of the important water conservancy projects built by Su Shi during his tenure as the governor of Xuzhou. For flood control and irrigation, he organized the construction of this dam, which effectively prevented flood disasters and improved agricultural production conditions. Su Dike is not only a symbol of Su Shi's political achievements, but also a concrete manifestation of his concern for people's livelihood and benefiting the local area. Today, Su Dike has become an important historical attraction in Xuzhou, where tourists can experience Su Shi's achievements in water control .(Pan, 2010)

Shi Garden is a garden built to commemorate Su Shi. There are many cultural elements about Su Shi in the garden, including his poems, inscriptions, statues, etc. Shi Garden is not only a place for leisure and entertainment, but also a place to understand Su Shi's culture and history. Visitors can appreciate Su Shi's poems and calligraphy works here and feel his unique cultural charm.

4.1.1.2 Development of Su Shi culture in the Song Dynasty





Figure 12 Shi Garden Photos
Source: Photographed by the author (2024)

Su Gong Tower is located in the urban area of Xuzhou. It was built to commemorate Su Shi. Su Gong Tower is an ancient brick and stone tower. There are many historical relics and materials about Su Shi in the tower. It is an important place to study Su Shi's culture. Visitors can learn about Su Shi's experience in Xuzhou and his contributions to the local area.



Figure 13 Su Gong Tower Photos
Source: Photographed by the author (2024)

Su Gong Temple is a temple built to commemorate Su Shi, located in Xuzhou City. There are statues of Su Shi and many historical materials about him in Su Gong Temple. It is an important place to understand and study Su Shi's culture. The

architecture and layout of the temple are full of Song Dynasty style, making visitors feel as if they are in the era when Su Shi lived.

The Pearl Spring was discovered and named by Su Shi during his tenure in Xuzhou. Su Shi was so impressed by the spring that he wrote a poem describing its beauty. The Pearl Spring became famous because of Su Shi's poems and became a famous natural landscape and cultural site in Xuzhou. The spring water is crystal clear and never dries up in all seasons. It is an important tourist attraction in Xuzhou . (Liu, 2021)

Huanglou was built by Su Shi in memory of his friend Huang Luzhi during his tenure in Xuzhou. Huanglou is not only a symbol of Su Shi's friendship with his friend, but also a source of inspiration for his literary creation. There are many poems and inscriptions about Su Shi and Huang Luzhi in the building, where visitors can feel Su Shi's literary talent and deep friendship.

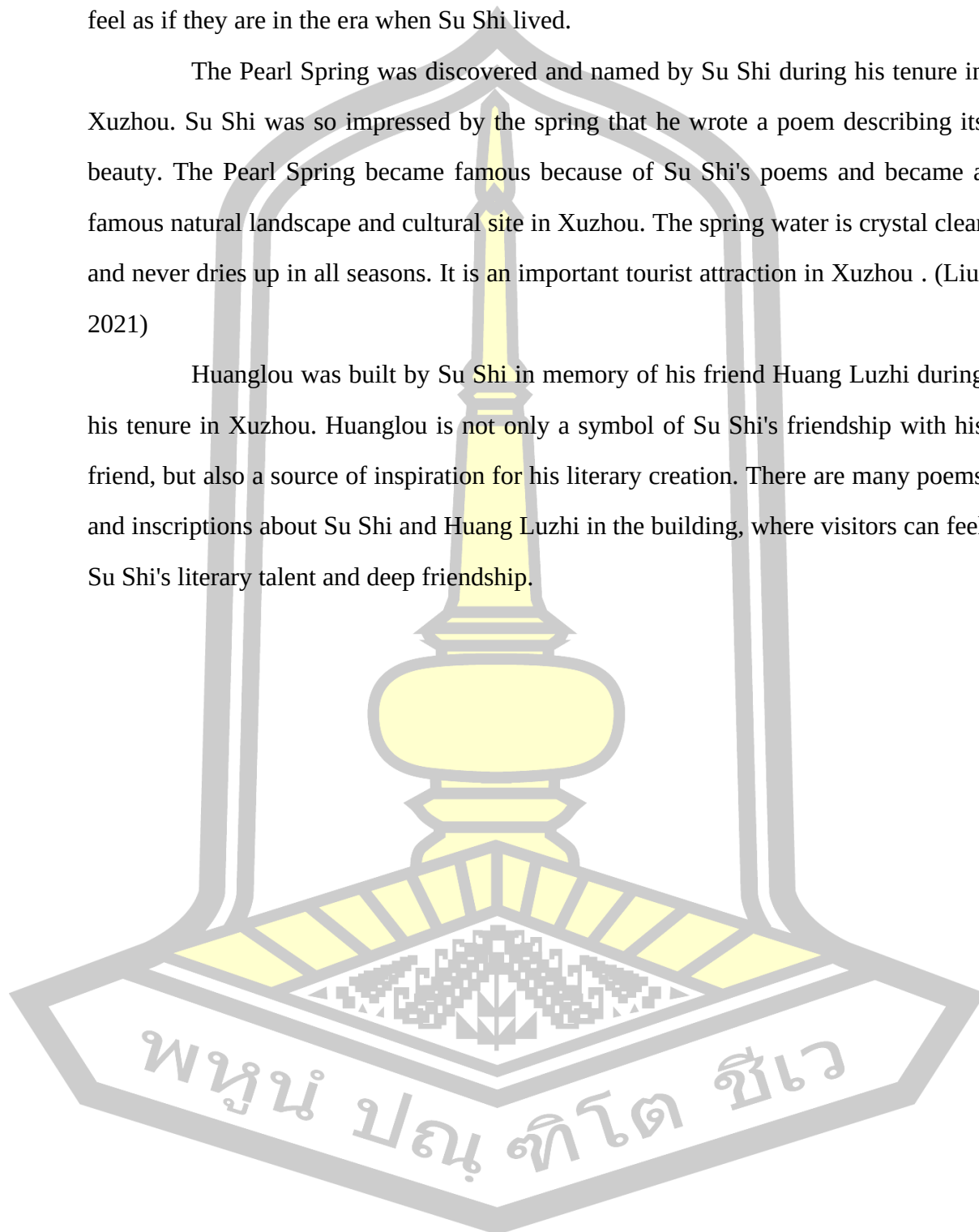




Figure 14 Huanglou Photos
Source: Photographed by the author (2024)

The Fanghe Pavilion is located on Yunlong Mountain in Xuzhou. It is said to have been built by Su Shi when he was the governor of Xuzhou. Su Shi got the name because of his love of nature and his love of releasing cranes. The Fanghe Pavilion was not only a place for Su Shi to relax and have fun, but also an important source of inspiration for his poetry. When Su Shi was the prefect of Xuzhou, he often drank and wrote poetry with the hermit Zhang Tianji. In September of the first year of Yuanfeng (1108), Su Shi climbed the mountain to enjoy the scenery accompanied by his good friend. He lay drunk on the rocks and wrote a poem: "I walked up Huangmaogang while drunk. The rocks on the hill were like cattle and sheep. I fell drunk on the rocks at the top of the hill and used them as a bed. I looked up at the vast sky with white clouds. The sound of singing in the clear valley and the long autumn wind, passers-by raised their heads to the southeast. Clapping and laughing made you crazy." In just a few words, the boldness and unrestrainedness of the prefect Su and the deep love of the people of Xuzhou came to life on paper. (Liu, 2021)



Figure 15 The Fanghe Pavilion Photos
Source: Photographed by the author (2024)



Figure 16 The Fanghe Pavilion Photos
Source: Photographed by the author (2024)



Figure 17 The Fanghe Pavilion Photos
Source: Photographed by the author (2024)

The stone where Su Shi lay was also given the meaning of a bed, and the "Dongpo Stone Bed" has become a popular check-in spot throughout the ages. Countless literati and scholars come here to write poems and inscriptions. On the cliff about 50 meters long to the south of the stone bed, there are more than 30 exquisite stone carvings with different styles. There are also many historical celebrities who wrote these poems and moments. For example, Zhang Jichao, who wrote the four characters "Pillow Stone Lying Cloud", is the father of Zhang Zhupo, the critic of the

novel "Jin Ping Mei", and the predecessor of Zhang Boying, a modern calligrapher in Xuzhou .(Sun, 2017)

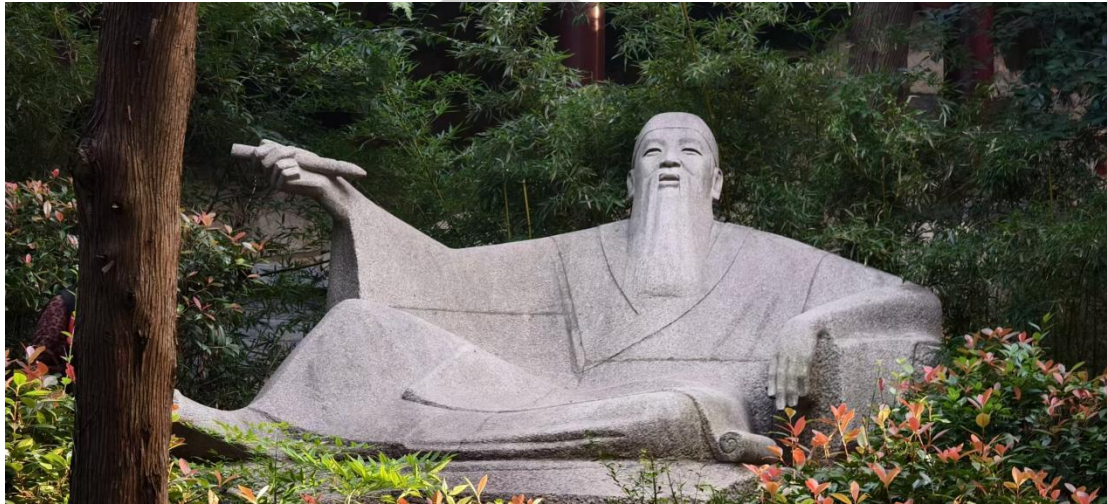


Figure 18 The stone where Su Shi lay was also given the meaning of a bed-1
Source: Photographed by the author (2024)



Figure 19 The stone where Su Shi lay was also given the meaning of a bed-2
Source: Photographed by the author (2024)



Figure 20 The stone where Su Shi lay was also given the meaning of a bed-3
Source: Photographed by the author (2024)

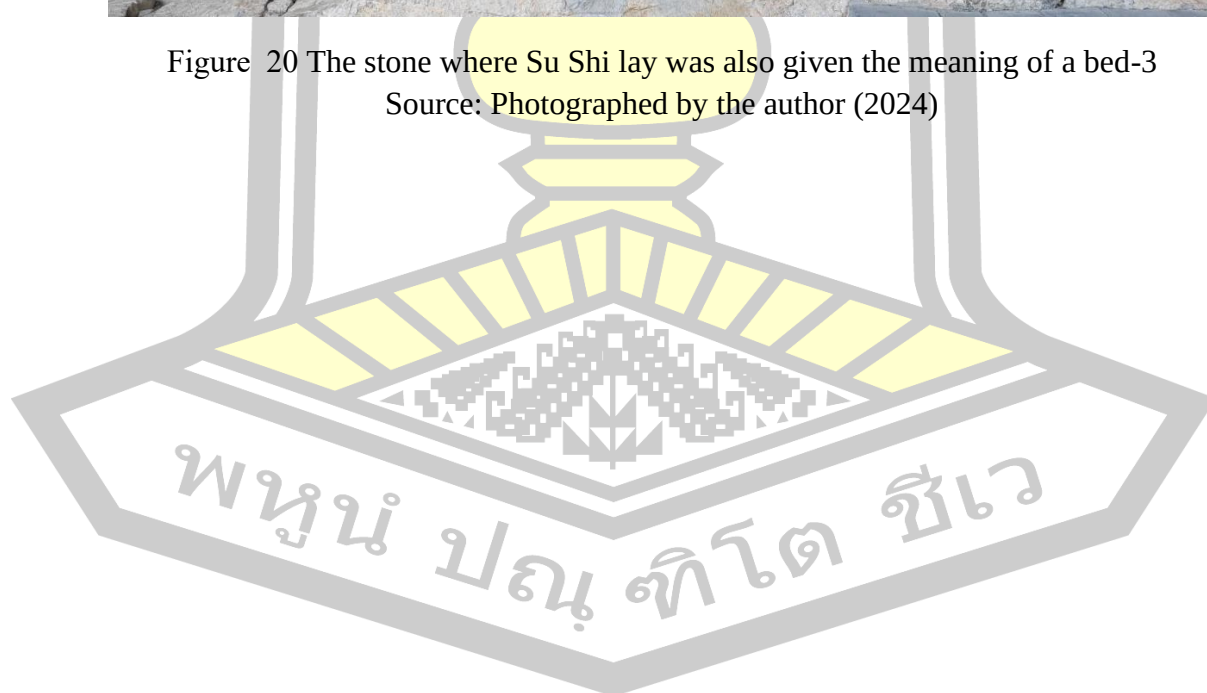




Figure 21 The stone where Su Shi lay was also given the meaning of a bed-4
Source: Photographed by the author (2024)

During his tenure in Xuzhou, Su Shi made important contributions to the local social and economic development. Therefore, his name is closely linked to many scenic spots. These scenic spots are not only important historical and cultural heritages of Xuzhou, but also the concrete embodiment of Su Shi's culture. Through these scenic spots, we can better understand Su Shi's life and cultural achievements, and feel his deep feelings and influence on Xuzhou. (Lin, 2012, 2-15)

Table 5 Traces of food culture in Xuzhou area related to Su Shi:

Food related to Su Shi in Xuzhou

Gourmet food	Describe
Mi San Dao	Su Shi named this honey-made pastry, which became a famous snack in Xuzhou and has been passed down to this day as an important representative of local cuisine.
Dongpo's Gift of Meat	It was cooked by Su Shi during his tenure in Xuzhou. It uses pork belly as the main ingredient and has excellent color, aroma and taste, becoming one of Xuzhou's specialty dishes.

Source: Produced by the author(2024)

In terms of food, Su Shi was also a well-deserved gourmet. He developed many Su-style dishes in Xuzhou and made important contributions to Xuzhou's food and catering. Among them, "Dongpo Returned Meat" is his masterpiece during his time in Xuzhou. This dish is made with pork belly as the main ingredient. After careful cooking, it becomes crispy and delicious, with good color, aroma and taste, and has become the pride of the people of Xuzhou (Sun, 2017).

The origin of Dongpo Returned Meat can be traced back to the Song Dynasty, when Su Shi returned to the capital after his term of office. In order to express his gratitude to Xuzhou, he specially cooked a dish with pork belly as the main ingredient and gave it to the local people. This dish soon became popular for its unique flavor and beautiful meaning, and was known as "Dongpo Returned Meat". Today, Dongpo Returned Meat has become one of Xuzhou's specialty dishes and a must-have dish for local banquets and entertaining guests . (Sun, 2017)

On every important festival or occasion, people will serve this dish on the table, sharing the food while conveying the enthusiasm and sincerity of the Xuzhou people. This dish is not only delicious and nutritious, but also has a profound historical and

cultural background and humanistic connotation. It is not only a delicacy, but also a cultural inheritance and expression.

"Mi San Dao" was also nominated as a local delicacy of Xuzhou by Su Shi. There are many stories about the origin of "Mi San Dao" . It is said that during the Northern Song Dynasty, when Su Shi was the governor of Xuzhou, he had a close relationship with the hermit Zhang Shanren on Yunlong Mountain and often drank and talked happily. One day, Su Shi and Zhang Shanren were drinking and writing poems on the crane pavilion. Su Shi took out a newly acquired sword and tried it on the bluestone beside the well fence of Yinhe Spring .(Chen, 2018)

He cut three times in a row, leaving three deep knife marks on the bluestone. At this time, an attendant brought tea snacks and cakes. This newly made honey cake was very delicious, but it had no name yet. Friends asked Su Shi to name the snack. He saw that there were also three inverted marks on the surface of the cake, and answered casually: "Mi San Dao".

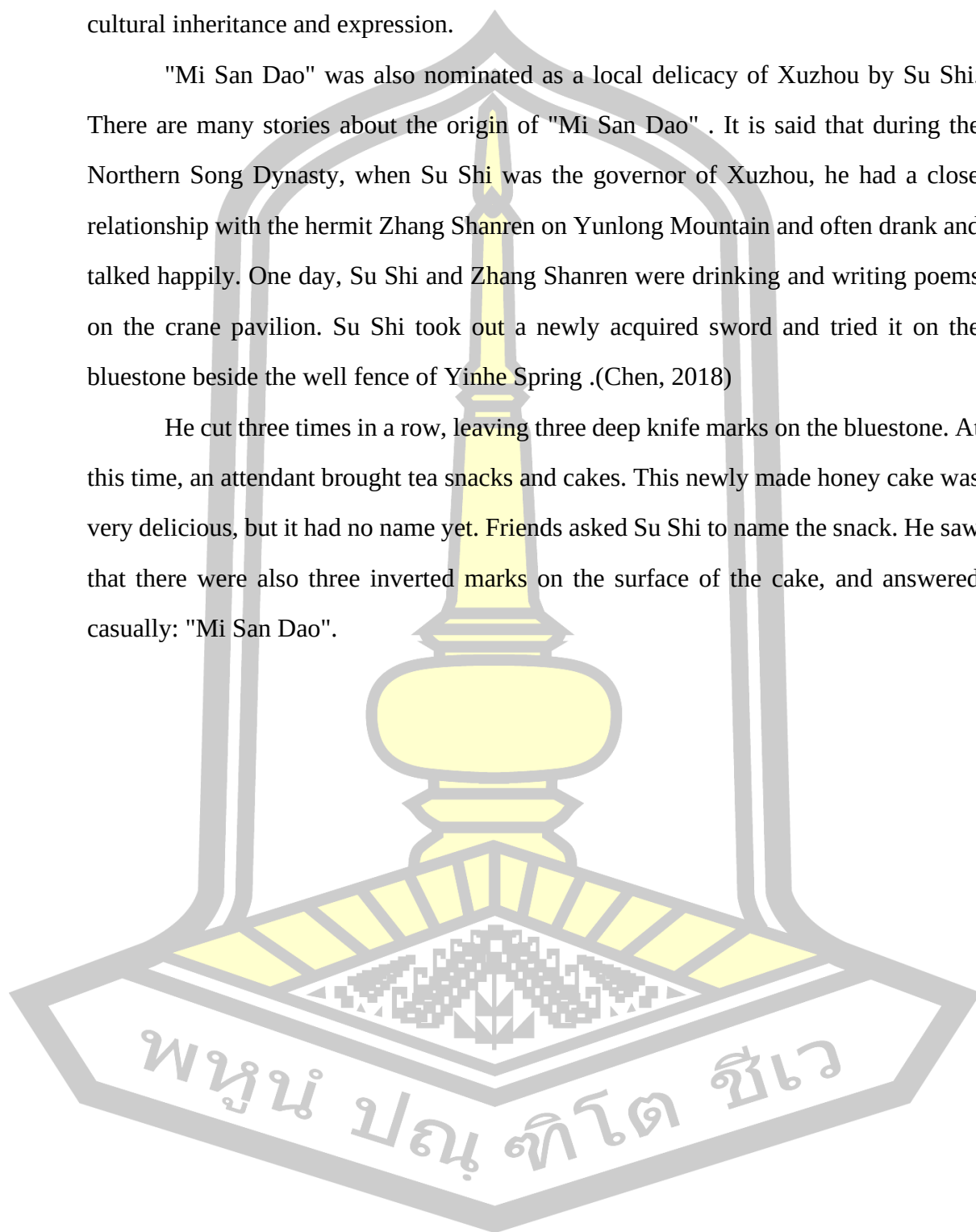




Figure 22 "Mi San Dao" Photos
Source: Photographed by the author (2024)

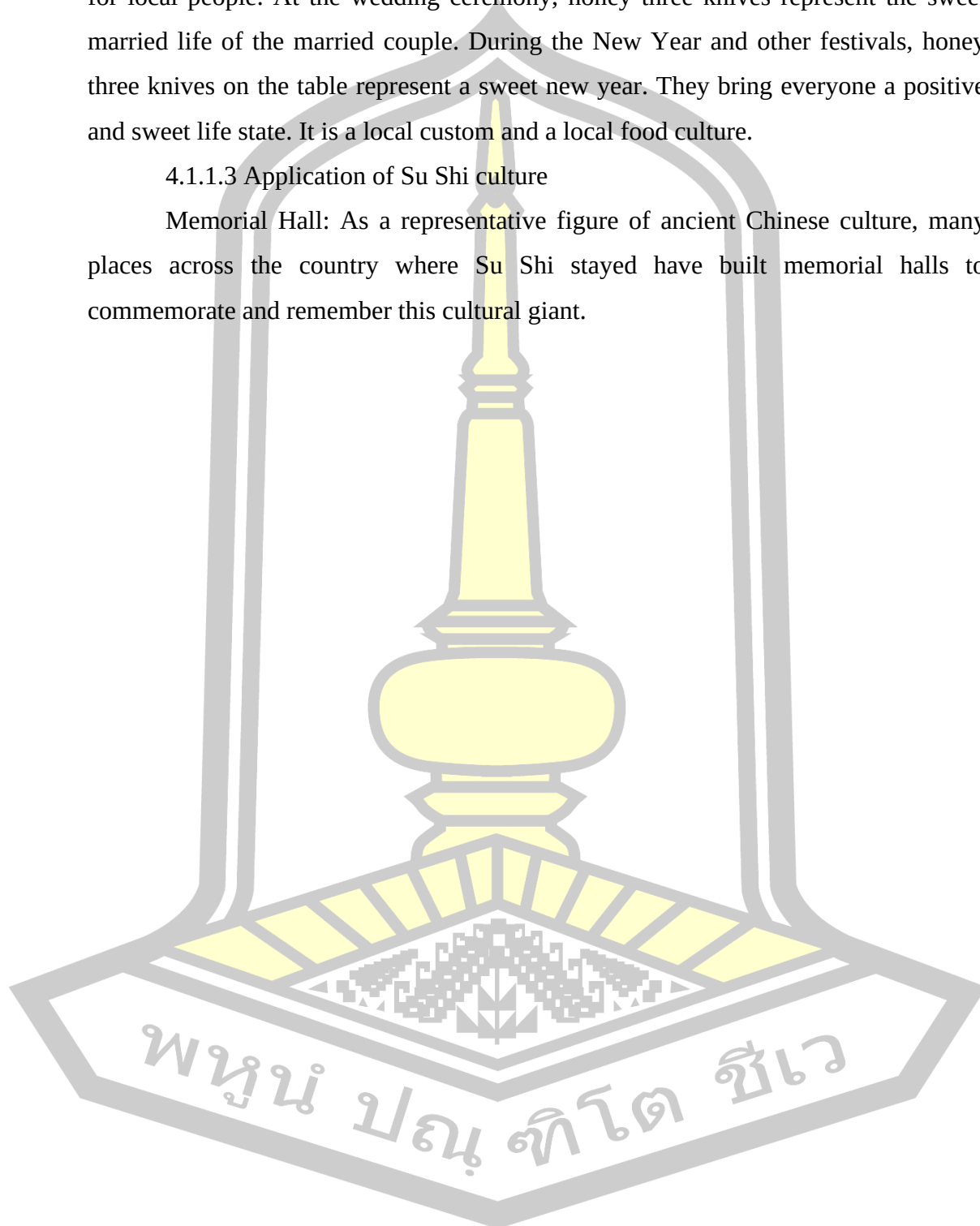
Later, the "Mi San Dao" named by Su Shi himself became famous, and tea shops and pastry shops in Xuzhou city competed to make it. After hundreds of years of circulation, the recipe and craftsmanship of Xuzhou "Mi San Dao" has reached the level of perfection. It may be because of the respect of Xuzhou people for Su Shi, so Xuzhou people also have a special liking for "Mi San Dao". When Emperor Qianlong of the Qing Dynasty passed by Xuzhou during his three trips to the south of the Yangtze River, he specifically asked the Xuzhou government to send people to buy the imperial "Mi San Dao" made by the century-old store "Taikang", which is now the Taikang Hui Muslim Food Store in Xuzhou City. Legend has it that after Emperor Qianlong tasted "Mi San Dao", he was "very pleased" and wrote in his own handwriting "The best of Xuzhou, the tribute designated by the emperor" .(Cheng, 2021)

As a local delicacy of Xuzhou, honey three knives have been passed down by later generations and become one of the classic "eight items" of Xuzhou. It has become

the representative of Xuzhou's distinctive delicacies. It is a festival gift and a daily snack for local people. At the wedding ceremony, honey three knives represent the sweet married life of the married couple. During the New Year and other festivals, honey three knives on the table represent a sweet new year. They bring everyone a positive and sweet life state. It is a local custom and a local food culture.

4.1.1.3 Application of Su Shi culture

Memorial Hall: As a representative figure of ancient Chinese culture, many places across the country where Su Shi stayed have built memorial halls to commemorate and remember this cultural giant.



name	Construction time	address	background
San Su Temple Museum	It was first built in the Northern Song Dynasty (around 1048) and was originally the former residence of the Su family. It was converted into an ancestral hall during the Hongwu period of the Ming Dynasty (1382). In 1980, it was officially named the "Three Su Temple Museum."	No.72,South Section of Shayuhang,Dongpo District,Meishan City,Sichuan Province	The family ancestral hall of Su Shi, his father Su Xun, and his brother Su Zhe is a national key cultural relic protection site, preserving ancient buildings and thousands of cultural relics from the Song Dynasty to the Qing Dynasty.
Dongpo Chibi (Chibi Scenic Area)	The memorial building was first built in the Jin Dynasty, and most of the existing buildings were rebuilt in the seventh year of Tongzhi in the Qing Dynasty (1868). It was listed as a provincial cultural relic protection unit in	Chibi Management Office, Gongyuan Road, Huangzhou District, Huanggang City, Hubei Province	It is named after Su Shi's "Red Cliff Fu". There are Erfu Hall and inscriptions inside. Although it is not the ancient battlefield of Red Cliff in the Three Kingdoms period, it is a physical memorial site of

	1982.		literary imagery.
Su Dongpo Memorial Hall	Completed and opened in 2009	No. 1 Nanshan Road, Xihu District, Hangzhou City, Zhejiang Province (Southern end of Su Causeway)	Adjacent to the Su Causeway, it displays Su Shi's deeds of dredging the West Lake and building the Su Causeway in Hangzhou, and houses copies of his poems and essays as well as an exhibition of his life.
Huizhou Su Dongpo Temple	The original temple was built in the Ming Dynasty (1594) and was rebuilt and opened to the public in 2018.	Baihe Peak, Qiaodong, Huicheng District, Huizhou City, Guangdong Province (former site of Dongpo Pavilion)	The residence of Su Shi when he was exiled to Huizhou was rebuilt and combined with digital technology to show his life and literary creation in Lingnan
Dongpo Academy	It was first built in the Yuan Dynasty (1317) and rebuilt in the Qing Dynasty. It was listed as a provincial cultural relic	East Suburb of Zhonghe Town, Danzhou City, Hainan Province	This is the place where Su Shi gave lectures when he was exiled to Danzhou. The existing Zaijiu

	protection site in 1984 and fully renovated in 2013.		Pavilion and Zaijiu Hall are important cultural landscapes in Hainan.
Chaoran Terrace Su Shi Memorial Hall	The original platform was built in the Northern Song Dynasty (1075) and was rebuilt in 2009 with a memorial hall.	Chaorantai Road, Mizhou Street, Zhucheng City, Weifang City, Shandong Province	When Su Shi was the governor of Mizhou, he renovated Chaoran Terrace and wrote famous works such as "Records of Chaoran Terrace" and "Song of Water Melody: When Will the Bright Moon Appear"
Xuzhou Su Shi Cultural Memorial Hall	Completed and opened in 2012	No. 6, Zhuangyuan Street, Hubu Mountain, Yunlong District, Xuzhou City, Jiangsu Province (inside Kuaizaiting Park)	To commemorate Su Shi's achievements in flood control and literary activities during his tenure as the governor of Xuzhou, the museum displays his works such as "Record of the Crane Pavilion"
San Su Garden (San Su Temple,	Su Shi's tomb was first built in the Northern Song	At the foot of Xiao Emei Mountain, Ciba Town, Jia	The tombs of Su Shi, Su Zhe and Su Xun are located

Tomb	Dynasty (1102), and the temple was built in the Yuan Dynasty; it was listed as a national key cultural relic protection site in 2006	County, Pingdingshan City, Henan Province	here, and it is known as the "Central Plains Cultural Holy Land".
Dongpo Pavilion Park	It was first built in the Northern Song Dynasty and rebuilt in 1984.	Beishan Park, Wanxiu District, Wuzhou City, Guangxi	Su Shi stopped in Wuzhou on his way to exile, and later generations built a pavilion to commemorate him. The pavilion contains a stele with his poems.
Pingshan Hall in Yangzhou (Ouyang Xiu and Su Shi Memorial Site)	—	Inside Daming Temple, Zhongfeng, Shugang, Hanjiang District, Yangzhou City, Jiangsu Province	Su Shi traveled many times and left behind poems and essays. The hall has exhibitions related to him and Ouyang Xiu.

Table 6 Su Shi related memorial halls built in China:

Source: Produced by the author(2024)

Su Shi commemorative activities are: periodic academic activities, local festivals and ritual activities

Periodic academic activities:

International Su Shi Academic Symposium, period: every 2-3 years (first in 1980, 23rd in 2023) Venue: rotating (Meishan, Hangzhou, Huanggang, Danzhou and other important places of Su Shi's life); organizer: China Su Shi Research Association,

local universities (such as Sichuan University, Zhejiang University) The content of the symposium: bringing together sinologists from all over the world, publishing the latest research results of Su Shi's literature, history and art, and focusing on topics such as "Su Shi and Digital Humanities" and "Cross-cultural Interpretation of Su Shi's Thoughts" in recent years .(Liu, 2021)

Dongpo Cultural Forum, every October since 2012, location: Three Su Temple Museum, Meishan City, Sichuan Province, forum features: combining local cultural and tourism resources, and conducting cross-border dialogues such as "Three Su Family Style" and "Dongpo Spirit and Corporate Culture".

Local festivals and rituals

Meishan Dongpo Cultural Festival, held every July-August (first in 2007), location: Dongpo District, Meishan City, Sichuan Province, core activities: Dongpo Sacrifice Ceremony: imitate the Song Dynasty ritual system, scholars and descendants of Su family participate together. Dongpo Poetry Competition: Linked with CCTV's "Chinese Poetry Conference" to select young cultural ambassadors. Dongpo Food Market: Use "Dongpo Pork" and "Longan Pastry" as media to create food culture IP.

Huizhou Dongpo Lychee Cultural Festival, held every June (2015 to present), location: Huiyang District, Huizhou City, Guangdong Province, cultural characteristics: borrow Su Shi's poem "Eating 300 Lychees a Day", bind agricultural product marketing with literary memory, and sign a contract for "Dongpo Lychee" to export to Southeast Asia in 2023.

Danzhou Dongpo Cultural Experience Season, held every December (the anniversary of Su Shi's arrival in Danzhou), venue: Dongpo Academy, Zhonghe Town, Danzhou City, Hainan Province, ethnic integration characteristics: Li Dongpo hat weaving competition: the combination of intangible cultural heritage skills and Su Shi's "Hat and Sandals" image. Dongpo dialect recitation: interpreting Su Shi's poems in Hainanese, Hakka and other dialects . (Liu, 2021)

Art performances and events

"Dongpo Cup" National Calligraphy and Seal Carving Exhibition, held every three years (sponsored by the Chinese Calligraphers Association, the first in 1986) venue: tour exhibition (recent home venues: Zhejiang Art Museum, Hubei Provincial Museum) Academic value: through the re-creation of Su Shi's poems and essays,

promote the transformation of traditional calligraphy into modernity.

Huanggang Dongpo Chibi Cultural Tourism Festival, held every September (2001 to date), venue: Dongpo Chibi Scenic Area, Huanggang City, Hubei Province, tourism festival highlights: Chibi Night Tour Live Drama: based on "Chibi Fu", combined with holographic projection technology to reproduce "The Breeze on the River". National Dongpo Poetry Recitation Competition: Divided into professional group (colleges) and public group, strengthening the popularization of classics.

The national tour of the musical "Su Dongpo" will premiere in 2021, with an average of 20 cities per year (Singapore will be added in 2023). Organizer: China Oriental Performing Arts Group. The innovative point of the musical: deconstructing Su Shi's life in the form of "music + drama + Song Dynasty paintings", and won the "Cultural Tourism Integration Innovation Project" of the Ministry of Culture and Tourism in 2022.

"Travel with Su Shi" study project, year-round (peak during winter and summer vacations) study route: Meishan (birth)-Kaifeng (imperial examination)-Hangzhou (official career)-Huangzhou (exile)-Huizhou/Danzhou (exile)-Zhaxian (tomb), operator: Ministry of Education "Chinese Cultural Gene Project" pilot project, joint more than 20 cultural and museum institutions along the route.

"Dongpo Culture into Campus" project, regularization (launched in 2018) Coverage area: the first batch of 100 primary and secondary schools in the country (key cities: Beijing, Chengdu, Guangzhou) Content: Development of AR poetry textbooks, Su Shi theme STEAM courses, such as "Using mathematics to analyze the rhythm of "Shui Tiao Ge Tou".

Douyin "Dongpo Culture Month", every September (first session in 2020) online main venue: Douyin platform, data: the number of topic playbacks in 2023 exceeded 5 billion times, and popular content such as "Su Shi's circle of friends imitation" and "Dongpo style AI poetry".

International exchange activities

The overseas tour of "Su Shi and the World" was launched in 2019 and has been held in 6 countries and 12 cities (Paris, New York, Kyoto, etc.). Organizers: The Palace Museum, China Cultural International Communication Research Institute, touring exhibits: high-definition reproductions of Su Shi's calligraphy and paintings, rare copies

of "Dongpo Collection" collected overseas (such as the Song Dynasty edition stored in the Japanese Imperial Household Agency's Book and Mausoleum Department).

Harvard University Su Shi Theme Workshop, held every two years (2015 to date), location: Fairbank Center for Chinese Studies, Harvard University, USA, academic orientation: explore the relationship between Su Shi and the Eurasian knowledge network in the 11th century from the perspective of global history.

Various ways to commemorate and remember Su Shi in Xuzhou

As one of the representatives of the cultural development of the Song Dynasty, Su Shi is a landmark figure in the history of cultural development. Whether in the calligraphy works, poetry works, or paintings preserved in history, he is one of the representative figures who promoted the cultural development of the Song Dynasty. Through his works and thoughts, we can see a talented cultural master who cares about the world and loves nature, and feel his passion for life and care for mankind.

Su Shi had a rich life experience and left many traces in all dimensions of history.

Su Shi's cultural spirit not only shines brightly in the Song Dynasty, but is also continuously inherited and carried forward in later generations, becoming an important symbol of Chinese culture.

Su Shi is one of the pioneers of Song Ci, especially in the field of bold and unrestrained Ci. His Ci is magnificent and his language is vivid, showing his broad mind and positive attitude towards life. His representative works include "Water Melody·When Will the Bright Moon Appear" and "Ding Fengbo".

Su Shi's prose also has high literary value. His prose language is vivid, philosophical and unique in style. Representative works include "Red Cliff Fu" and "Post Red Cliff Fu", which are not only famous literary works, but also important heritage of ancient Chinese culture.

Su Shi's status in ancient Chinese history is extremely high. He has not only made outstanding achievements in many fields such as literature, calligraphy, and painting, but also has an important influence in politics. As a well-rounded cultural master, Su Shi's works and thoughts have had a profound impact on later generations and have become a treasure of Chinese traditional culture. Su Shi's spirit and demeanor not only shined in his time, but also continued to be inherited and carried forward in later generations, making him an important symbol in Chinese traditional culture,

representing the prosperity of Song Dynasty culture and the benchmark of literati spirit .(Liu, 2021)

The people of Xuzhou commemorate and cherish the memory of Su Shi in various ways, such as building the Su Shi Memorial Hall and holding the Su Shi Cultural Festival, to continue to inherit and carry forward Su Shi's culture.

The dissemination of Su Shi's culture in Xuzhou uses various forms to show Su Shi's achievements in literature, calligraphy, and painting and his influence on Xuzhou. These forms and contents not only make Su Shi's culture widely spread in Xuzhou, but also make it part of Xuzhou's cultural heritage. The following are several major forms of dissemination and their contents:

Memorial Hall and Cultural Park

Fanghe Pavilion Cultural Park: Fanghe Pavilion is located on Yunlong Mountain and is an important site of Su Shi's activities in Xuzhou. There are many attractions and monuments related to Su Shi in the cultural park, including inscriptions, statues and memorial halls. Visitors can learn about Su Shi's activities and contributions in Xuzhou by visiting these attractions.

Su Shi Memorial Hall: Xuzhou may have a special Su Shi Memorial Hall to display Su Shi's life, works and his political achievements in Xuzhou. The memorial hall allows visitors to gain an in-depth understanding of Su Shi's cultural achievements and historical status through cultural relics, pictures and multimedia displays.

Cultural events and festivals

Su Shi Cultural Festival: Su Shi Cultural Festival may be held every year, including various cultural activities such as poetry recitation, calligraphy exhibitions, academic lectures, etc. These activities not only showcase Su Shi's literary and artistic achievements, but also promote the dissemination and exchange of Su Shi's culture.

Calligraphy and poetry competition: The calligraphy and poetry competition with Su Shi as the theme attracted many literati and calligraphy enthusiasts to participate, and promoted Su Shi's artistic style and literary spirit through the competition.

Literary creation and performance

Dramas and film and television works: Dramas, films and TV series with Su Shi as the theme are important forms of spreading Su Shi's culture. These works make Su

Shi's image more three-dimensional and vivid through vivid storylines and character portrayals, attracting a wide range of audiences.

Poetry recitation: Su Shi's poetry recitation is held regularly, inviting poets and artists to recite and perform Su Shi's poems, so that the audience can feel Su Shi's literary charm in the performances with both sound and emotion.

Tourism and cultural experience

Su Shi themed tourist routes: Design Su Shi themed tourist routes, covering historical sites and cultural attractions related to Su Shi, such as Fanghe Pavilion, Su Causeway, Su Gong Temple, etc., through on-site visits and guided tours, let tourists understand Su Shi culture during the tour.

Cultural experience activities: Organize calligraphy, painting and poetry creation experience activities, let tourists personally participate in the creation process of Su Shi culture, and increase their understanding and recognition of Su Shi culture.

Food culture experience

The Xuzhou local restaurant run by Su Shi's descendants: Su Gong Washe, which sells Su Gong's special dishes and Xuzhou local special dishes. It holds the "Su Gong Taste" and "Su Gong Banquet" during the fixed period of May-June every year, with Su Shi's "Dongpo Returned Meat" as the special dish, and displays the classic food created by Su Shi in a series.

The famous dishes left by Su Shi in Xuzhou, such as "Dongpo Returned Meat" (Dongpo Meat), "Mi Sandao", "Cold Food Box", etc., are Xuzhou local special dishes, and are widely sold as special dishes for every Xuzhou local restaurant and hotel, and have received good reviews.

Digitalization and New Media

Xuzhou "Pengcheng Qili" Cultural Tourism Route:

Xuzhou is the earliest city in Jiangsu Province, with a 5,000-year history of civilization and a 2,600-year history of city construction. It has a large number of cultural heritages, scenic spots and historical sites, and a profound historical heritage.

From the 4,300-year-old Xiayundun site at the foot of Yunlong Mountain in the south to the Huanglou built by Su Shi in the ancient Yellow River in the north, a cultural axis about 7 miles long runs through the old city, connecting Huanglou, Confucian Temple, Chengxiacheng Ruins Museum, Datong Street, Chenghuang

Temple, Huilongwo, Kuaizaiting Park, Hubu Mountain, Museum and other important historical and cultural nodes in turn, with 95 large and small distributions of 235 cultural relics protection units, which is a concentrated display area for the continuation of Xuzhou's historical context and the display of cultural connotations . (Cheng,2000)

Xuzhou was called "Pengcheng" in ancient times. "Seven" fits the cultural axis, which is 7 li long from north to south, the renewal area covers an area of 7 square kilometers, and is divided into 7 renewal units. "Li" is not only a unit of length, but also means residential area, streets, and hometown, which is in line with the concept of urban renewal that takes the area as the transformation unit and is people-oriented.

Xuzhou has created a number of projects that inherit historical cultural context, such as the Zen meditation cultural area, Heping Road Tunnel, Hubu Mountain, Huilongwo, Pengcheng Square City Ruins Museum, and Confucian Temple; a number of people's livelihood projects such as Xinshengli, which have been long-awaited by the masses, and a number of urban infrastructure projects such as Kuihe River Regulation have made positive progress, releasing new space for urban development, injecting new momentum, improving new functions, shaping a new environment, and forming a new urban tourism and cultural route. The main element running through its cultural blocks is the Su Shi cultural element. Among them, "Pengcheng Fenghua" uses Su Shi as the main historical figure line throughout the entire plot to promote Su Shi's historical story in Xuzhou.

"Pengcheng Fenghua" on the south side of Xuzhou Yunlong Lake, a city of splendor with a thousand years of cultural heritage.

Xuzhou's large-scale immersive scene drama - Pengcheng Fenghua is a large-scale lake island live performance, based on the historical story of Su Shi in Xuzhou. Through a 70-minute situational drama, it shows the story of Su Shi during his tenure in Xuzhou and Xuzhou's history, culture, folk customs, and humanities. The performance is based on Yunlong Lake, with a 3.3-kilometer route. It uses immersive performances and immersive viewing methods to allow tourists to experience the unique experience of "the boat is in the play, and the play is performed around you". The performance is rich in content, including "When will the bright moon be there", "Prosperous Etiquette", "River and Mountain Scenic Spots", "Crane Dances for Thousands of Years" and other scenes. Each scene has its own unique art type and

storyline, leading tourists through time and space to listen to the story of Xuzhou for thousands of years . (Cheng, 2000)

The first scene "When will the bright moon appear" tells the background story of Su Shi's tenure in Xuzhou. Through the combination of light and shadow and situational drama, it shows the past and present of Su Shi and Xuzhou, and invites the audience to dream of Pengcheng. In this scene, the elderly Su Shi tells his relationship with Xuzhou in a vigorous and profound voice, and invites the audience to travel through thousands of years and walk into the story of Pengcheng. It runs through the entire plot. Pengcheng Fenghua is not only a visual and auditory feast, but also a deep cultural experience, allowing viewers to appreciate the beautiful scenery while also feeling the rich history and culture of Xuzhou and the profound influence left by Su Shi in Xuzhou.

The Xuzhou event "Seven Miles of Pengcheng-Meeting Su Gong" was proposed by Xuzhou Cultural Tourism Group-undertaken by the 32nd generation of Su Gong (Su He), mainly promoting the local culture of Xuzhou in the Song Dynasty, and a large-scale long-term cultural tourism event represented by Su Shi.

Social media and online platforms: Use social media and online platforms to publish articles, videos and pictures about Su Shi, hold online lectures and interactive activities, and expand the scope and influence of Su Shi's culture.

Through the above forms, Xuzhou's Su Shi culture has been widely spread and promoted. These forms not only show Su Shi's literary and artistic achievements, but also let more people understand his historical contributions and cultural influence in Xuzhou. As an important cultural heritage of Xuzhou, Su Shi culture continues to play an important role in modern society.

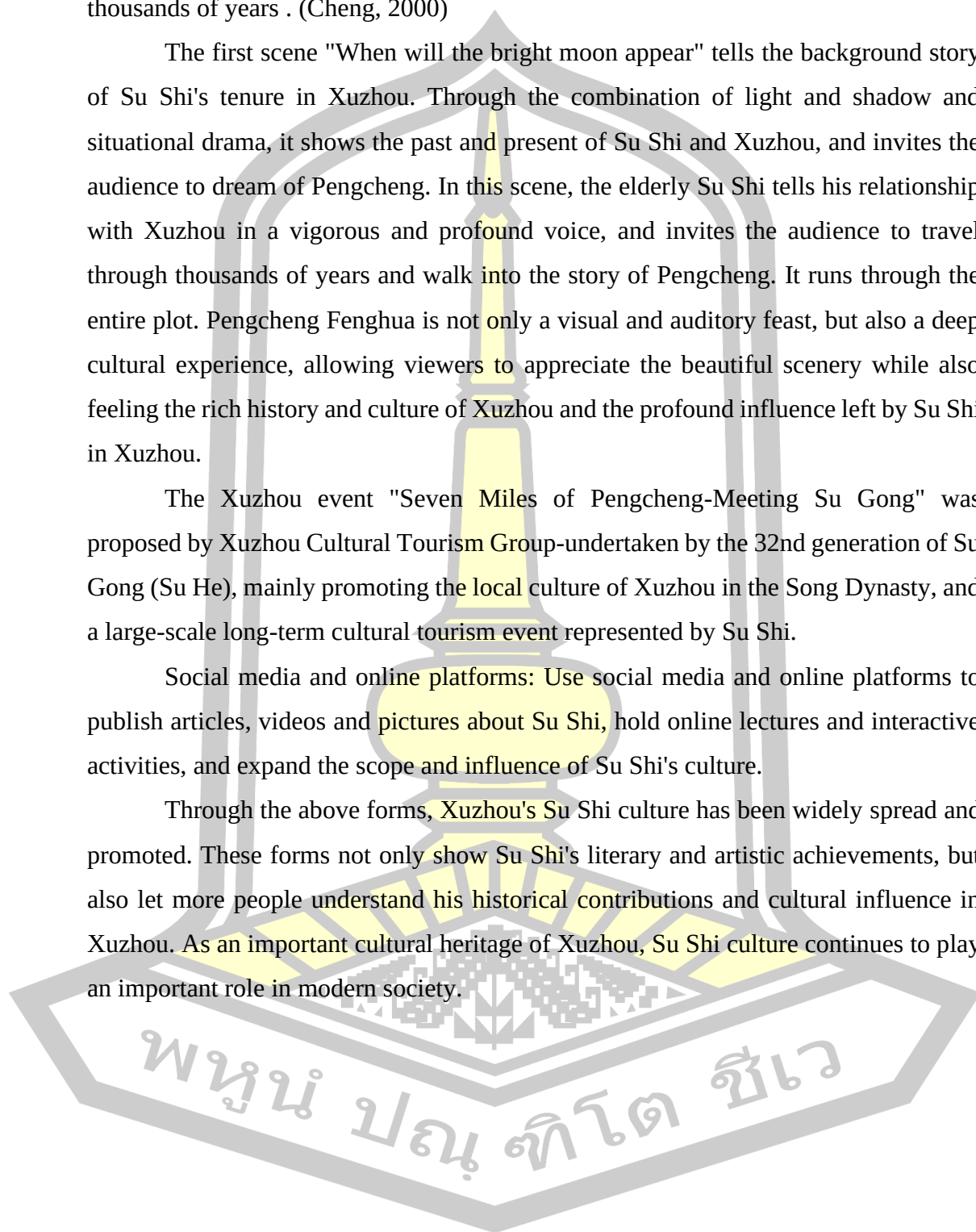




Figure 23 Seven Miles of Pengcheng - Meeting Su Gong-1
Source: Photographed by the author (2024)

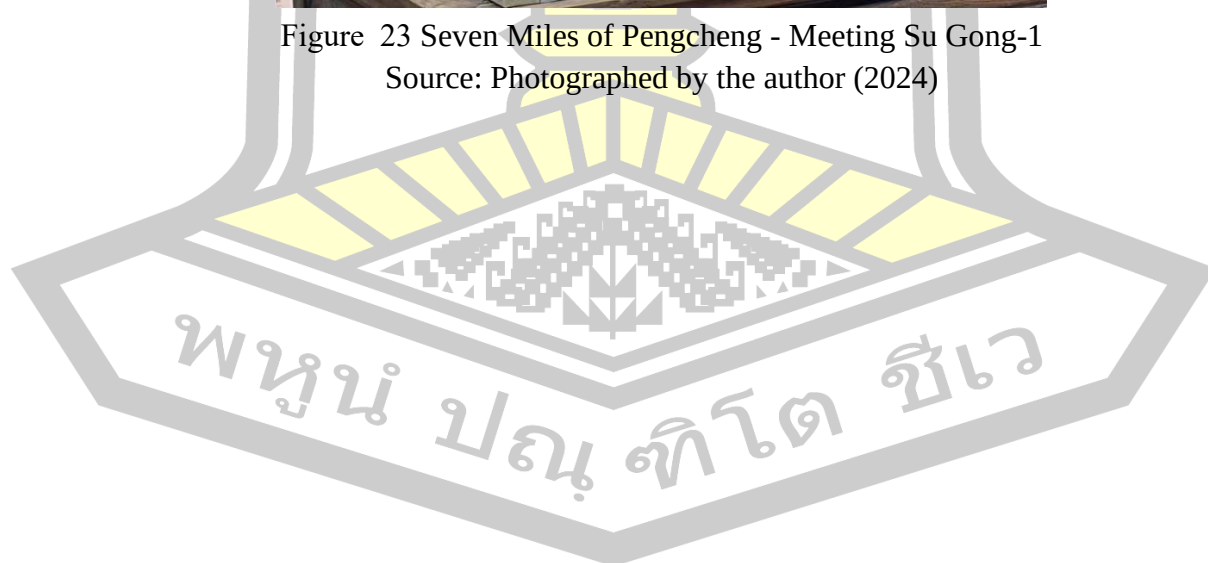




Figure 24 Seven Miles of Pengcheng - Meeting Su Gong-2
Source: Photographed by the author (2024)



Figure 25 Seven Miles of Pengcheng - Meeting Su Gong-3
Source: Photographed by the author (2024)

4.1.1.4 Related packaging design

This article divides packaging design into product design, content display, and pattern elements. The material introduces the terminology definition of packaging design.

Product design

Packaging is a comprehensive reflection of brand concept, product characteristics, and consumer psychology, which directly affects consumers' purchasing desire. Packaging is a powerful means to establish affinity between products and consumers. With economic globalization, packaging and commodities have become one. As a means to realize the value and use value of commodities, packaging plays an extremely important role in the fields of production, circulation, sales and

consumption, and is an important topic that the business community and design have to pay attention to. The function of packaging is to protect commodities, convey commodity information, facilitate use, facilitate transportation, promote sales, and increase product added value. As a comprehensive discipline, packaging has the dual nature of combining commodities and art. For example, Beijing Wei Chuang Yihe creatively thinks about packaging from the perspective of the brand. We use brand innovation strategies and consumer experience insights to provide creative packaging solutions. Focus on the identification architecture planning of the entire product series packaging to systematize the packaging and enhance the terminal performance of the product . (Cheng, 2000)

Content Display

Design content display is a design activity that plans, lays out and decorates a specific space for the purpose of displaying specific content or products. Designers need to use a variety of design elements such as space, color, light and shadow, and materials to create an attractive display environment that meets the display requirements, highlight product information and product features, and use limited space to display specific information.

Patterns elements composition

Elements mainly include: points, lines, and planes, which are the basic graphic elements and play an important role in patterns. Points: In pattern design, points are the most basic elements. Points refer not only to actual dot-shaped graphics, but also to relatively small and irregularly shaped graphics. Points are often used to locate and focus visual attention in patterns. Lines: Lines are connected by multiple points, with length and position, but no width and depth. Lines are used to construct shapes, divide spaces, and guide sightlines in pattern design. The thickness, direction, and color of lines affect their visual effects. Surfaces: Surfaces are areas surrounded by lines, with length, width, and depth. Surfaces are used to fill space, create textures, and background effects in pattern design. The shapes, colors, and textures of surfaces vary greatly, and

can create different visual experiences(Cheng, 2000).

Composition mainly includes: Composition: Composition refers to the process of organically arranging and organizing various visual elements in a design to create an overall visual effect. It involves factors such as the position, proportion, and contrast of elements. Balance: Balance refers to the distribution of visual weight between elements on a page to ensure that the overall layout feels stable and harmonious. Balance can be symmetrical or asymmetrical. Alignment: Alignment is the way design elements are positioned on a page, either left, right, or centered, ensuring that the elements are arranged neatly and in an orderly manner. Repetition: Repetition is the use of the same element or pattern multiple times in a design to create a sense of consistency and unity. Contrast: Contrast is the use of differentiating elements (such as color, size, shape) to create visual hierarchy and direct attention. Negative Space: Negative space refers to the empty space around design elements, which helps to emphasize and separate elements and increase the clarity of the overall layout. Hierarchy: Hierarchy is the way elements are arranged in order of importance and priority, using contrast and size to define which elements are more prominent. Symmetry and Asymmetry: Symmetry refers to the balance and symmetry of elements, while asymmetry refers to the uneven distribution of elements to create a sense of movement and irregularity. Grid: A grid is a regular structure composed of vertical and horizontal lines used to arrange content and elements in an orderly manner, maintaining neatness and consistency . (Jiang, 2022)

Material

Materials are substances used by humans to make objects, devices, machines, etc., but they must meet specific application conditions. The term material is extremely common in all aspects of research, but its specific definition is broad and profound. In a broad sense, materials refer to substances used by humans to make objects, devices, components, machines or other products. These substances are not selected at random, but must have specific physical and chemical properties to meet the needs of different application scenarios. Not all substances can be classified as materials, such as fuels,

chemical raw materials, etc., which have practical value but are generally not regarded as materials. On the contrary, metals, plastics, wood, cloth, etc., are clearly defined as materials because they can be directly used to manufacture products.

4.1.2 Cultural value of Su Shi culture in Xuzhou

4.1.2.1 Cultural inheritance value

Xuzhou has a superior geographical location, excellent natural environment, profound historical and cultural heritage, and rich cultural resources, of which Su Shi's cultural resources are an important part. From April of the tenth year of Xining (1077) to March of the second year of Feng (1079) in the Northern Song Dynasty, Su Shi served as the governor of Xuzhou and spent nearly two years in Pengcheng. During this period, Su Shi participated in the construction and naming of some buildings such as Huanglou and Kuaizai Pavilion, and left footprints in many scenic spots and historical sites in Xuzhou; he chanted things and recorded people on the land of Xuzhou, interacted and sang, and left more than 300 excellent poems and essays; he fought against floods and droughts on this land, mined coal, and benefited the people, leaving behind popular stories and cultural spirit. These historical relics, poems and cultural spirits closely related to Su Shi belong to material cultural resources and intangible cultural resources, and have become an important part of Xuzhou Su Shi's cultural resources. (Chen, 2018)

From the perspective of historical relics:

Su Shi met Huanglou, Kuaizai Pavilion, Fanghe Pavilion and other historical sites in Xuzhou, and created the cultural spirit of benevolence, love for people and things, heroic optimism, and harmony between Xun and Zhu. These historical sites, poems and cultural spirits together constitute the basic connotation of Su Shi's cultural resources in Xuzhou.

Mr. Lin Yutang once called Su Shi's Xuzhou period the "Huanglou period", believing that this period was the beginning of his real life and was strong evidence that

he was not only an excellent writer, but also an outstanding administrative talent. "Because this was the first time in his life that he was known for his actions, doing things, building projects, and being busy with public activities. From now on, his life was characterized by these features." During his time in Xuzhou, Su Shi participated in the construction of Huanglou, inscribed the name of Kuaizai Pavilion, and became associated with Fanghe Pavilion and Xiaoyao Hall. He left behind Su Causeway and Stone Bed, and stopped by Yunlong Mountain, Lulianghong, and Baibuhong. These historical sites are shining because of Su Shi's favor, and have become the "hardware" of Xuzhou Su Shi's cultural resources, and an important carrier for Xuzhou to develop Su Shi's cultural industry.

From the perspective of poetry:

In less than two years in Xuzhou, Su Shi created a large number of poems and essays, including poems, lyrics, and fu, with a total of more than 300 pieces. These poems and essays have been preserved in the form of books, plaques, couplets, cliff carvings, etc., which are an important part of Su Shi's material cultural resources, while the literati interest, moral philosophy, etc. contained between the lines belong to the category of spiritual cultural resources. A brief description of Su Shi's poems and essays in Xuzhou: Poems: 192 pieces "Xuzhou Farewell to Dai Zhongda Shaoqing", "Ciyun Ziyou and Yan Changdao Travel Together to Baibuhong, Select the Land and Build a Pavilion and Plant Willows", "Passing Yunlong Mountain Man Zhang Tianji", etc.; lyrics, 21 pieces "Huanxisha", "Nanxiangzi", "Qianqiusui", etc.; articles, 114 pieces "Kuaizai This Wind Fu and Introduction", "Fanghe Pavilion Record", "Traveling to Huanshan Record", etc. (Zhang.330)

From the perspective of cultural spirit:

The historical relics that Su Shi left for Xuzhou are material cultural resources, and the poems and essays he created are both material and spiritual cultural resources. The cultural spirit he created for Xuzhou is a typical spiritual cultural resource, which mainly includes the "Huanglou Spirit" of benevolence and love for things, the

optimistic and heroic "Yunlongshan Spirit" and the "Xiaoyaotang Spirit" of harmony between Xun and Chi.

Celebrity culture effect:

Su Shi has left a lot of cultural heritage in the history of Xuzhou. Su Shi's ancestral home is Luancheng, Hebei, and his birthplace is Meishan, Sichuan. Su Shi has served as an official in many cities, including Xuzhou and Yangzhou. Su Shi was exiled to Huangzhou and other places, and these experiences had a profound impact on his literary creation. In addition to the above cities, Su Shi has also visited Zhenjiang and Changzhou in Jiangsu many times. He left the famous poem "Visiting Jinshan Temple" in Jinshan Temple in Zhenjiang, and died in Changzhou. In the past ten years, my country's economy and society have developed rapidly, and the material life of the people has been greatly improved. At the same time, the demand for spiritual culture has become increasingly strong, and the concept of "cultural confidence" has emerged. "Cultural confidence is the full affirmation of a country, a nation, and a political party on its own cultural values and its firm trust in the vitality of its own culture." "Cultural confidence is the most fundamental confidence, and 'cultural confidence is a more basic, broader and deeper confidence'." In today's China, the importance of cultural confidence is self-evident. Where does cultural confidence come from? The long-standing, profound and excellent traditional Chinese culture is one of the important sources of cultural confidence. As for Xuzhou, it is not only a place where Han culture, health culture, war culture and other resources are enriched, but also a source of Su Shi's cultural resources .(Chen, 2018)

Xuzhou's numerous Su Shi cultural resources contain rich historical and cultural memories and infinite cultural creativity. They are an important starting point for Xuzhou to tell the story of Su Shi and Xuzhou well and enhance the competitiveness, influence and communication of Xuzhou culture. As an important part of China's excellent traditional culture, the many excellent cultural cores hidden in Xuzhou Su Shi culture have deeply penetrated into the bones of Xuzhou people and are an important

link in the DNA chain of China's excellent traditional culture. "We must promote the creative transformation and innovative development of Chinese civilization, activate its vitality, and let Chinese civilization, together with the colorful civilizations created by people of all countries, provide correct spiritual guidance for mankind." The cultural cores of Su Shi's cultural resources, such as benefiting the people, deep brotherhood, pursuing health, leisure and entertainment, and adapting to nature, are important supports for building a harmonious society and promoting positive energy. People's yearning for a better life includes not only material civilization, but also spiritual civilization. The inheritance of Su Shi's culture is of great significance to enhancing the cultural gain of Xuzhou people and boosting their cultural confidence . (Lin, 2012)

Cultural industry effect (cultural and creative products and commercial cooperation)

Every place where Su Shi stayed left a rich cultural heritage. Cultural products related to Su Shi, such as calligraphy works, cultural souvenirs, and cultural and creative products, are in high demand in the market. The production and sales of these cultural products have promoted the development of related industries and increased economic income. Many cultural and tourist attractions named after Su Shi in Xuzhou have become the city's cultural business cards in the contemporary painting style and combined with Su Shi's celebrity effect.

Using Su Shi's culture to develop cultural and creative products, combined with tourist attractions, museums, cultural activities, etc., various cultural and creative products have been launched, such as Su Shi-themed calligraphy utensils, stationery, home decorations, etc. These cultural and creative products are very popular in the market and have brought considerable economic benefits to enterprises.

4.1.2.2 Value of cultural symbols

As time goes by, the economy develops, and tourism culture is deeply excavated, the cultural traces left by Su Shi in Xuzhou have formed a unique cultural identity. As an important representative of Xuzhou's history and culture, Su Shi has also been

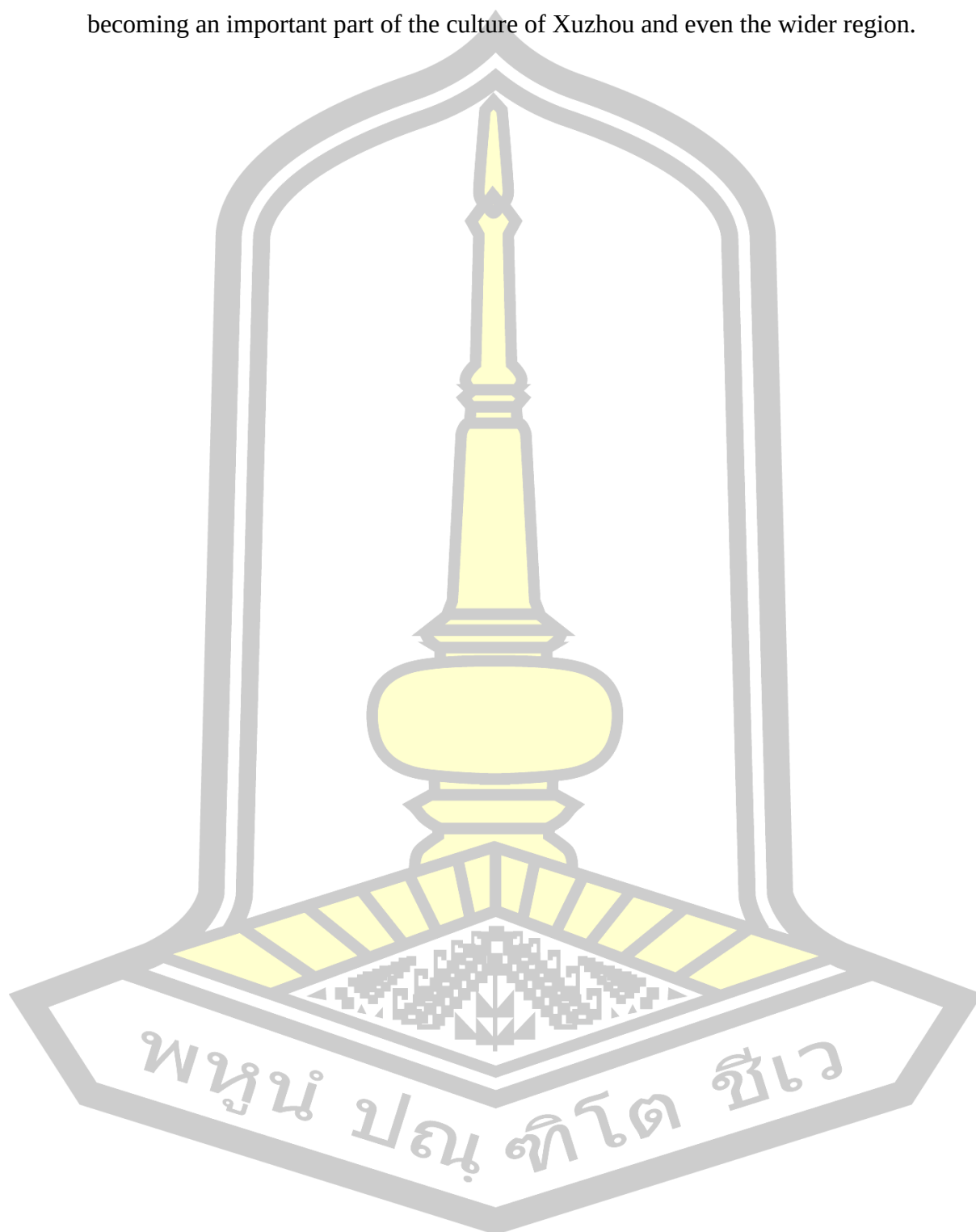
baptized by culture, and the development of modern tourism culture has been better promoted.

Su Shi's architectural symbols in Xuzhou

Su Shi's most popular deeds in Xuzhou area and recorded by the people have been passed down to this day - flood fighting. The building with representative flood fighting spirit is still preserved in Xuzhou Huanglou, so Huanglou is an important symbol of Su Shi in Xuzhou to a certain extent. Huanglou is located on the east side of Qingyun Bridge on Zhongshan North Road, in the Yellow River Park. It is an antique building with a unique structure of double-layer flying eaves. This building is not only a symbol of Su Shi's political achievements during his time in Xuzhou, but also a reflection of the Xuzhou people's courage to fight natural disasters and pray for a peaceful and prosperous life. The construction of Huanglou reflects the unity and courage of the people of Xuzhou in the face of natural disasters, as well as their yearning for a better life. The architectural style and interior displays of Huanglou, such as the four-cornered ancient stele with Su Che's "Huanglou Fu", have become an important part of Xuzhou culture. (Lin, 2012)

During his time in Xuzhou, Su Shi not only demonstrated his political wisdom and leadership through Huanglou, but also conveyed his deep feelings for the people of Xuzhou through his poems. For example, poems such as "Huanglou Slogan" and "Written on the Ninth Day of Huanglou" not only record the construction process of Huanglou, but also express Su Shi's care for the people of Xuzhou and his good wishes for the future. These poems were not only widely circulated at the time, but also after thousands of years, they are still remembered by later generations and have become an indispensable part of Xuzhou culture. In addition, the cultural spirit carried by Huanglou - the spirit of loyalty to duty, the spirit of decisiveness in crisis response, the spirit of consultation to unite people's hearts and minds, and the spirit of inheriting the people-oriented and diligent government for the people - is still of reference significance. These spirits are not only reflected in the architecture of Huanglou itself, but also spread

through Su Shi's poems and his other political and cultural activities in Xuzhou, becoming an important part of the culture of Xuzhou and even the wider region.



Su Shi's character symbol



Figure 26 Su Shi's portrait

Source: <https://www.baidu.com/maps/> (2024)

Su Shi described himself in "Daytime Nap in Baoshan" as follows: "Seven feet tall, I walk in the dust of the world, but I am ten feet tall, yet I am full of innocence." He praised his own portrait: "My eyes are like a newborn calf, and my body is like an

untied boat." His friend Huang Tingjian wrote in "True Praise of Mr. Dongpo": "My eyebrows and eyes are as clear as the clouds and as quiet as the moon." His disciple Kong Wuzhong wrote in "Visiting Su Shizhan": "The elder Huayan has an ancient and strange appearance, with bright purple pupils and beautiful eyebrows." His close friend Mi Fu said: "He stands like a mountain, and he is old and strong." "His pupils are square and green, and his appearance is like a jade."

The first is Su Shi's basic appearance. First, his face is long and wide, with high cheekbones. Second, his beard is sparse. Finally, he is tall. Eight feet in the Song and Yuan dynasties is equivalent to more than two meters now. Although it may be exaggerated, it is undoubtedly tall. Su Shi's long and wide face and high cheekbones are really "strange" in ancient times.

The second is the image of a scholar wearing a "Dongpo hat". The Dongpo hat is a hat made of black gauze, with a high tube and short brims, designed by Su Shi himself. This hat is not as majestic as an official hat, but it enhances the elegant temperament of scholars. Therefore, scholars all imitated Su Shi to wear a "Dongpo hat", and there was even a grand occasion of "everyone wearing a Zizhan hat", which was also an indispensable image element in the image of Su Shi in subsequent dynasties. The third is the image of a "cane". *Among the existing works that depict Su Shi's image, except for the theme of Dongpo's hat and sandals, Su Shi's image is basically dominated by wearing a Dongpo hat and holding a walking stick. The emergence of this image paradigm is directly related to Su Shi's exile and wandering . (Lin, 2012)

It can be seen that Su Shi's appearance characteristics are: long and broad face, high cheekbones, tall and a little belly. Su Shi not only invented Dongpo pork but also invented the Dongpo hat. The Dongpo hat is similar to an ordinary bamboo hat. This kind of hat is not as majestic as an official hat, but also enhances the elegant temperament of literati. Therefore, literati imitated Su Shi in wearing "Dongpo hat". "po hat", there is even a grand occasion of "everyone wears Zizhan hat". This kind of "Dongpo hat" can be seen in many places in the works of Song Dynasty painters. In the

"Standing Portrait of Su Shi" painted by Zhao Mengfu, a great writer from the Song Dynasty to the Yuan Dynasty, and in the "Picture of Clouds on the East Slope" painted by Zhu Da, a great painter from the Ming Dynasty to the Qing Dynasty, Bada Shanren, Su Shi both wore this kind of hat.

There is no clear conclusion about Su Shi's appearance. We can only get a glimpse of it from his close friends, but this cannot resist the great writer's poems and his personality charm that have been passed down through the ages.

"Su Shi hat" actually refers to a kind of hat worn by Su Shi, usually a wide-brimmed futou (fùtóu). Futou is a hat commonly worn by ancient Chinese scholars, with a fixed shape and style. Su Shi is wearing this kind of futou in many portraits and sculptures, making it an important symbol of his personal image. Su Shi's hat is usually black, with a wide brim, and there are straps on both sides of the hat to fix the hat so that it is not easy to fall off. The wide brim can not only block the sun, but also has decorative properties, reflecting the elegance and calmness of the literati and scholars in the Song Dynasty .(Lin, 2012)

In modern times, Su Shi's hat still has cultural value and often appears in film and television dramas, literary works and cultural activities, becoming an important element in reproducing the cultural style of the Song Dynasty. For example, in some historical dramas and traditional cultural activities, actors and participants will wear Su Shi's hat to increase the cultural atmosphere and sense of history. At the same time, Su Shi's hat has also become the inspiration for some cultural products, such as bookmarks, souvenirs, etc., reflecting the inheritance and innovation of traditional culture.

With the emphasis on traditional culture, Su Shi's hat, as a cultural symbol, has also been used in education and promotion activities. For example, in school history classes or cultural activities, students can wear Su Shi's hat to understand the cultural background of Su Shi and his era, and deepen their understanding and recognition of history.

Su Shi's hat is not only an ancient costume, but also a symbol that carries

profound cultural connotations. Through historical accumulation, it has become a part of Chinese traditional culture and has important historical and cultural value.

Cultural symbols of Su Shi's poems:

Su Shi had extremely high achievements in literary fields such as poetry, prose, and fu. His works such as "Niannujiao·Chibi Nostalgia" and "Shui Tiao Ge Tou·When Will the Bright Moon Come" are still recited and represent the highest level of literature in the Song Dynasty. He is famous for his bold style of poetry, and his works are full of heroic ambition and love for life.

Calligraphy font: Su Shi's calligraphy, known as "Su style", is famous for its natural, unrestrained and uninhibited style. His calligraphy works such as "Han Shi Tie" and "Huangzhou Cold Food Poems" demonstrate his unique artistic attainments and personality charm, and have become important chapters in the history of Chinese calligraphy.

Painting symbols, Su Shi had a famous painting "Withered Trees and Strange Rocks" in Xuzhou

Su Shi not only had outstanding achievements in literature and calligraphy, but also had considerable attainments in painting. He advocated the "unity of poetry and painting" and emphasized the need for poetry in paintings. Most of his paintings were ink landscapes, pursuing the artistic conception and charm of nature.

4.1.3 Cultural identity of Su Shi

4.1.3.1 Characteristics of cultural symbols

Su Shi, as a historical and cultural symbol of Xuzhou, has many characteristics, which make them play an important role in cultural dissemination, inheritance and exchange. As a cultural symbol, Su Shi's character has a clear expressive function. Su Shi stayed in many places during his life. In these areas of Xuzhou, with the buildings related to Su Shi in Xuzhou, the specific meaning of Xuzhou or the information of Xuzhou Song Dynasty culture can be conveyed through the intersection of elements. These visual symbols carry and convey the cultural connotations of Xuzhou, Song

Dynasty and Su Shi through the expression of visual pictures .(Liu, 2021)

As a cultural symbol, Su Shi's character has obvious identification function, which can help people identify and lock in Xuzhou Song Dynasty history information or Su Shi cultural phenomenon. For example, Su Shi + Huang Lou is an important symbol of Xuzhou Song Dynasty culture, and Su Gong Tower is a symbol of Xuzhou Su Shi's character information.

Historical figures as city propaganda symbols are usually relatively stable and can maintain their basic form and meaning for a long time. This stability contributes to the continuation and inheritance of culture. For example, Su Shi, as the main symbol of Song Dynasty culture, has remained stable in its basic form and meaning for thousands of years.

Although this cultural symbol has stability, it will also change with the development of society and the changes of culture. The variability of cultural symbols enables it to adapt to new environments and needs. For example, through the role of Su Shi as a cultural symbol, with the corresponding works of Su Shi, and the buildings can be promoted from different angles, coupled with the passage of time, the progress of the times, the diversification of propaganda methods, and the different means of propaganda, relatively stable symbols will also have different forms of expression .(Liu, 2021)

As a cultural symbol of Xuzhou, Su Shi is often ambiguous and can express different meanings in different situations. This symbol can convey multiple meanings based on the context, the user's background, and the cultural environment. For example, Su Shi's character can convey the "Huanglou Spirit" of flood fighting, the "Yunlongshan Spirit" of optimism and heroism, and the "Xiaoyaotang Spirit" of harmony with the Xun and Chi.

The meaning of Su Shi's character symbol is usually based on the common cognition and consensus of the cultural group. Cultural symbols can convey common values, beliefs, and customs through group consensus. For example, the dynasty in

which Su Shi existed represents the cultural information of the Song Dynasty when the character image appeared.

Cultural symbols can transcend time and space and be inherited and spread by cultural groups of different generations and regions. The inheritance makes cultural symbols an important carrier of cultural memory. For example, the food imprint left by Su Shi in Xuzhou, Dongpo's gift of meat, and Mi Sandao have been passed down from generation to generation and have become an important part of cultural inheritance (Liu,2021).

Cultural symbols can represent the core values, customs and traditions of a certain culture and become the symbol and symbol of culture. For example, the Great Wall is not only a Chinese architectural wonder, but also represents the tenacity and wisdom of Chinese culture.

Cultural symbols are rich in diversity, reflecting the uniqueness and diversity of different cultural groups. Each cultural group has its own unique symbol system, which together constitute the diversity of human culture. For example, different Su Shi's characters + cultural buildings or works left by Su Shi in the Xuzhou area can represent the cultural image of the Song Dynasty in the Xuzhou area.

In summary, the characteristics of cultural symbols make them play an important role in cultural dissemination, inheritance and communication, and become an important bridge connecting the past, present and future.

4.1.3.2 Identity of dissemination and inheritance

In Xuzhou, some descendants of Su Shi are operating cultural industries that promote Su Shi. Su He, the 32nd generation descendant of Su Shi, operates the "Su Gong Washe" restaurant in Xuzhou. The main business is to promote Su Shi's characteristic Dongpo series of dishes and cultural propaganda for Su Shi. As a representative of traditional culture, Su Shi culture carries a rich cultural identity and inheritance responsibility. This representative form of Song Dynasty culture is not only the inheritance of cultural symbols, but also the inheritance of education. Through the

inheritance of Su Shi culture, Xuzhou people have passed down the cultural wisdom of the Song Dynasty in Xuzhou from generation to generation, and have forged a solid cultural identity. In the process of education and inheritance of Su Shi culture, traditional culture and local cultural connotations are inherited. The cultural heritage left by Su Shi in Xuzhou has been passed down from generation to generation through cultural works, historical buildings, and food culture habits, and has been passed down from generation to generation to generations of Xuzhou people and promoted to tourists. This traditional education method of regional culture teaching has made Su Shi culture in the Xuzhou area not only a local tourism and cultural propaganda information, but also a city business card of Xuzhou, which has a deep understanding of the cultural history of Xuzhou in the Song Dynasty. By participating in the promotion of Xuzhou Song Dynasty culture, the younger generation can deeply experience the unique charm of traditional culture and feel the local wisdom of Xuzhou Song Dynasty culture. This practical learning not only learns local culture, but also cultivates love and identity for culture. Through the investigation of Xuzhou Su Shi's cultural symbols and buildings, as well as Su Shi's works, we can feel that cultural identity not only makes Su Shi a bridge between tradition and modernity, but also provides strong support for the inheritance of Xuzhou culture in the digital age. Through Su Shi culture, a representative symbol of Xuzhou Song Dynasty, people have cultivated a sense of pride and responsibility for cultural traditions, and have also achieved cultural identity and value expression from the perspective of education and inheritance . (Liu, 2021)

The cultural influence of Xuzhou Su Shi has also injected rich cultural connotations and spiritual power into modern society.

The symbolization of intangible cultural heritage provides a way for the transformation of cultural heritage resources into cultural capital. "If we can symbolize Xuzhou Su Shi's cultural resources, fully tap its symbolic value, connect cultural industries with traditional industries, and enable them to deeply cross-border integrate with the development of Xuzhou's traditional industries such as transportation, catering

services, food processing, and agriculture, build a good Su Shi brand, and give birth to new formats, this will undoubtedly help these traditional industries upgrade and develop, and realize the creative transformation and innovative development of Su Shi's cultural resources at the economic level. On the basis of studying and inheriting Xuzhou Su Shi's culture, combining it with industrial economy will achieve a double harvest of culture and economy. "The cultural industry is symbiotic and integrated with other industries. Culture is extremely inclusive, so that any industry can be integrated with different cultural connotations, and there is a natural coupling relationship with multiple industries. "Su Shi's singing and feasting in Xu provided inspiration for the research and development and production of catering products. Su Shi's development and utilization of coal found cultural heritage for Xuzhou's coal industry. In Pengcheng, Su Shi built Huanglou, repaired Su Causeway, inscribed Kuaizai Pavilion, climbed Yunlong Mountain, and admired Baizhang Flood. He made rational use of these Su Shi cultural resources and gave tourist attractions a soul through the integration of culture and tourism, thereby promoting the sustainable development of Xuzhou's tourism industry. Su Shi's cultural resources also provided cultural creativity for Xuzhou's development of the big health industry. Visiting Zhangshan people in Yunlong Mountain gave cultural connotations to contemporary outdoor travel and national fitness activities, and so on. Efforts should be made to transform Xuzhou's Su Shi cultural resource advantages into industrial and economic advantages, form Xuzhou's "Su Shi culture + traditional industry" development model, and promote local economic development .(Liu, 2021)

4.1.3.3 Identity of innovation and development

Su Shi culture is one of the representatives of the Song Dynasty in China. It is stated that with the development of the times, Su Shi culture has shown new vitality on the road of innovative development, adapting to the progress and development of society, and realizing the continuation and inheritance of cultural identity. In this process, Su Shi culture has not only become a historical culture of the Song Dynasty,

but also an expression of modern cultural identity and cultural confidence.

Innovative development also plays a key role in the inheritance of Su Shi culture. Through cultural communication workers, tourism and cultural enthusiasts, and Su Shi's descendants, the younger generation can better understand and accept this traditional culture. The combination of traditional culture and modern design concepts has become a unique reproduction of cultural symbols, attracting wider attention and recognition. This way of inheritance not only continues the dissemination of Xuzhou Su Shi culture, but also gives it new contemporary value, providing a new path for the inheritance of cultural identity. Su Shi culture has reached a new level of cultural identity through innovative development. Through the integration of tradition and modernity, food culture and packaging technology, Su Shi culture shows a more colorful appearance, giving this traditional art new vitality in the contemporary era, and injecting new impetus into the inheritance of Xuzhou Su Shi culture. This innovation is both a respect for tradition and a response of the times to cultural identity .(Sun, 2017)

4.1.4 Summary

Through the sorting and summary of this chapter, the historical origins of Xuzhou Su Shi's culture are studied first. Through an overview of the development of Xuzhou's Song Dynasty culture, the development of Xuzhou Su Shi's culture is described in detail, and a detailed analysis is conducted from the aspects of historical relics, cultural works, and food culture forms. The development and changes of Xuzhou Su Shi's culture are analyzed from the perspective of content. Analysis and summary.

Su Shi-Cultural Belief:

Su Shi's poems, ideas on governing the country, and personality style during the Xuzhou period have become cultural symbols that have been circulated for a long time and are respected by the people of Xuzhou. The people of Xuzhou draw spiritual strength from Su Shi's deeds and gradually form a group cultural and psychological characteristics of being proactive, harmonious and tolerant. It has become the cultural

belief of the local people in Xuzhou. They learn from his open-minded and unyielding spirit and advocate this spirit, which has important inheritance significance in the historical development of Xuzhou.

Su Shi-Personal Image

Su Shi's appearance features: broad and long face, high cheekbones, bright eyes, sparse eyebrows, sparse beard, and tall stature. Wearing Song Dynasty clothing and Su Shi's hat on his head.

Su Shi - Literature:

In terms of culture, the era in which Su Shi lived was the golden age of literature, art and academic thought. On the basis of inheriting the tradition of the Tang Dynasty, the literary creation of the Song Dynasty showed more colorful and personalized characteristics.

"Water Melody Song Head·When Will the Moon Appear" When will the moon appear? Drink and ask the blue sky. I don't know what year it is tonight in the palace in the sky. I want to ride the wind and go back, but I am afraid that the jade buildings and jade buildings are too cold at high places. I stand up and dance with my shadow, how can I be in the world! This poem is one of Su Shi's most representative works. It expresses his deep thinking about life, nature and the universe with bold strokes, especially the question at the beginning of "When will the moon appear", which has become a famous sentence through the ages.

The cultural belief of Xuzhou Su Shi culture. Through the identification of cultural symbols, the identification of education and inheritance, and the identification of innovation and development, this traditional art can realize the cultural identity in contemporary social life from the perspective of traditional and modern development, and inject inspiration into the inheritance of Song Dynasty culture. New impetus. This kind of innovation is not only a respect for tradition, but also a modern response to cultural identity, achieving cultural identity through innovative development.

4.2 The inheritance and protection status of "Mi San Dao" in Su Shi culture in Xuzhou

This chapter collects and analyzes data through field surveys, literature reviews, expert interviews and group discussions. Relevant data information was obtained through interviews with relevant folklore experts, government department managers, Su Shi's descendants, and relevant experts from the "Su Shi Research Association". Through analysis and collation, the inheritance and protection status of "Mi San Dao" in the food culture of Xuzhou Su Shi culture was obtained.

This section will elaborate on the following four aspects: product design, content display, pattern element composition, and materials.

4.2.1 "Mi San Dao" Product Design

During his tenure in Xuzhou, Su Shi left many poems and notes about food, recording his love and research on food. The well-known foods that have been passed down to this day and have become local eating habits are "Mi San Dao" and "Dongpo Return Meat". The most common one in daily life is "Mi San Dao", a traditional dessert in Xuzhou. It was named by Su Shi, appreciated by Qianlong, and spread widely, becoming an important local eating habit.

"Mi San Dao" is a household delicacy in Xuzhou area, and is deeply loved by people for its crispy and sweet taste. Although its preparation method is relatively simple, the process is more cumbersome, so most people choose to buy it instead of making it at home. There are many ways to buy "Mi San Dao". The most common way to buy it is supermarkets, pastry shops near communities, online platforms, and specialty shops in major scenic spots. Its carrying methods are divided into two types: bulk weighing and fixed packaging, and the consumption scenarios are divided into daily needs and tourist gift purchases. Daily needs: As a daily snack, "Mi San Dao" can be purchased at any time and become a refreshment or snack for the family or office; Tourist gift purchase: Due to its local characteristics, "Mi San Dao" is often chosen by

tourists as a tourist gift and given to relatives and friends. While sharing food, it also conveys the cultural characteristics of Xuzhou . (Sun, 2017)

Due to its fixed consumption mode, the production and market circulation of "Mi San Dao" depends on the processing and manufacturing of food manufacturers. Manufacturers will push Mi San Dao to the market through different packaging forms according to market demand to meet the diverse needs of consumers. Whether it is a supermarket, a pastry shop or an online platform, you can see the "Mi San Dao" products supplied by the manufacturer, so that consumers can enjoy this delicacy anytime and anywhere.

The presentation of product sales is polarized. Most of the sales methods of daily supply in some communities are bulk. People buy according to demand and weight, which can be more or less, simple packaging, and life needs. There is not much product information to output, and it only meets the function of being packaged, and "Mi San Dao" is stacked, not separately packaged. At the sales points in scenic spots and transportation hubs, the products are sold in gift boxes for easy purchase by passers-by. Most of these buyers need them as gifts, so the packaging is exquisite, such as boxes or bags. The information on the packaging is mostly about the region or food information of Xuzhou and "Mi San Dao" . (Jiang, 2017)

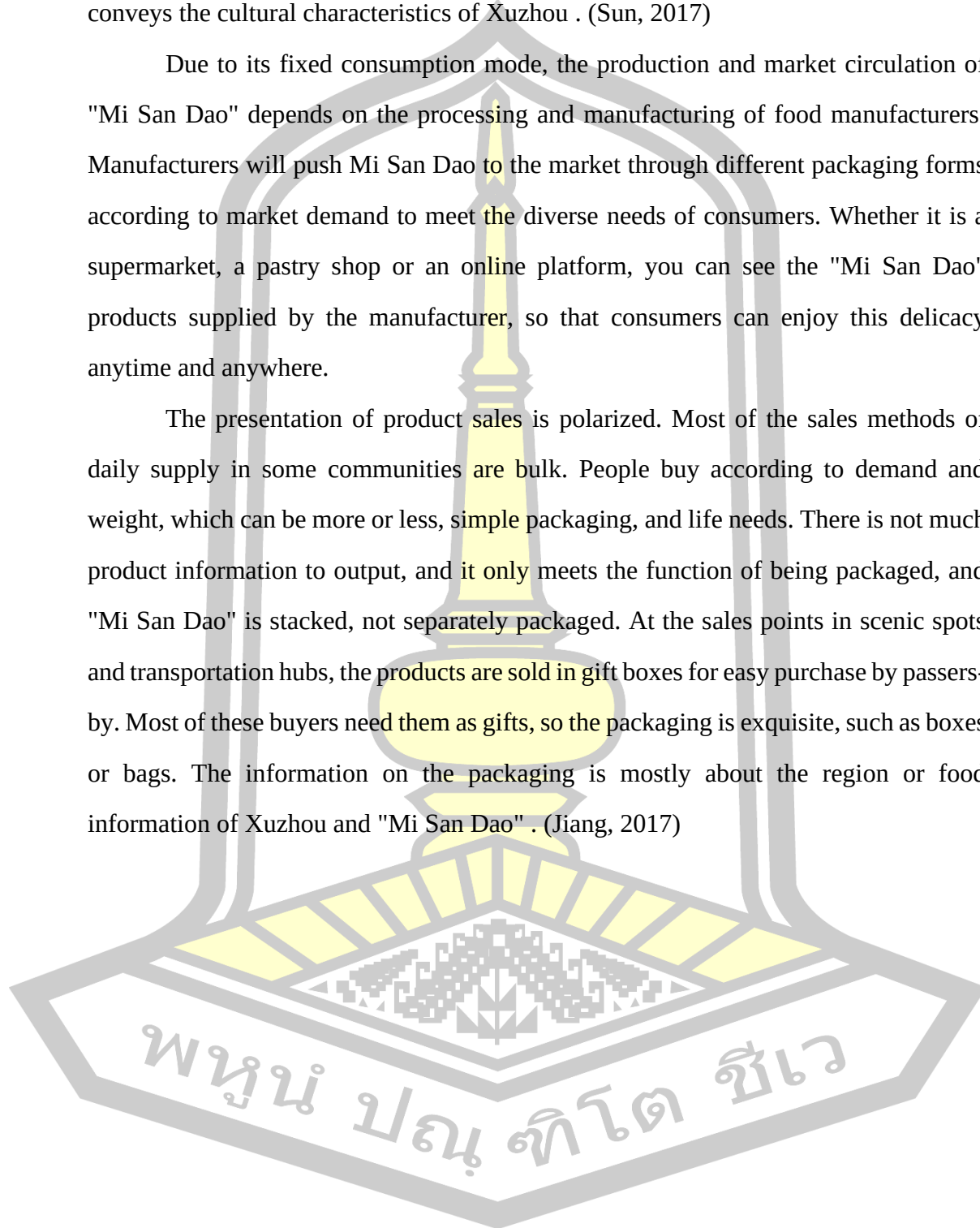


Table 7 There are two types of packaging presentation of "Mi San Dao" in the market:

Packaging	Features	Advantages	Applicable scenarios
Dispersed method	Self-assembled, common materials, simple	Low cost, flexible and convenient	Small-scale sales, temporary needs
Brand packaging bags	Exquisite design, fixed specifications, good sealing	Remarkable brand effect, good display effect and strong freshness preservation performance	Large-scale sales, brand promotion, gift purchase

Source: Produced by the author(2024)

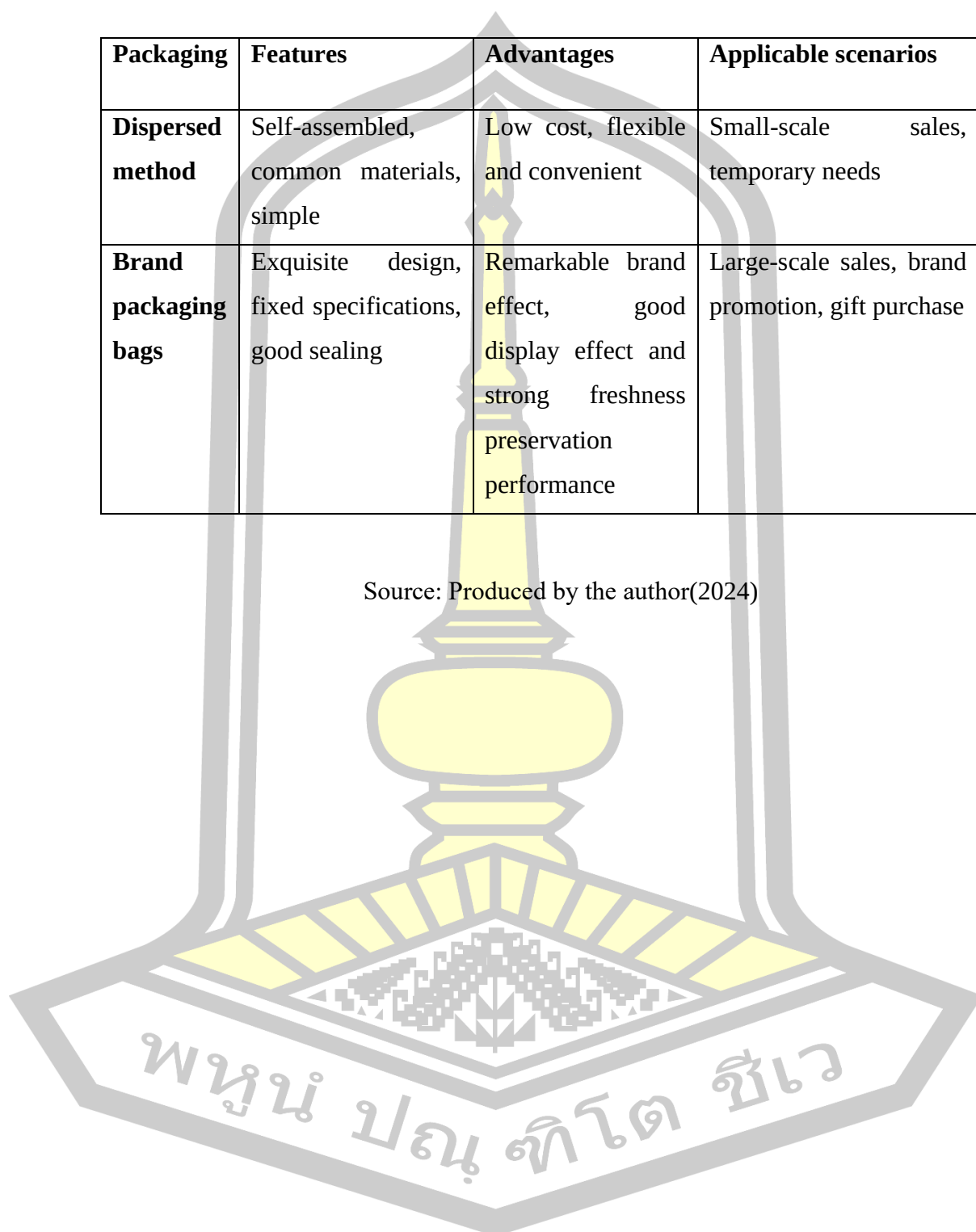




Figure 27 "Mi San Dao"-2
Source: Photographed by the author (2024)

Bulk weighing method: food bags purchased by merchants are assembled. Most of the bags are general packaging bags made of baking paper, food-specific sealed plastic bags, transparent food PVC pastry boxes, etc. The packaging method is simple, the presentation effect is ordinary, and no cultural information is output on the outer packaging;

Brand packaging bags: the manufacturer or brand authorized party designs

exquisite outer packaging boxes, fixed packaging size, fixed net content, sealed aluminum foil vacuum bags or plastic-sealed food PVC pastry boxes, with exquisite outer packaging boxes or pastry box waist seals, exquisite packaging methods, outstanding brand display effects, but no cultural output in product history traceability.

As a fast-selling food representing Xuzhou local specialties, the diversification of "Mi San Dao" in packaging methods meets the needs of different consumers. Bulk weighing method, brand packaging bags, no matter which packaging method, have improved the market competitiveness of "Mi San Dao" and the consumer's purchasing experience to a certain extent, but in terms of food cultural output, it has not been able to achieve the information of cultural traceability while consuming the product.

The consumer groups for different sales environments are also well-defined. Usually, market-type brands have stores located in consumer centers with large crowds or around large communities, providing services to local people who consume on a daily basis or tourists who eat instant food during travel. The average customer spending is relatively high, and the products are fresh and ready to eat. However, productized sales of "Mi San Dao" are more prominent in supermarkets, specialty stores, and online sales. They target people who buy Xuzhou specialty souvenirs and people online who have dietary needs or eating habits for "Mi San Dao". Its characteristics are easy transportation and more convenient purchase. (Jiang, 2017)

4.2.2 "Mi San Dao" packaging - content display

The picture information of the packaging content: The current packaging design of "Mi San Dao" shows the content of the manufacturer in the market. The sales brands are generally divided into two categories: supply and market. In addition, more pictures are displayed on the architectural features of Xuzhou, local tourism and cultural scenic spots, and the characteristics of "Mi San Dao" itself, or directly use food as the main picture information of the packaging content.

Product information of the packaging content: The net content of the "Mi San Dao" packaging product is the specified gram weight, the bulk price is calculated by

gram weight, and the gram weight of the product packaging form is the specified gram weight.

Table 8 At present, the brands in Xuzhou market that sell "Mi San Dao" as a featured product can be divided into two categories:

Brand Category	Features	Representative Brand	Price range (500g)
Supply	Direct sales or OEM by the manufacturer, long shelf life, wide sales channels	Pinshang Leyuan, Qiuxing, Zuihu, Sansheng Youxing, Qingke, Wei Zhanggui, Yi Wushuang, Shandi, Misiqi, Zhen Huanxi, Baizhentang, etc.	RMB 6-10
Market	Own retail stores, central kitchen supply, chain store format, focus on brand image	Fat Prince, Yongkang Pastry, Xu's Pastry Shop, Xiao Tiantian, Xiao Wang Pastry, etc.	8-12 RMB

Source: Produced by the author(2024)

Supply category, "Mi San Dao" is packaged and sold as a product. This category is directly sold by manufacturers, processed by specialty brands, etc. The product has a long shelf life and low requirements for storage conditions of unopened packaging, such as: Pinshang Leyuan, Qiuxing, Zuihu, Sansheng Youxing, Qingke, Wei Zhanggui, Yi Wushuang, Shandi, Misiqi, Zhen Huanxi, Baizhentang and other brands. The consumer price ranges from RMB 6 to 10 for 500g.

Market category, "Mi San Dao" is presented directly to customers. This category of brands has its own retail stores, and there are its own central kitchens or manufacturers behind to supply. The product has a short shelf life and has requirements

for storage conditions. The visual guidance of "Mi San Dao" guides taste memory, and it is sold by weight. Through the form of chain stores, the matrix brand effect, such as: Fat Prince, Yongkang Pastry, Xu's Pastry Shop, Xiao Tiantian, Xiaowang Pastry, etc. The consumer price ranges from RMB 8 to 12 for 500g.

4.2.3 "Mi San Dao" packaging – pattern element composition

The composition of patterns and elements in the packaging design of "Mi San Dao". The elements of the packaging screen on the market are based on the product itself "Mi San Dao", with sales brand information, mostly highlighting "Mi San Dao" itself, or highlighting the regional information of Xuzhou. However, there is no output of historical and cultural information related to Su Shi in the product information.

Cultural design products based on Su Shi's culture are very scarce, and existing cultural design products also have problems such as uneven quality and similar styles. This paper first studies the design principles and design methods of cultural design products, and understands the development status of cultural design products through case analysis. Then, using the method of food packaging design as a carrier, Su Shi's culture is disseminated, the connotation of Su Shi's culture is deeply excavated, Su Shi's image characteristics are understood, and the commonalities between Su Shi's culture and cultural design products are found. The design theme and design elements are established, and the creative expression of Su Shi's culture is summarized. Based on this conclusion, design incubation is carried out, and a series of Su Shi's cultural design products are derived. While inheriting the excellent Su Shi culture, expressing it creatively and modernly is conducive to the better inheritance of Su Shi's culture and giving it new vitality and vitality.

4.2.4 "Mi San Dao" packaging – materials

The material selection of "Mi San Dao" packaging is quite diverse, and there is no fixed material selection. Different sales scenarios will have different packaging

forms. Most merchants who sell in bulk choose to bake unsealed paper bags, which have low packaging costs and no pressure on inventory and warehousing, so most merchants will choose this form of packaging; merchants who send gifts choose paper boxes or PVC plastic boxes to present, because in the process of placing the honey three knives, the honey three knives will be squeezed and deformed and cracked into small pieces, losing their original appearance, and the information displayed on the box is mostly brand information and product information, and there is no combination of the Su Shi culture of "Mi San Dao" itself. Its packaging form and information output are very simple.

Packaging materials currently on the market: bulk plastic bags, eight-sided self-sealing oil-proof and waterproof paper bags, integrated die-casting food-grade PVC boxes; brand packaging boxes: food-grade paper boxes as outer packaging, and hot-pressed sealed food-grade PVC bags as inner packaging. Basic packaging is relatively simple.



Figure 28 "Mi San Dao" for sale near the community
Source: Photographed by the author (2024)



Figure 29 “Fat Prince — Mi San Dao”
Source: Photographed by the author (2024)

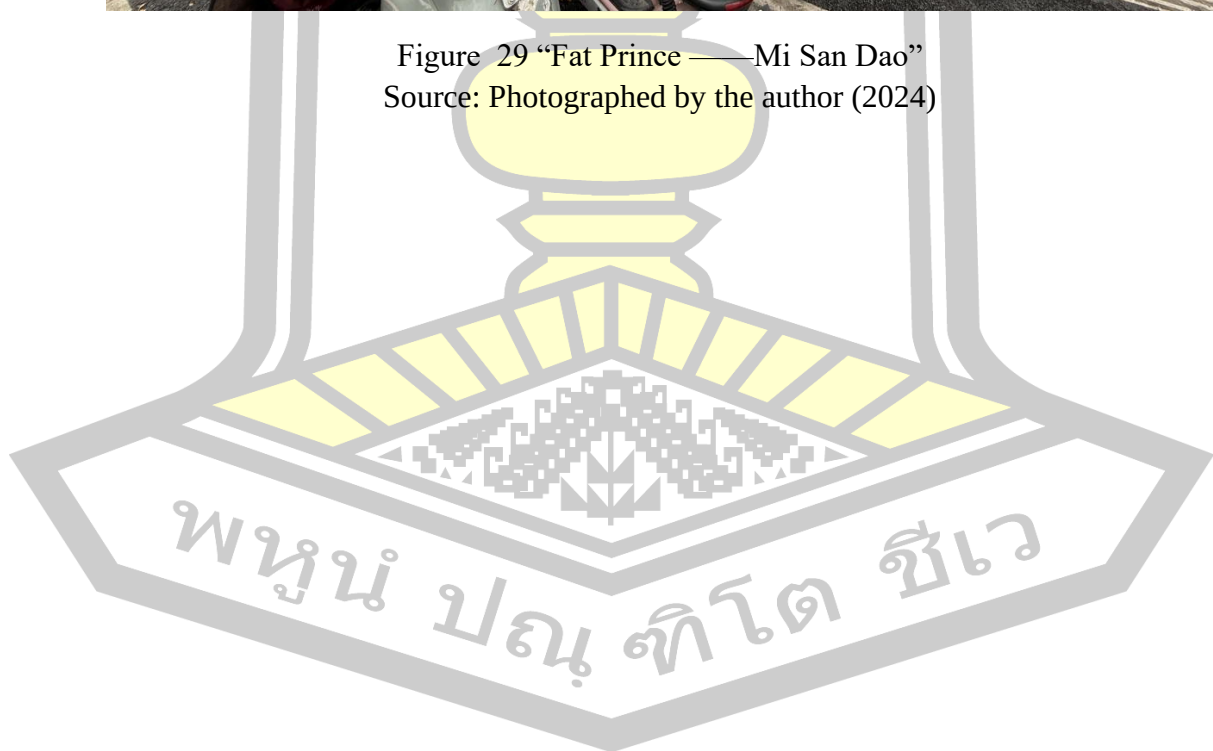




Figure 30 "Xiao Wang Pastry ——Mi San Dao"
Source: Photographed by the author (2024)

4.2.5 Summary

"Mi San Dao" has never appeared as a main body in market promotion, but as an important component of Xuzhou Su Shi culture, or as a characteristic product of Xuzhou local specialty, the theme of this area in market promotion has never been "Mi San Dao" itself, but attached to the brand, attached to Su Shi culture, Xuzhou Song Dynasty culture, etc., so it is lacking in promoting "Mi San Dao" itself.

The shortcomings of "Mi San Dao" in market promotion are the points that need to be paid attention to this time. The tracing of its culture and the cultural output of product packaging information need to highlight a lot of relevant information, and at the same time combine the characteristics of Xuzhou Su Shi culture and local specialties to enhance the recognition of its "Mi San Dao" monomer. The logic of its information should be Xuzhou specialty brand-"Mi San Dao"-Xuzhou Su Shi culture.

Every city has its own history. There are many old brands with a long history among Xuzhou's specialties. Their growth has witnessed the changes in Xuzhou's history and told their own brand stories in the process of inheritance from generation to generation. As a Xuzhou specialty, "Mi San Dao", which has been excavated and sorted by pastry chefs of all generations, has been continuously innovated on the basis of maintaining its original characteristics and is still deeply loved by people. But we can't see any story-telling interpretation in its packaging. Whether it is hardcover or simple packaging, the difference in packaging is only limited to the different outer packaging materials. The basic information of the product is available, but there is a lack of brand culture that can impress people and the integration of Su Shi culture of the Song Dynasty (Sun, 2017).

Under the trend of cultural globalization, whether a nation can maintain its own cultural personality is the primary condition for it to obtain an identity card in the process of global civilization integration. Every country living in the global village should understand the emotional thinking mode of other countries. Only product packaging with unique cultural style can inspire consumers' cultural recognition and resonance. It can be seen that the realm of pure and beautiful art is common. Emotions will guide consumption. A good specialty packaging brand can arouse the homesickness of strangers for their hometown, just like meeting an old friend in a foreign land. Designers shape emotions and concepts to make the brand alive, just like a person with a story talking to you. So we often say: the highest realm of design is to make people unable to see the traces of design . (Sun, 2017)

In the design process, Xuzhou specialty packaging brand should focus on exploring the cultural connotation of Su Shi, making the elements of its packaging design more cultural and artistic, constantly meeting people's higher spiritual needs, and finally become a brand that accompanies life. Su Shi's culture and art have left us a precious and rich cultural heritage in Xuzhou, and provided us with an inexhaustible source of cultural symbol materials for our design. We should align the packaging of

Xuzhou specialties with market standards, and require Xuzhou specialties to find their own cultural symbols and integrate them into the design of brand packaging. We should grasp the inheritance and development of Su Shi's culture, create Xuzhou specialty packaging with distinctive characteristics, devote ourselves to the construction of Xuzhou's spiritual and material civilization, and realize "Northern Jiangsu has its own characteristics and national influence" as soon as possible, and continuously promote the sustainable development of Xuzhou's specialty industry.

4.3 Application of Su Shi culture in the design, promotion and development of Mi San Dao packaging.

In this chapter, the researcher will conduct practical creation based on the application of how the outer packaging of "Mi San Dao" food can express the culture of Xuzhou Su Shi. The researcher constructs packaging information based on the creative process. The researcher uses the following content to design the outer packaging of "Mi San Dao". The design model consists of four sections and packaging design links.

Four sections: preliminary design investigation; mid-term design elements; design production; evaluation and feedback. Packaging design links: picture structure analysis, extraction of artistic symbols; abstraction and extraction of element symbols; reconstruction of packaging pictures.

From the creation of "Look at Xuzhou through the Culture of the Han Dynasty" in 2000 to the "Han Culture Brand Strategy" proposed in 2011, they are all cultural theme brands tailored for the development of Xuzhou. At present, Xuzhou has a certain scale in the tourism of the Han Dynasty culture and the development of natural resources. However, the creative development of specialty packaging with Xuzhou's regional characteristics is lagging behind. Many companies have weak brand awareness and lack competitiveness under the impact of foreign brands. Some companies only pursue immediate interests, save costs on packaging brand design, lack originality and

concept implantation in graphic design, and even have duplication and plagiarism. These are the reasons why Xuzhou specialties are in an awkward situation in the process of attracting enterprises, investors, tourists and even ordinary people (Sun, 2017).

Su (interview, 2024) said, we have observed that the cultural history of the Xuzhou area is mainly promoted through the introduction of offline scenic spots, museums, some cultural and historical blocks, online related websites, and some bloggers who introduce history. This way of publicity is effective for people who are concerned and interested. However, with the development and progress of the times, this traditional way of communication has limitations. Only when people actively seek knowledge can they obtain some historical information, and there is no deepening in the promotion of urban culture. Secondly, because the Song Dynasty Su Shi culture is not as well-known as the Han Dynasty culture label in the historical and cultural labels of Xuzhou, this limits the wider dissemination of the Song Dynasty Su Shi culture in the Xuzhou area.

Therefore, if there is no more effective means to spread the label of Xuzhou's "Song Dynasty Su Shi culture", it is difficult to spread the Xuzhou Song Dynasty Su Shi culture to more people. Through the form of food packaging, we can innovate the communication method in a more effective and direct way, so that the taste and the feeling are combined, and the Xuzhou Song Dynasty Su Shi culture triggered by "Mi San Dao" can be spread more directly and three-dimensionally.

Yin (interview, 2024) said that there is currently no traceability of cultural history on food packaging in the Xuzhou specialty food market. Whether it is the Xuzhou Song Dynasty Su Shi culture level or the travel promotion level, there is a lack of publicity and in-depth publicity methods for Xuzhou Song Dynasty Su Shi culture. In summary, the current publicity of Xuzhou Song Dynasty Su Shi culture lacks publicity methods and methods, which brings great limitations to publicity. This paragraph gives food packaging to the application and dissemination of Xuzhou Song Dynasty Su Shi culture, and conducts time creation. It combines packaging images with

historical culture to promote publicity and dissemination in the process of people buying "Mi San Dao", so that more people can understand, respect and recognize the origin of Xuzhou and Su Shi and Mi San Dao, the historical label of Xuzhou.

Bi (interviewed in 2024) said that in recent years, Xuzhou City, Jiangsu Province, has also built urban blocks for the promotion of Xuzhou Song Dynasty culture. They all replicate the architectural style of the Song Dynasty and have opened many ancient-style markets, referring to the performance methods of the market stalls in the Song Dynasty. However, the performance is very attentive and attractive, but the ancient towns and markets have stimulated consumption and promoted the concentration of people. However, the promotion of Xuzhou Song Dynasty Su Shi culture is not satisfactory and has not achieved better results. Driven by the national Song Dynasty aesthetic style, homogeneity is too serious and local characteristics are not prominent. He believes that the top priority is to take advantage of the current tourism boom in Xuzhou area with effective propaganda means to drive everyone's cognition of Xuzhou Song Dynasty Su Shi culture, so that more people who are attracted can effectively associate Xuzhou-Su Shi-Mi Sandao, establish strong and effective historical and cultural labels, and enable food packaging as a carrier of historical culture .(Chen, 2018)

Based on this, as the food packaging designer of Mi San Dao, we traced the historical and cultural origins behind the food through the form of food packaging, conducted professional practical attempts, used semiotics, communication, and packaging to reproduce the correlation between Xuzhou, Su Shi, and Mi San Dao, and studied the packaging design and creative practice model of local historical and cultural publicity. We constructed a path model for the traceability and dissemination of Xuzhou's Song Dynasty Su Shi culture through the "Mi San Dao" food packaging form.

4.3.1 Preliminary design investigation

4.3.1.1 Application of theoretical concepts

Semiotics Theory

First, the design concept based on the concept of semiotics. The design theory of semiotics concept was developed by many scholars and theorists. The following are the theories that need to be referred to in this design:

Christine Clare: In *Semiotics and Design*, Clare explores the application of semiotics in the field of design and analyzes how to convey information and meaning through design symbols. Clare outlines several key terms and concepts that are crucial to designers: symbol: the concept referred to by the symbol, the combination of symbols and signs; symbolic sign: an arbitrary sign in which the relationship between signs and signs is culturally specific; iconic sign: a sign that is similar to the signifier; index sign: a sign that is directly related to the symbol through a causal relationship.

Peirce is another founder of semiotics. He proposed a trichotomy that divides symbols into "symbol-signifier", "object" and "interpreter", and explored in detail how symbols convey meaning.

1. Symbol-signifier:- This is the material form or manifestation of the symbol, such as text, image or sound. The signifier is the part of the symbol that can be perceived by the senses.

2. Object: - Object is the thing or concept that the symbol refers to. It is the reality or abstract thing represented by its signifier. Objects are divided into direct objects and dynamic objects. Direct objects are the specific meaning of symbols in 1 context, while dynamic objects are the universal meaning of symbols in all possible contexts.

3. Interpreter: - Interpreter is the meaning or concept that the symbol produces in the mind of the interpreter. It does not passively accept the meaning of the symbol, but actively interprets the symbol. Interpreters are also divided into direct interpreters, dynamic interpreters and final interpreters, which respectively represent the meaning in a specific situation, in a changing process and in the final understanding.

Using the concepts of "signifier" and "object" in Peirce's semiotics, studying the concrete and abstract values of Su Shi culture applied to the "Mi San Dao" packaging,

we can conduct an in-depth analysis of the integration of Su Shi culture in Xuzhou and the "Mi San Dao" product packaging.

Signifier: In the application of Su Shi culture in Xuzhou and the "Mi San Dao" product packaging, the signifier includes the specific forms of Su Shi culture in Xuzhou, including patterns, colors, lines, etc. These are visual picture information that can be directly perceived. The application of Xuzhou Song Dynasty Su Shi culture in the packaging design of food "Mi San Dao" lies in its visual beauty and information communication details. The packaging design allows for more complex pattern design and visual effects, making the food packaging works more directly express the picture information and attract people through beauty. The audience learned about the historical culture of "Mi San Dao" and the cultural value of Su Shi in the Song Dynasty by purchasing the product.

Reference: Reference is the abstract or cultural connotation represented by Su Shi culture in Xuzhou area, which includes cultural traditions, historical background, emotions and spiritual significance. The abstract value of Su Shi culture in Xuzhou area after the packaging of "Mi San Dao" design product lies in the cultural and historical information it conveys. Through the form of food packaging, Su Shi culture in Xuzhou area can spread abstract elements such as Xuzhou's historical stories and local historical symbols. This helps to inherit and Xuzhou Song Dynasty culture, so that more people can understand and appreciate it . (Chen, 2018)

Design packaging theory

The core of the re-creation of the "Mi San Dao" packaging design is to explore how to comprehensively analyze morphology and functionality on the basis of existing designs and reconstruct visual expressions with innovative value. This re-creation concept is not just a simple modification of the existing design, but a deep excavation and optimization of the core design language.

The "Mi San Dao" packaging on the current market is undergoing an upgrade, but most of the upgrades are concentrated on improving the exquisiteness and visual

effects of the packaging. The packaging design of many products focuses on the promotion of food brands, or highlights the regional characteristics of Xuzhou, such as displaying Xuzhou's buildings, scenery or historical celebrities, especially the role represented by Liu Bang. However, most of the existing packaging ignores the cultural origin of "Mi San Dao" itself, especially its deep connection with Su Shi's culture. This has led to the brand paying more attention to the beauty of form and regional symbols in visual presentation, without really digging out the cultural value behind the product (Liu, 2021).

In fact, "Mi San Dao" is not just a traditional pastry, but also contains rich historical culture. To stand out in the fiercely competitive market, brand packaging design not only needs to enhance visual appeal, but also pay attention to the output of cultural connotations. Although the current packaging design has certain competitiveness on the shelves, it still has shortcomings in conveying local history and culture and showing the uniqueness of the product.

Therefore, "Mi San Dao" urgently needs to dig deeper into its own cultural logic and reflect its cultural connection with Su Shi through packaging design. As a literary master and gourmet in the Northern Song Dynasty, Su Shi's cultural elements, life philosophy and connection with food provide rich cultural resources for the brand story of Mi San Dao. The packaging design should extract the cultural symbols and historical stories related to Su Shi, which can not only highlight the product characteristics of Mi San Dao, but also show its deep connection with Su Shi's culture. This will not only enhance the cultural height of the brand, but also enhance consumers' recognition of the story behind "Mi San Dao", making it more culturally competitive and unique in the market.

Cultural Identity Theory

By incorporating the image of Su Shi into the traditional "Mi San Dao" packaging, as well as historical elements of the storyline for the naming of Mi San Dao, the theory of cultural identity provides a key theoretical basis for cultural heritage and

identity recognition in packaging design.

The theory of cultural identity mainly explores how individuals or groups build and consolidate self-identity through cultural symbols, historical elements and social habits. In the design of Mi San Dao packaging, cultural and historical elements are not only a tribute to Su Shi's traditional culture, but also an important carrier for consumers to express their sense of belonging and identity with the Xuzhou Song Dynasty cultural group. This design not only conveys the cultural value of "Mi San Dao" packaging, but also strengthens the association with Su Shi's culture in the minds of consumers, thereby enhancing the brand's emotional resonance and market influence.

On the back or inside of the "Mi San Dao" packaging, you can tell the cultural story of Su Shi and the origin of "Mi San Dao" through short copywriting, so that consumers can not only taste the food, but also learn the essence of Chinese traditional culture. For example, you can tell about Su Shi's understanding of food, his attitude towards life, and how he expressed these insights through poetry. Through this kind of cultural output, the value of the brand is not only to sell products, but also to spread culture, making Mi San Dao a medium for consumers to understand Su Shi and Song Dynasty culture.

Packaging creation theory

Packaging design creation is a kind of cultural productivity. It is not only a reflection of the reality of market demand, but also a process of creating and spreading cultural ideas. Packaging design is not only a way of cultural expression, but also a medium for the dissemination of commodity value. Packaging design carries the dissemination of knowledge and is also an important medium for cultural inheritance. In the process of creating the "Mi San Dao" food packaging, as a packaging designer, it is necessary to base on the basic historical value and cultural connotation of Xuzhou Su Shi culture, cultural identity, cultural inheritance and protection concepts, and express them specifically in the works, so as to improve the quality of "Mi San Dao" packaging design, which will refer to the innovative inheritance and protection of

Xuzhou Su Shi culture applied to food packaging. In terms of cultural inheritance, packaging design is not only limited to the reproduction and inheritance of Xuzhou Su Shi culture, but also includes the promotion and innovation of Xuzhou's historical culture. It is an important means to create high-quality cultural products and cultural content, and promote the innovative inheritance and protection of "Mi San Dao" packaging to become Xuzhou Su Shi culture.

Sinan (interview, 2024) said that packaging design is an important step for food to enter the market. Conceive complete creative concepts and ideas to provide guidance and reference for subsequent design practice and design production links. After sorting out, analyzing, deepening and optimizing the concepts, we can use this as a guide to draw a packaging sketch for subsequent packaging design. The purpose of the sketch is to more standardize the subsequent execution of the work. Therefore, this position puts the packaging sketch design process first, which can better lay the foundation and support for subsequent creation. The concept of packaging design creation is mainly divided into: packaging picture theme concept, design style, element analysis, visual symbol extraction, picture structure and other overall concept explanations, as well as model construction for subsequent creation, packaging material selection, printing process, packaging structure and other detailed information provide good support.

Bi (interview, 2023) stated that Xuzhou's Song Dynasty Su Shi culture originated in Pengcheng during the Northern Song Dynasty. With the Northern Song Dynasty as the background, the historical culture left by the intersection of Su Shi and Xuzhou embodies the historical memory points of Xuzhou during the Northern Song Dynasty. Therefore, as a famous cultural city, many places in the current Xuzhou city are named after Su Shi. The cultural and historical memory points of Su Shi are particularly important. It can be said that Su Shi culture is an indispensable element in Xuzhou's promotion of tourism culture and city business cards, and is an important representative figure.

In the packaging design of "Mi San Dao", the main clues are the historical

symbols left by Su Shi in Xuzhou and the relationship between him and "Mi San Dao". On this basis, the elements are extracted, designed and planned. According to the different elements related to Su Shi in Xuzhou, the packaging is used as a carrier to carry the combination of these information, showing the logical relationship between Xuzhou, Su Shi and "Mi San Dao", and promoting Su Shi culture through food packaging carriers.

Su (interview, 2024) said that the work not only showcases Su Shi's culture, but also deepens the historical origin of "Mi San Dao". It uses the picture style of the Song Dynasty as the basis for the picture style, extracts pictures from complex historical records, and describes the picture of Su Shi's personal role and Zhang Shanren's naming of "Mi San Dao". The exaggerated illustration style is used to create an old picture mechanism to show the texture of the ancient style picture. In the design process, in order to better showcase Xuzhou's Song Dynasty Su Shi culture, the basic color tone will be yellow, which is the color of history and the city, and other Xuzhou elements related to Su Shi will be added to the picture to extend it, so that consumers can understand the historical origin of "Mi San Dao", its relationship with Su Shi, and its relationship with Xuzhou in the process of purchasing "Mi San Dao", giving the product packaging more cultural value, rather than buying it for the sake of buying it.

Finally, it is based on the inheritance and development of learning culture. Learning culture means learning the history of Su Shi in Xuzhou during the Song Dynasty, conveying information about the cultural history of the Song Dynasty in Xuzhou through the cultural heritage left by Su Shi during his tenure in Xuzhou, and teaching the culture of Su Shi in Xuzhou during the Song Dynasty to the public, so that they can convey more information about Xuzhou's local history through the outer packaging of "Mi San Dao" and understand the origin of "Mi San Dao". This is not only the dissemination of food packaging information, but also the transmission of the values of local history, Su Shi culture and product brands.

4.3.1.2 Analysis on the application value and current status of Xuzhou "Mi San Dao" packaging design

There are many local specialty brands in Xuzhou, and most of them are more about quantity than quality. For example, community pastry shops have more than a dozen products, most of which are OEM. However, there are also several well-known brands specializing in local brands, such as Baizhentang and Wenhua Jinli, which are well-known corporate brands in Xuzhou, but they do not have a fixed specialty series, and there is no publicity on the historical traceability of products.

Looking at the display and sales of packaged "Mi San Dao" foods in Xuzhou, most of them are located in tourist attractions or on specialty shelves at transportation hubs such as high-speed rail stations, railway stations, subway stations, bus stations, and highway rest stops, while the display and sales of packaged "Mi San Dao" foods are mostly offline marketing by manufacturers. Most of the products are simply packaged, unrelated to the product's history and culture, and only associated with the brand, or have simple packaging without design. This type of product is basically purchased when people pass by and have a need for specialty gifts; and the sales of loose "Mi San Dao" foods are mostly located in communities and shops or stalls in large shopping districts. Compared with the series packaging of finished products, its packaging is simpler, and its packaging design tends to directly print the brand logo, or directly put it in plastic bags. This form of "Mi San Dao" is basically purchased to satisfy one's own consumption or to be consumed on the spot.

The main characteristics of "Mi San Dao" are golden color, crispy outside and tender inside, sweet but not greasy, and strong fragrance. The appearance of "Mi San Dao" is crystal clear, the slurry is evenly coated, the surface is bright and crystal, and it is brown-yellow. The taste of "Mi San Dao" is crispy outside and tender inside, sweet but not greasy, and has a strong fragrance. The authentic "Mi San Dao" has a layer of crystal clear syrup, which is bright and non-sticky. It feels like bursting when bitten, and the sugar juice stored inside bursts out, and the taste is very good. Because of its

own characteristics, the material composition of "Mi San Dao" itself is relatively sweet, it is not suitable to eat too much at one time, and it is easy to stick together when it is still. The cycle to meet the needs of local consumption is basically to be consumed within 1 week at room temperature, and it also has its taste. The purchased product packaging is ready to eat after opening the bag, and it can be eaten within 180 days at room temperature. It is best to refrigerate after opening the bag under both packaging methods.

During my research, I visited more than a dozen specialty stores selling "Mi San Dao" and multiple brands of retail stores. There was not much publicity about the origin of the "Mi San Dao" food itself, and the sales of "Mi San Dao" only met the needs of self-consumption and specialty gifts. There was no extra cultural value output above these needs, and its packaging did not incorporate local culture or the historical allusions of "Mi San Dao".

The material selection of "Mi San Dao" packaging is quite diverse, and there is no fixed material selection. Different packaging forms will appear in different sales scenarios. Most of the merchants who sell in bulk choose to bake unsealed paper bags. The packaging cost is low and there is no pressure on inventory and warehousing, so most merchants will choose this form of packaging; merchants who give gifts choose paper boxes or PVC plastic boxes to present them, because in the process of placing them in the store, Mi San Dao will be squeezed and deformed and cracked into small pieces, losing its original appearance. The information displayed on the box is mostly brand information and product information, and it is not combined with the Su Shi culture of "Mi San Dao" itself. Its packaging form and information output are very simple.

Further analysis of consumer purchasing behavior shows that as a traditional high-oil and high-sugar honey food, the consumption pattern of "Misandao" shows certain particularities. First of all, when it comes to the consumption of high-sugar and high-fat foods, the gradual increase in health awareness has prompted consumers to

tend to the habit of buying in small packages and in small quantities to avoid health problems caused by excessive consumption. Secondly, based on current market research data, the average quantity of "Misandao" purchased in a single purchase is usually in the range of 225g to 500g, and this standard has become the core reference for mainstream packaging specifications in the market.

From the perspective of consumer psychology, small packaging can reduce the psychological burden on consumers during a single consumption while maintaining the freshness of the product. Especially in a modern society that gradually pays attention to dietary health, this strategy can significantly improve Product purchase intention. In addition, in terms of gift use, small packaging also has higher convenience and adaptability, suitable for different scene needs.

However, it is worth noting that the moderate consumption of high-sugar and high-fat foods still needs to be further emphasized. At the level of product design and promotion, consumers' awareness of reasonable consumption should be enhanced through transparent information disclosure (such as nutritional ingredient tables, consumption recommendations, etc.) and innovative market education. For example, in packaging design, tips on recommended serving amounts can be incorporated to help consumers control their intake more scientifically.

In terms of product packaging display, quantified food packaging can have a more prominent display effect, and the output is larger than retail, which is more conducive to selection and promotion. Therefore, this "Misandao" packaging design is based on the form of product packaging to express the design effect.

In terms of packaging specifications, the 225g size is 130mm×55mm×190mm, and the fixed size 30mm*50mm single candy bag packaging is used to facilitate consumer choice.

4.3.2 Mid-term design

4.3.2.1. Mi Sandao packaging "visual design"

The purpose of this design is to enhance the visual, functional and perceptual expressiveness of the design, form a logical line of social memory, and connect the three parties of Xuzhou, Su Shi, and "Mi San Dao".

The core theme of the "Mi San Dao" packaging design is to promote and inherit Su Shi's culture. It is said that the name "Mi San Dao" originated from Su Shi's naming, so in the historical origin of food, there is a deep cultural connection between Su Shi and Mi San Dao. This connection is not limited to the origin of the name, but also lies in the fact that Su Shi, as a literati and gourmet in the Northern Song Dynasty, is widely known for his profound literary attainments and love of life. Su Shi has a distinctive image and is a famous historical and cultural figure in China. His poems and essays are widely taught in China's nine-year compulsory education system, and 21 classic works have been deeply rooted in the hearts of the people. This means that Su Shi's image has long become a historical symbol that people have known since childhood, carrying rich social memory and cultural significance. Based on Su Shi, an important cultural figure, the packaging design can create a visually impactful display effect by interpreting the historical story between him and "Mi San Dao". This design can not only enhance the value of cultural communication in addition to product functionality, but also enhance the cultural heritage and local characteristics of the product through the historical connection between Xuzhou, Su Shi and Mi San Dao. By drawing relevant historical scenes or using artistic elements that symbolize Su Shi's culture, packaging design will become a medium for combining culture and commodities.

Such a design strategy can not only show the profound cultural value of Mi San Dao, a traditional pastry, but also provide consumers with a unique cultural experience, allowing them to feel the charm of traditional Chinese culture while enjoying food. The following is an analysis of the cultural connection between Mi San Dao and Su Shi, and explores how to achieve dual output of culture and business through visual presentation through packaging design.

Su Shi image design

Su Shi, a famous writer in the Northern Song Dynasty, has gradually entered the modern era from ancient times. He has been integrated into the packaging design of "Mi San Dao" from traditional culture, and has been transformed from a specific figure into a cultural symbol and cultural image. Culture is based on natural language. This design uses semiotics to explore some neglected details in contemporary culture, explore the symbolic composition of Su Shi's cultural elements and the cultural creative design method based on symbolic analysis, and lay the foundation for the design of Su Shi's illustration image from a methodological perspective.

The Su Shi character illustration design is a comprehensive creative process, aiming to create a unique and highly recognizable visual and personality feature for the visual presentation of the Mi San Dao packaging. Based on this concept, the Su Shi character illustration design refers to a design product that not only contains the historical and cultural information of the "Mi San Dao" theme and the cultural celebrity's hometown of Xuzhou, but also gives it a unique cultural connotation and artistic aesthetic sense, and gives the recipient the power of holistic experience.

According to historical records, Su Shi attached great importance to the enjoyment of food throughout his life, and pigs were one of the most important ingredients in his food culture. It is well known that Su Shi loved bamboo, and left behind the famous line "I would rather eat without meat than live without bamboo", and "crane" is also the most common image in his poems. Calligraphy, pigs, bamboo, cranes and other cultural contents are all closely related to Su Shi, which shows the richness of the cultural resources of historical celebrities.

The historical image of Su Shi is mainly based on paintings such as "Small Portrait of Dongpo", "Dongpo in a Hat and Sandals", and "Xiyuan Yaji" in museums and memorial halls, which show an elegant aesthetic orientation as a whole. In the in-depth study of Su Shi's character image, the author extracted key elements from a series of representative portraits and systematically integrated and sorted them out, and conducted in-depth analysis and reasoning on this basis. Taoist robes are mostly made

of white fine cloth, also known as "lanshan". This shirt not only has large sleeves and long robes, but also has a round collar or a cross collar. The collar, sleeves, lapels, and hems are all made of dark cloth with wide edges. There are pleats at the waist, and there are horizontal lans below the knees, which are long enough to cover the feet, and a silk ribbon can be tied at the waist. In the Ming and Qing Dynasties, the "Dongpo scarf" became an indispensable part of Su Shi's portraits and a symbol of his image. Dongpo hats, wide robes, and straw raincoats and hats are the most prominent and typical features of Su Shi's character image. The use of contrasting colors in Song Dynasty clothing was relatively rare, and its color style was not as bright and eye-catching as that of the Tang Dynasty. In the Song Dynasty, people preferred cool colors, such as blue, green, and purple, which were widely used in various life and art scenes. Therefore, when designing the IP image of Su Shi, the color scheme used more dark blue, stone blue, black and white to highlight the unique charm and aesthetic tendency of the colors of the Song Dynasty.

According to the research object, the main packaging elements are selected, and the characters of Su Shi, the historical stories of the naming of "Mi San Dao", the appearance of "Mi San Dao" food, Xuzhou Huanglou, etc. are extracted as the main elements of the packaging picture. These are the symbolic representatives of Xuzhou's Song Dynasty Su Shi culture, and are symbols that can be associated with Xuzhou, the Song Dynasty, and Su Shi, and have unique historical significance and cultural connotations. The cultural symbols on the picture are selected from four dimensions: characters, buildings, paintings, and fonts to construct the packaging picture, and the combination can convey the cultural information of Xuzhou's Song Dynasty Su Shi.

Su Shi's personal character elements, Northern Song Dynasty male clothing, Su Shi's hat, and big beard are used to construct Su Shi's character.



Figure 31 Portrait of Su Shi

Source: <https://www.baidu.com/maps/> (2024)

In this regard, the characters in the painting must be dressed in the Song Dynasty. The outer garments of officials and scholars have slits on both sides, cross-collared long robes, straight lines, simple and generous. The most important character needs to highlight Su Shi's Su Shi hat (as stated in the previous article).

The painting expression method is based on traditional Chinese ink painting, and the current illustration form is innovated in terms of technique to present characters, draw a series of characters, and construct a story expression of historical events related to Su Shi on the character screen.



Figure 32 Self-painted portrait of Su Shi-2
Source: Drawn by the author(2024)



Figure 33 Self-painted portrait of Su Shi-2
Source: Drawn by the author(2024)

พหุพันธ์ ปณ จิตโต ชีเว



Figure 34 Self-painted portrait of Su Shi-3
Source: Drawn by the author(2024)

Finally, the picture structure was chosen to present the historical background of the naming of "Mi San Dao". It can be more directly related to the product "Mi San Dao" and show the relationship between Xuzhou, Su Shi, and "Mi San Dao". Its related historical allusions: When Su Shi was the governor of Xuzhou, he had close contacts with Zhang Shanren, a hermit on Yunlong Mountain, and often drank and wrote poems together. Once, Su Shi took out a newly acquired sword and waved it by the Yinhequan Well. The attendant brought a plate of newly made Mi San Dao cakes. After everyone tasted it, Su Shi casually named it "Mi San Dao", making this cake famous. From this historical figure structure, the character design of Su Shi and Zhang Shanren, as well as the action of Su Shi swinging the sword, need to be designed in a targeted manner to run through the plot of the picture and construct a picture of historical allusions.



Figure 35 Self-painted portrait of Su Shi-4
Source: Drawn by the author(2024)

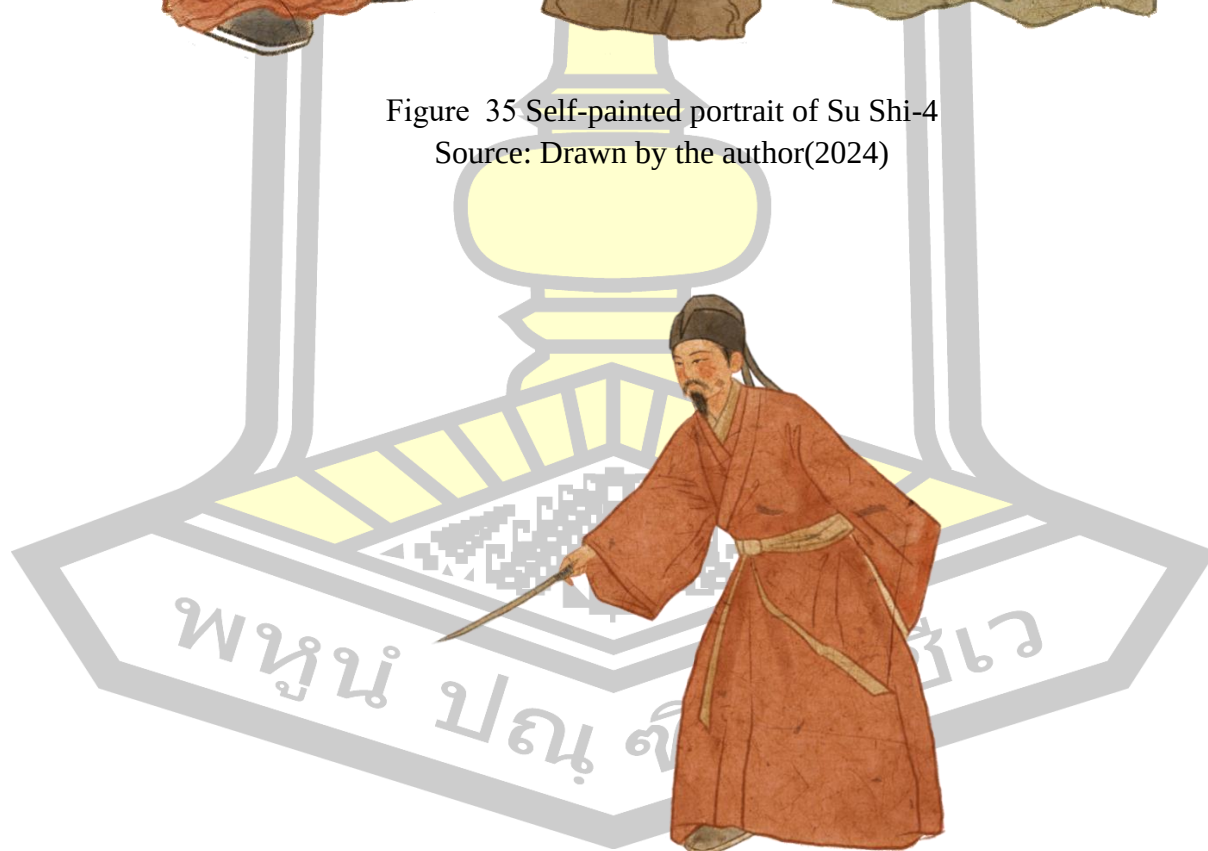


Figure 36 Self-painted portrait of Su Shi-5
Source: Drawn by the author(2024)

Graphic element extraction and design

Buildings: There are many buildings related to Su Shi in Xuzhou, and the most representative one is Huanglou. The image of Huanglou is selected as the picture element. In the packaging picture structure, the building is not the main body in this design. As the second-level information, it needs to be used as an embellishment on the background picture, so the expression of the building should not cover the information of the character.

Painting: Su Shi's painting "Dead Trees and Strange Rocks" in Xuzhou is one of the few paintings in his life. It was created in Xuzhou during the Song Dynasty, so the elements in the picture information structure need to be reflected. There are only two elements in the picture of "Dead Trees and Strange Rocks": dead trees and rocks. This time, the information extraction needs to be recreated on the original painting on the picture itself, and fit the style of this packaging design.

The background of this design needs to emphasize the texture of the picture, highlighting the unique calm and heavy atmosphere of the Northern Song Dynasty. In order to convey this sense of history, the background will be processed through fine mechanism to present a rich layered picture effect. This method can better express the sense of historical precipitation and enhance the visual impact. In terms of design style, the mechanism processing of the picture will directly bring in the historical background, and present the elegance and depth of the Northern Song Dynasty through a unique visual language.

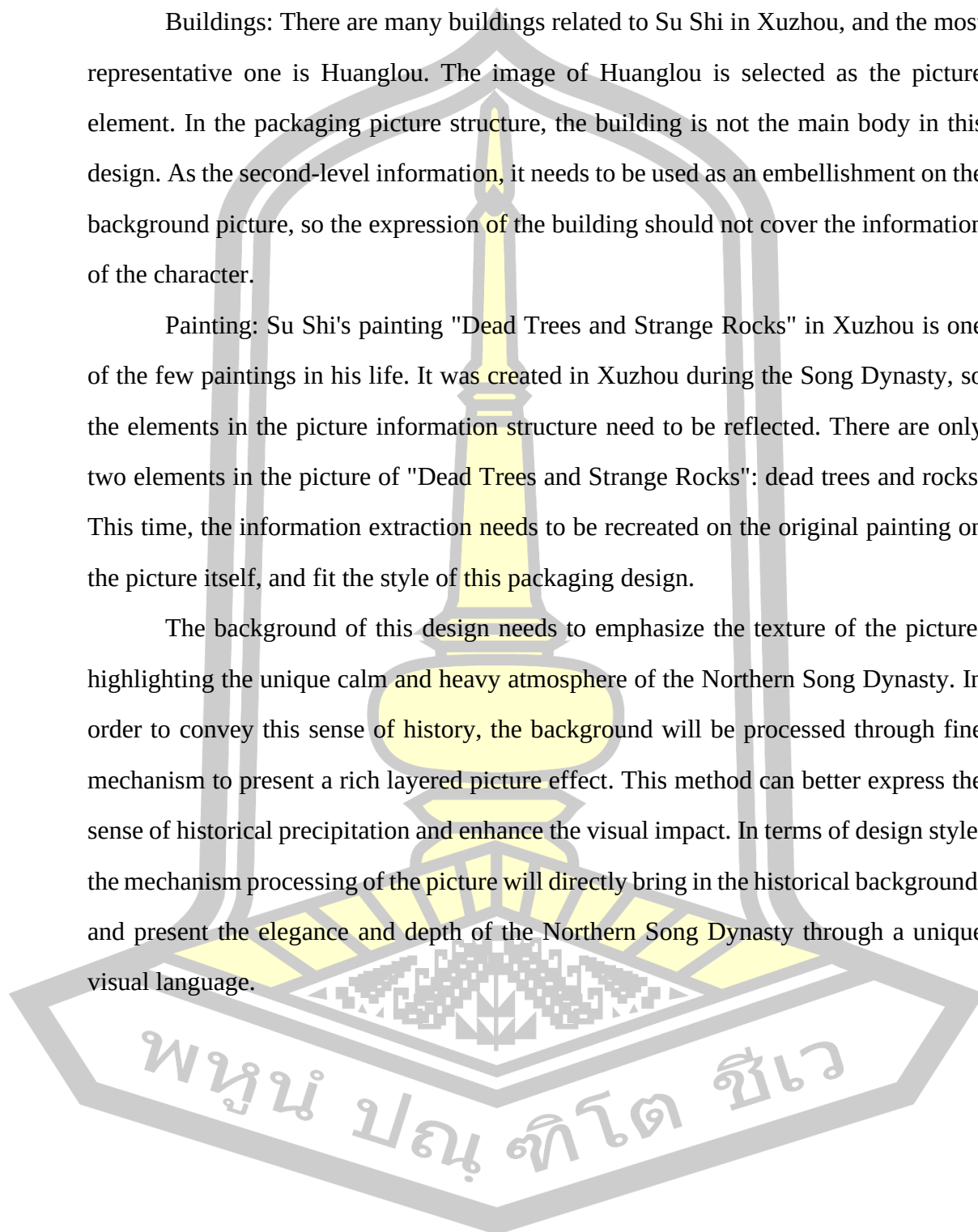




Figure 37 Dead Trees and Strange Rocks - Su Shi

Source: <https://www.baidu.com/maps/> (2024)

Mi San Dao Icon Design: Based on the unique shape and characteristics of MiSanDao, it usually appears as a small rectangular or square piece with three cuts on each surface. Based on this feature, a simple MiSanDao icon was designed and cleverly integrated into the packaging image as a design element, which not only retains the traditional characteristics but also adds a modern design.

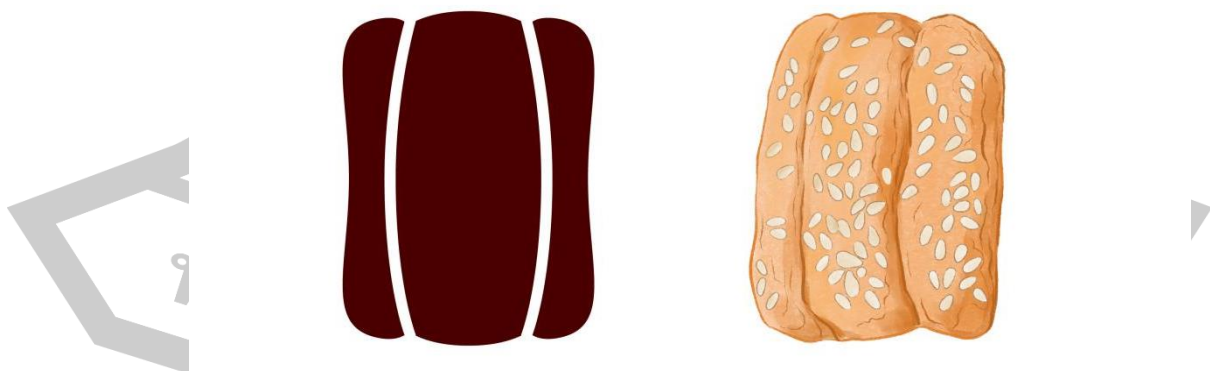


Figure 38 Knife graphic design of Mi San Dao-1

Source: Drawn by the author(2024)



MISANDAO

Figure 39 Knife graphic design of Mi San Dao-2
Source: Drawn by the author(2024)

The icon is designed with the words Su Shi, a sweet food from the Song Dynasty, to mark its food attributes, along with the pinyin of misandao for "Mi San Dao". The text representation of Su Shi is shown in the traditional Chinese character "Su Shi", echoing the signature in the calligraphy copybook left by Su Shi.





Figure 40 Su Shi's Poems Font Design
Source: Drawn by the author(2024)

The packaging design incorporates Su Shi's most culturally recognized classic poem: "When will the bright moon appear? I raise my cup to ask the blue sky", which echoes the illustration character in the picture - Su Shi. This design not only strengthens Su Shi's cultural identity, but also gives the packaging a profound cultural heritage, highlighting the brand's recognition and inheritance of Su Shi's culture.

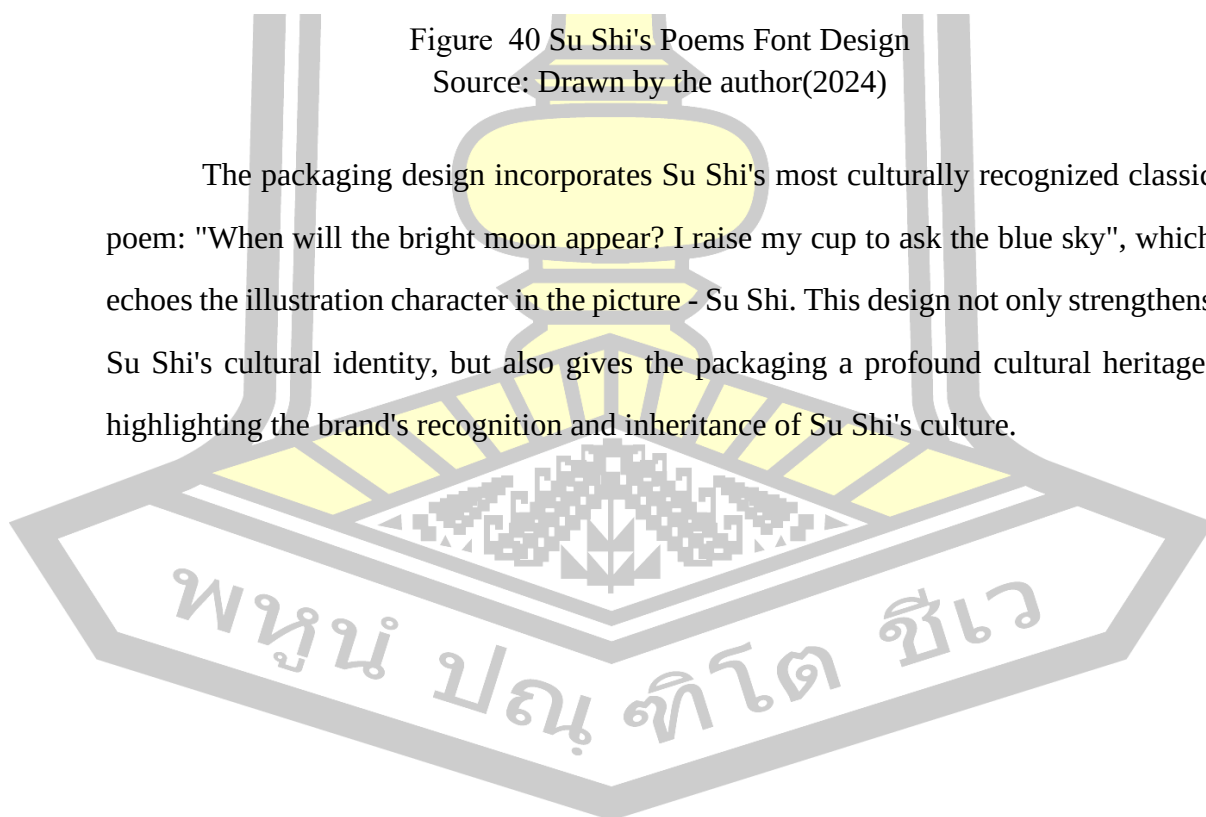




Figure 41 "Mi San Dao" food packaging icon design
Source: Drawn by the author(2024)

Through the in-depth refinement of the characteristics of "Mi San Dao" food, the unique features are transformed into concise visual elements in an icon-based way to create a unique icon. Highlighting these characteristics in the packaging design not only strengthens the product's recognition, but also effectively attracts consumers' attention and increases their attention during the selection process.

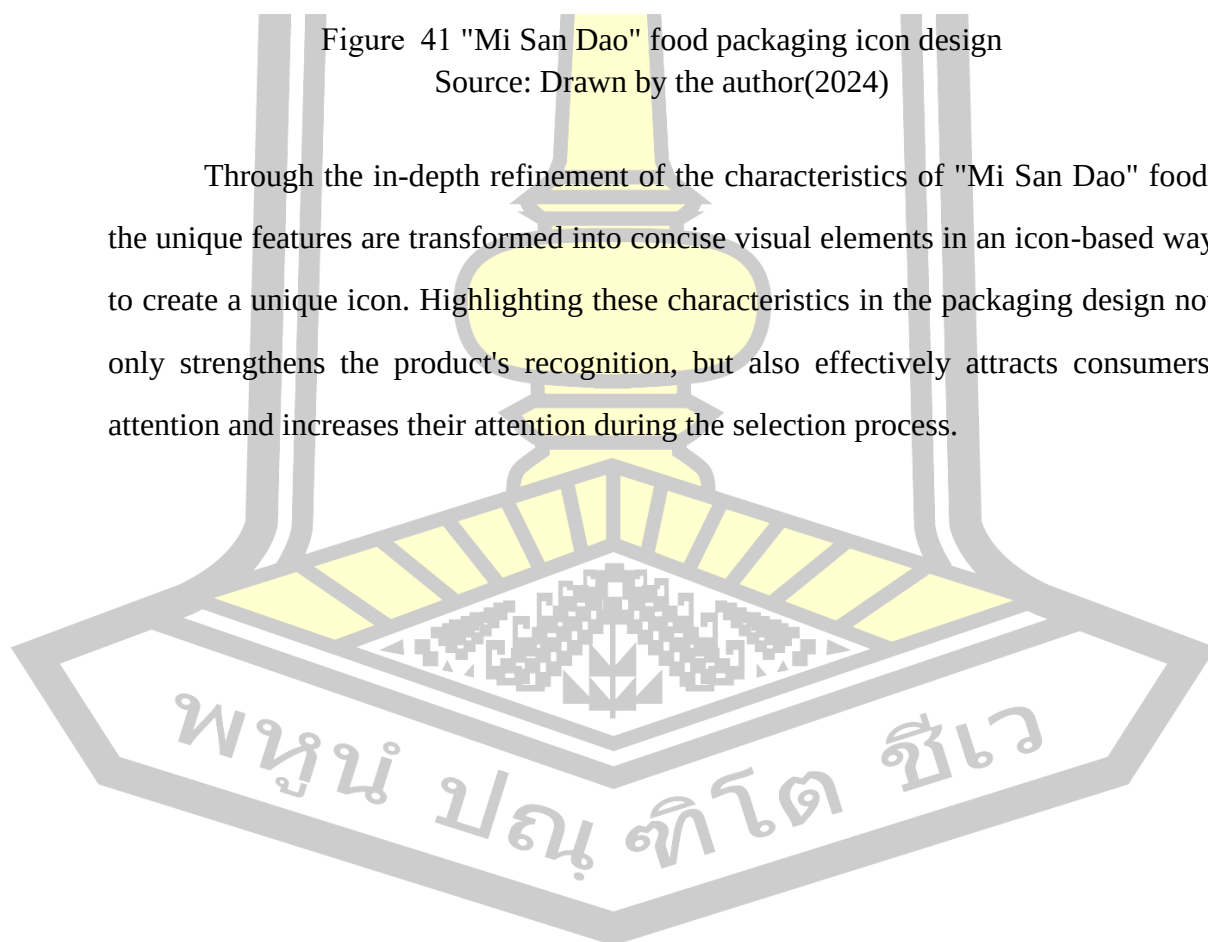




Figure 42 Su Shi's Poems Font Design
Source: Drawn by the author(2024)

"Mi San Dao" is a traditional honey-made dessert named by Su Shi in Xuzhou. It has been passed down from the Song Dynasty to the Qing Dynasty and became a tribute to the Qing Dynasty. It has now developed into a local delicacy. In addition to Su Shi's cultural contribution, this food also contains a deep historical heritage such as Pengcheng (the ancient name of Xuzhou), Song Dynasty culture and local characteristics. By turning these key elements into text and stamps to form unique visual symbols and integrating them into food packaging design, it not only shows its cultural attributes, but also gives the product a more historical brand image.

Font element extraction and design.

As a carrier of communication, words are of great significance in packaging design. Words can not only explain the performance characteristics of products, but also designers can give words vitality by designing fonts, allowing them to carry the designer's thoughts, convey the designer's design connotations, and build a bridge of communication between consumers and designers. According to the analysis of the

linear regression model results of the sensory engineering experiment in the previous chapter, the font part of this packaging design practice was also designed. The main text parts such as product names and slogans use designed fonts, and the product-related information description part uses standard fonts, which are easy for consumers to read, concise and clear.

Su Shi's calligraphy style was deeply influenced by the two Wangs, Yan Zhenqing, Liu Gongquan and other masters, but he continued to innovate on this basis and formed his own unique style. His characters are mostly flat and slightly fat, slanting to the right, showing a free and unrestrained style. Su Shi's calligraphy is not only exquisite in technique, but also incorporates his philosophy of life and emotions, making his works have profound cultural connotations and artistic value.

There are indeed copybooks of the word "Mi San Dao" in Su Shi's calligraphy works. In his works, such as "Zhi Ping Tie", "Huangzhou Cold Food Poetry Tie", "Chun Zhong Tie Ye", and "Du Hai Tie", the copybooks all contain the word "Mi San Dao".

Su Shi's calligraphy style is famous for its bold and free-spirited style, which is full of dynamic and tension. The fonts in his copybooks can become one of the core visual elements of the Mi Sandao packaging design. By extracting the three characters "Misandao" from Su Shi's calligraphy and cleverly integrating them into the packaging design, it can not only give the product a profound cultural heritage, but also make the overall design more artistically appealing.

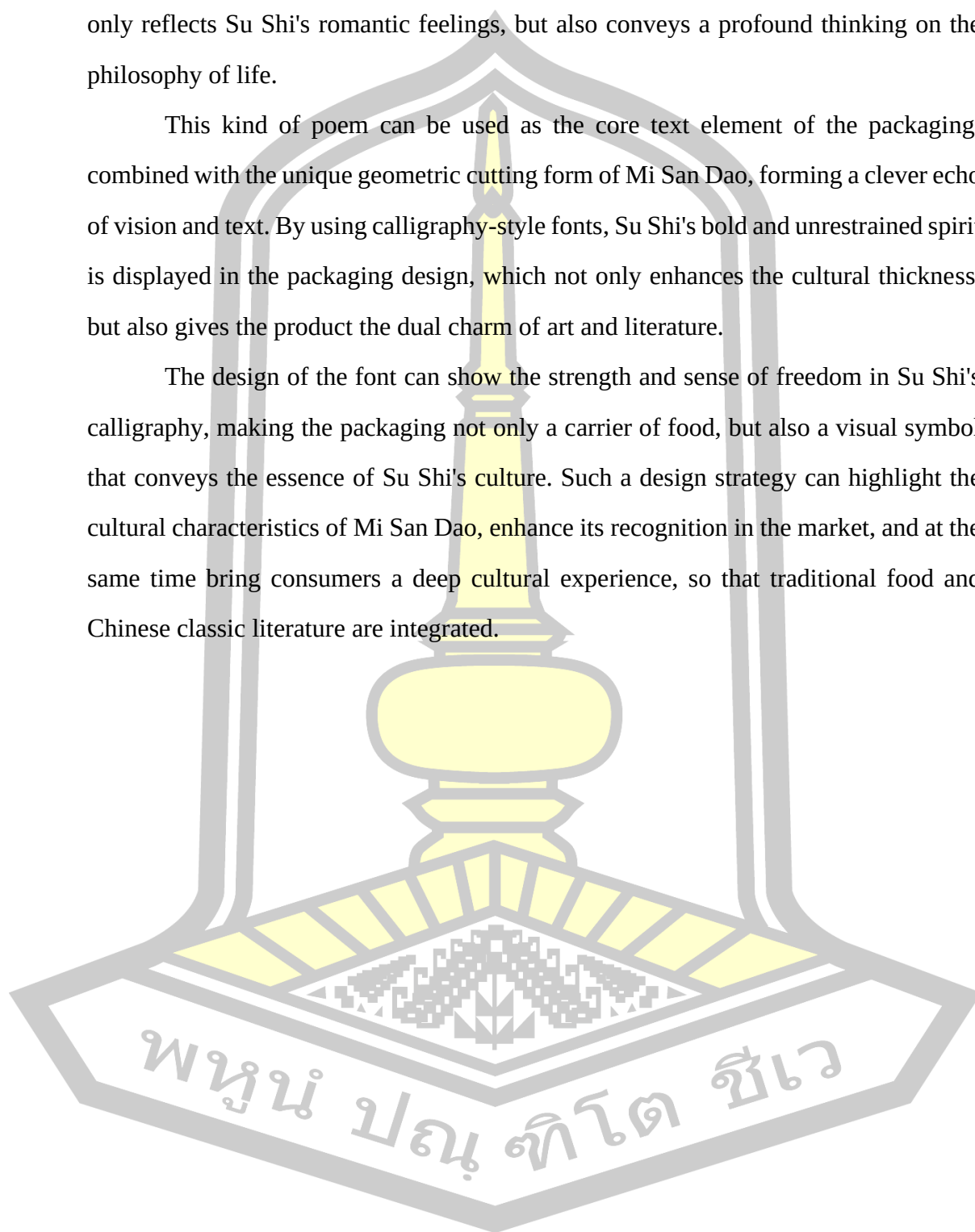
This design method not only retains the beauty of traditional pastries, but also visually achieves the perfect integration of literature and art, showing the unique temperament of Su Shi's culture where boldness and delicacy coexist. Such a design can not only strengthen the historical sense and cultural taste of Misandao, but also provide consumers with a cultural experience, making the product go beyond ordinary food packaging and become a bridge to convey traditional Chinese culture and art.

In the layout design, the most representative poems and essays of Su Shi can be selected to trigger the social memory and cultural resonance of consumers. For example,

the classic poem "When will the bright moon appear? I ask the blue sky with wine" not only reflects Su Shi's romantic feelings, but also conveys a profound thinking on the philosophy of life.

This kind of poem can be used as the core text element of the packaging, combined with the unique geometric cutting form of Mi San Dao, forming a clever echo of vision and text. By using calligraphy-style fonts, Su Shi's bold and unrestrained spirit is displayed in the packaging design, which not only enhances the cultural thickness, but also gives the product the dual charm of art and literature.

The design of the font can show the strength and sense of freedom in Su Shi's calligraphy, making the packaging not only a carrier of food, but also a visual symbol that conveys the essence of Su Shi's culture. Such a design strategy can highlight the cultural characteristics of Mi San Dao, enhance its recognition in the market, and at the same time bring consumers a deep cultural experience, so that traditional food and Chinese classic literature are integrated.



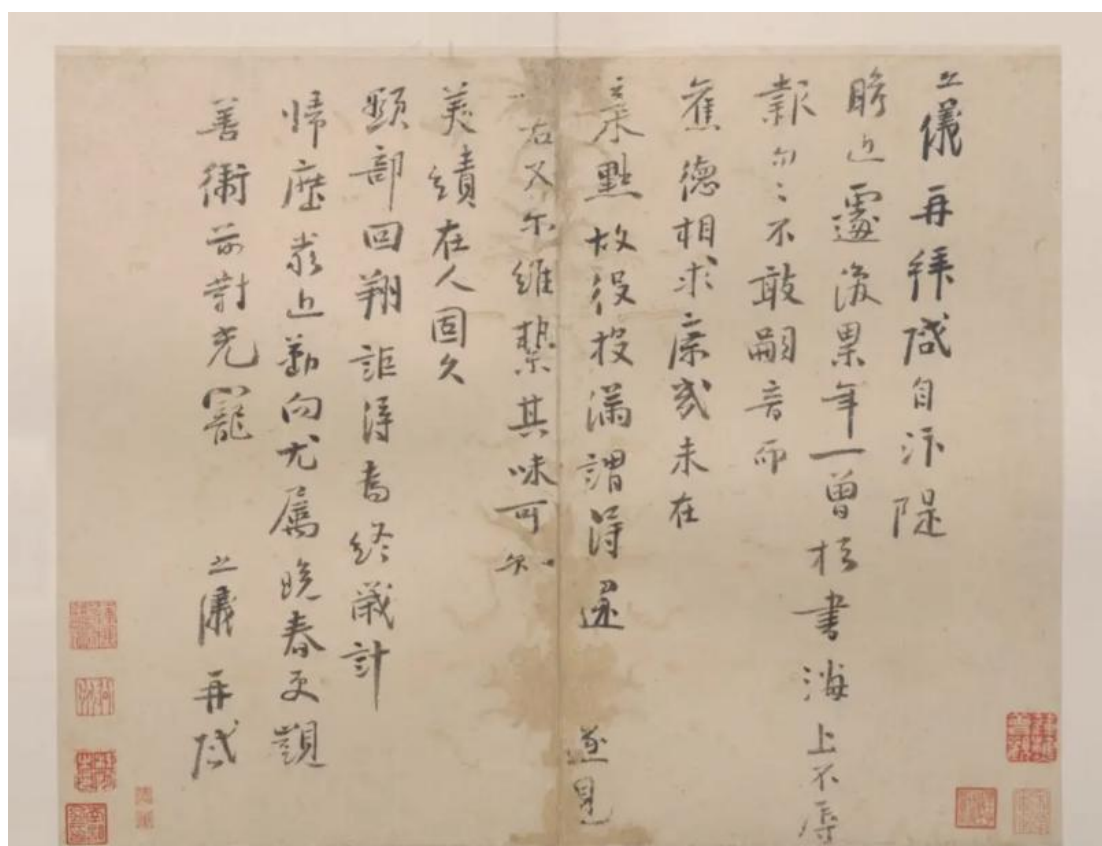


Figure 43 Example: Su Shi's calligraphy

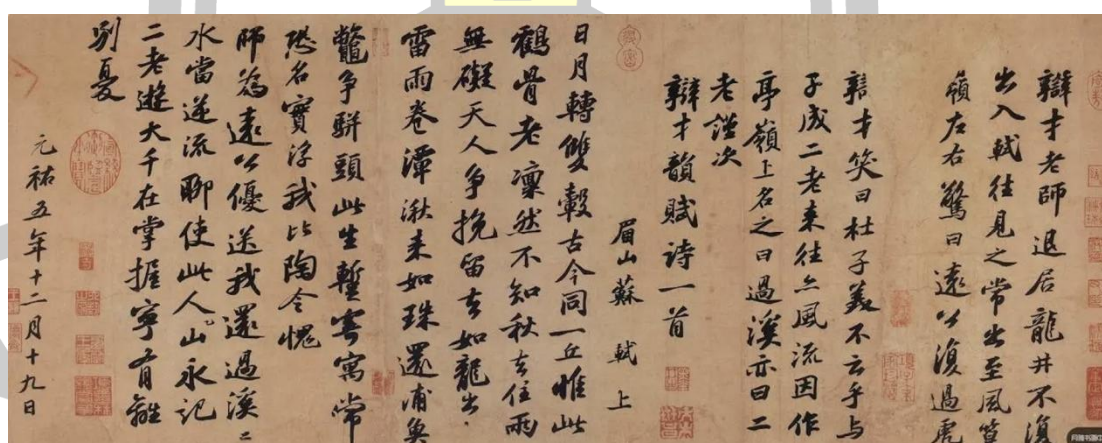
Source: <https://www.baidu.com/maps/> (2024)

Figure 44 Example: Su Shi's Calligraphy Copybook 2

Source: <https://www.baidu.com/maps/> (2024)

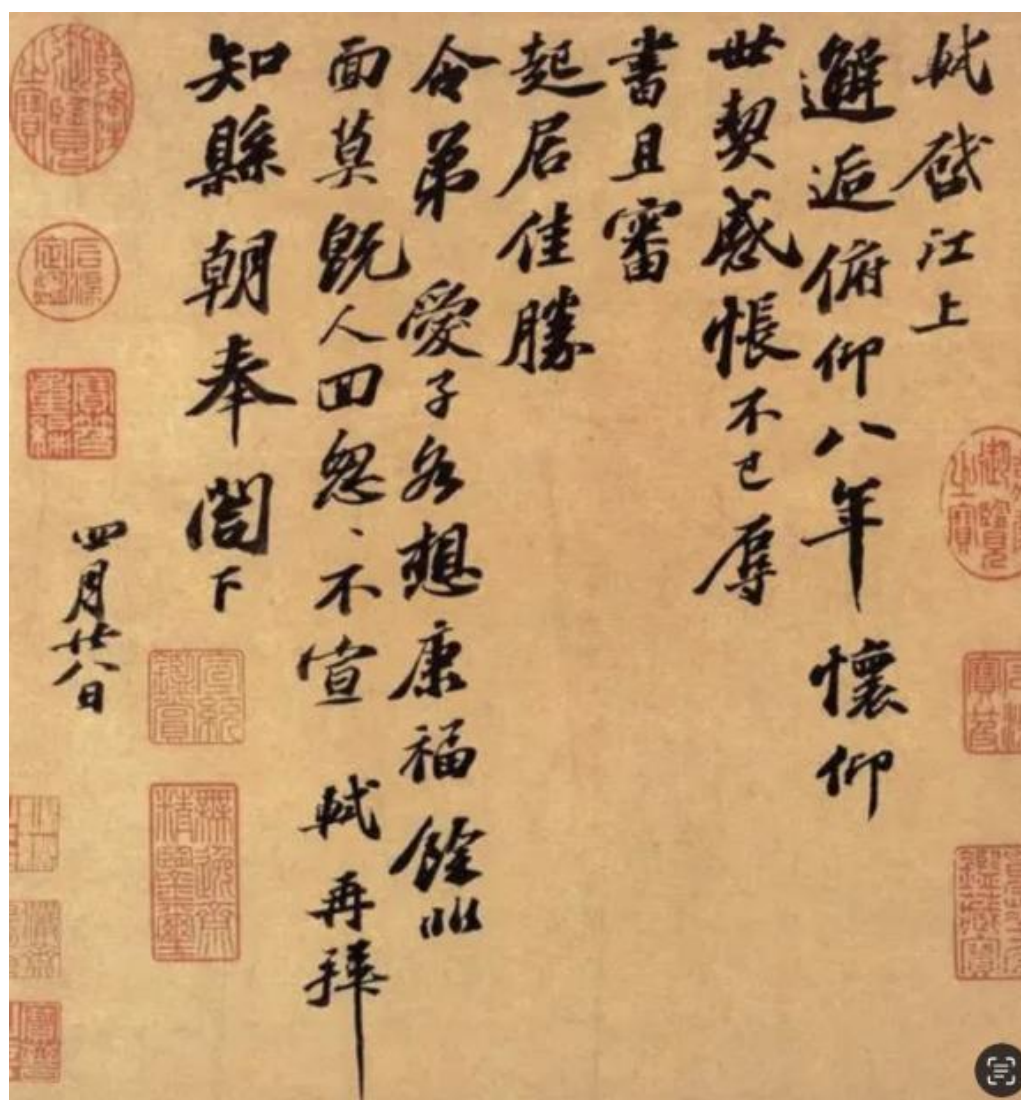


Figure 45 Example: Su Shi's calligraphy copybook 3

Source: <https://www.baidu.com/maps/> (2024)





Figure 46 Example: Su Shi's calligraphy copybook 4

Source: <https://www.baidu.com/maps/> (2024)

The three-character combination "Mi San Dao" was obtained by extracting the three characters that appeared in the calligraphy left by Su Shi.



蜜三刀

Figure 47 Font Design
Source: Drawn by the author(2024)

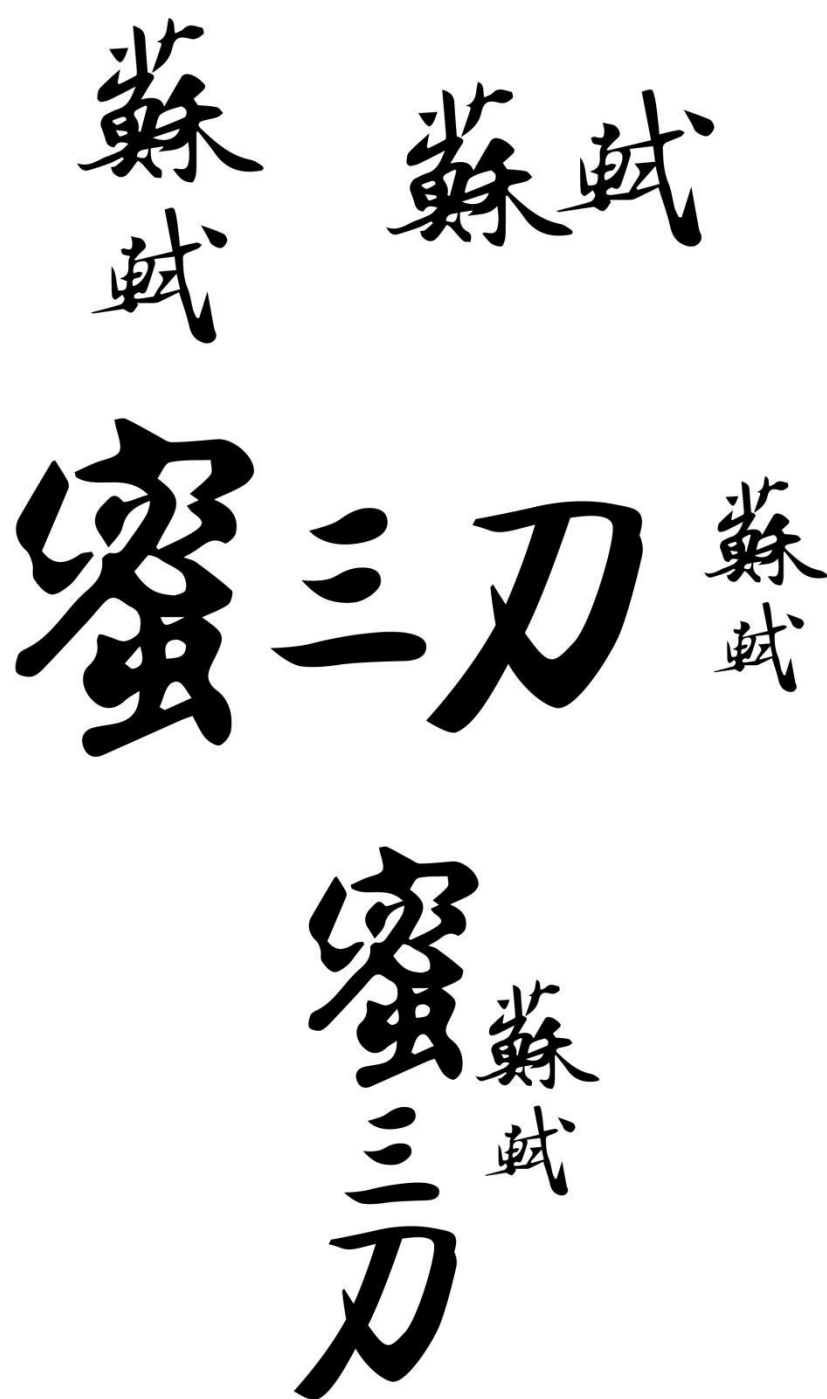
The words extracted from Su Shi's calligraphy are used as the fonts of the product name on the packaging, which can directly show the direct relationship between "Mi San Dao" and Su Shi. During the display, the combination of Mi San Dao fonts is displayed as a horizontal and vertical clapper, and Su Shi's signature is added to the clapper combination, which is the combination of "Mi San Dao" and Su Shi's words.



蜜三刀

蜜三刀 蜜三刀 蜜三刀

Figure 48 Font design process
Source: Drawn by the author(2024)



蘇軾 蘇軾

蜜三刀 蘇軾

蜜三刀 蘇軾

Figure 49 Font design process
Source: Drawn by the author(2024)

In the packaging design of "Mi San Dao", Su Shi's calligraphy font is used as

the font of the product name of "Mi San Dao", which not only highlights the visual uniqueness, but also injects deep cultural connotations into the product. This design strategy combines Su Shi's calligraphy with the brand logo of Mi San Dao to form a distinct cultural symbol, making the packaging stand out among many products. Su Shi's bold and freehand calligraphy style, which is powerful enough to penetrate the back of the paper, fits the historical sense and exquisite craftsmanship of Mi San Dao, a traditional delicacy, which can not only enhance the cultural value of the product, but also bring visual and emotional resonance to consumers.

By applying Su Shi's calligraphy elements to the packaging design, a hierarchical logic between Su Shi and "Mi San Dao" is established. This logic is not only reflected in the visual design, but also goes deeper into the cultural narrative of the product: Su Shi is not only a famous literati and calligrapher, but also a gourmet, giving "Mi San Dao" more cultural background and historical stories. Therefore, the packaging design is no longer just a simple product packaging, but has become a carrier of Su Shi's culture and Mi San Dao's historical stories. In this way, when consumers see the packaging, they can not only feel the visual impact, but also associate it with Su Shi's cultural symbols, thereby deepening their understanding and love of Mi San Dao products.

In this way, Su Shi's calligraphy font, as the core element of packaging design, not only gives the product the dual value of aesthetics and art, but also establishes a deep connection between the product and historical culture, further enhancing the cultural height and market competitiveness of product packaging.

Color element extraction.

The embodiment of Song Dynasty aesthetics and Su Shi's spirit

Since the color matching of the "Mi San Dao" food packaging needs to be displayed on offline shelves and displayed during online brand sales, the color matching contrast needs to be relatively improved, but the main style of this design needs to refer to the ancient style pictures.

As an important representative of Song Dynasty culture, Su Shi's aesthetic thought was deeply influenced by the aesthetic style of the Song Dynasty. The aesthetics of the Song Dynasty emphasized elegance and simplicity, and also emphasized the harmony between nature and humanity. Therefore, in the packaging

design of Mi San Dao, the color selection can refer to the tones of Song Dynasty porcelain, such as green, light gray, ivory white, etc. These colors not only have an elegant temperament, but also echo the beauty of the integration of nature and life pursued by Su Shi.

The overall design style highlights a simple, sincere, positive, passionate, and hardworking feeling, so the choice of color should also be consistent with the design style. Since the packaging is for "Mi San Dao" food, the color of the raw material Mi San Dao, honey yellow, is first extracted. Then, based on the brand's determination and positive attitude in pursuing natural and healthy products, and the color matching presented by most posters, ivory white, retro yellow, and orange were finally selected as the theme colors. The specific color values are shown in the figure.

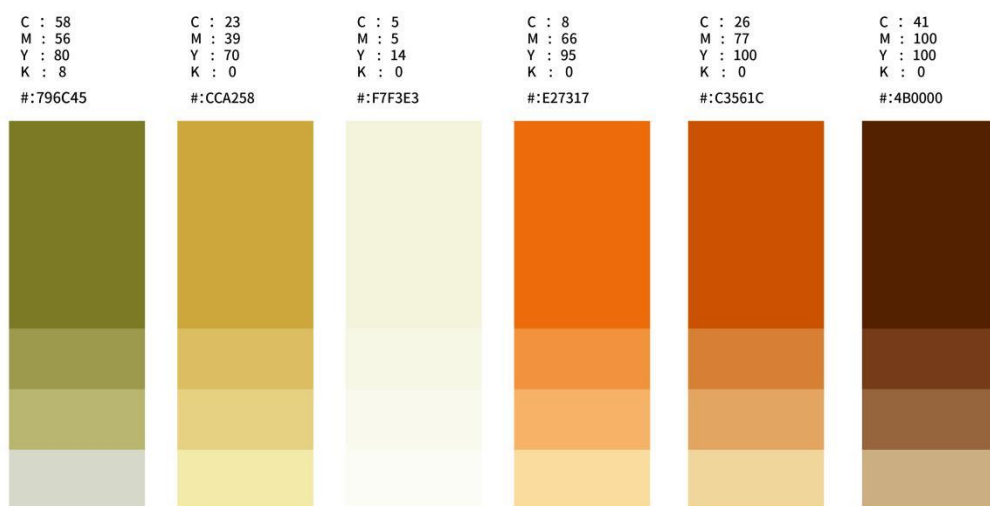


Figure 50 Theme color
Source: Drawn by the author(2024)

Green, ivory white, retro yellow, orange, crimson and other colors are commonly used in this type of retro Song Dynasty colors. Crimson represents the cultural color of sedimentation, striving, and passion, which is consistent with the concept of "Hunanxiang" brand's commitment to natural health and high quality. Retro yellow represents prosperity and happiness, and the main color in the packaging gives visual comfort, and the background can present the old feeling of the picture. The

combination of red and yellow gives people a warm and friendly feeling. Crimson is used as an overall contrast color to highlight the key information in the picture, and is coordinated with the overall color tone of the picture. Ivory white can also be used as a base color to create the skin color of the illustration characters. The colors used this time are all warm tones, reducing the appropriate brightness and saturation, reducing the dryness of warm colors, creating the feeling of ancient pictures, and fitting the overall design style.

At the same time, the packaging can be decorated with Song Dynasty patterns or landscape paintings, especially the natural scenery that Su Shi liked, such as bamboo, plum blossoms, mountains and rivers, etc. These elements can symbolize Su Shi's spiritual world of indifference to fame and fortune. These decorations can be presented in a simple way in the design to avoid excessive complexity, so as to highlight the "clear" and "elegant" aesthetics of the Song Dynasty.

Illustration design in packaging

In the illustration design of this packaging design practice, combined with the results of the linear regression scene analysis of the sensory engineering experiment in the previous chapter, the graphics use non-physical pictures, combined with hand-painted illustrations, and use the display of painting techniques to vividly depict the meeting between Su Shi and Zhang Shanren on Yunlong Mountain, and the scene of Su Shi swinging his knife and cutting three times.

This packaging design picture revolves around the historical origins of Su Shi and "Mi San Dao", and presents a heavy sense of history through delicate hand-painted illustration techniques and rich brushstrokes. In the picture, the shape of the traditional food "Mi San Dao" is depicted in the same painting style as the background to highlight the visual focus of the product. The overall picture adopts a carefully designed triangular structure layout, which cleverly outlines the logical relationship between the characters and the food, and further strengthens the historical and cultural connection of the product. At the same time, the layout will assist the text description, enrich the

narrative level of the picture, and enhance the viewer's emotional identification with the long history of "Mi San Dao".

The background of Su Shi's story echoes the "Mi San Dao" food. The scenery of Yunlong Mountain behind him is vaguely visible, forming an interaction between the distant view and the near view, giving the picture depth and artistic conception. The most important space of the picture displays the hand-painted version of "Mi San Dao" as the main information of the display, and the display ratio is enlarged. The interactive relationship between Su Shi and Zhang Shanren is displayed between the staggered layers of "Mi San Dao", as well as Su Shi's action of swinging his knife and chopping three times, indicating the origin of the name "Mi San Dao". Through lively typesetting techniques, the hand-painted expression form not only reproduces the historical origin of the name "Mi San Dao", but also integrates the dual beauty of culture and natural landscape, constructing an interesting historical picture scroll and presenting the unique cultural heritage of the product.

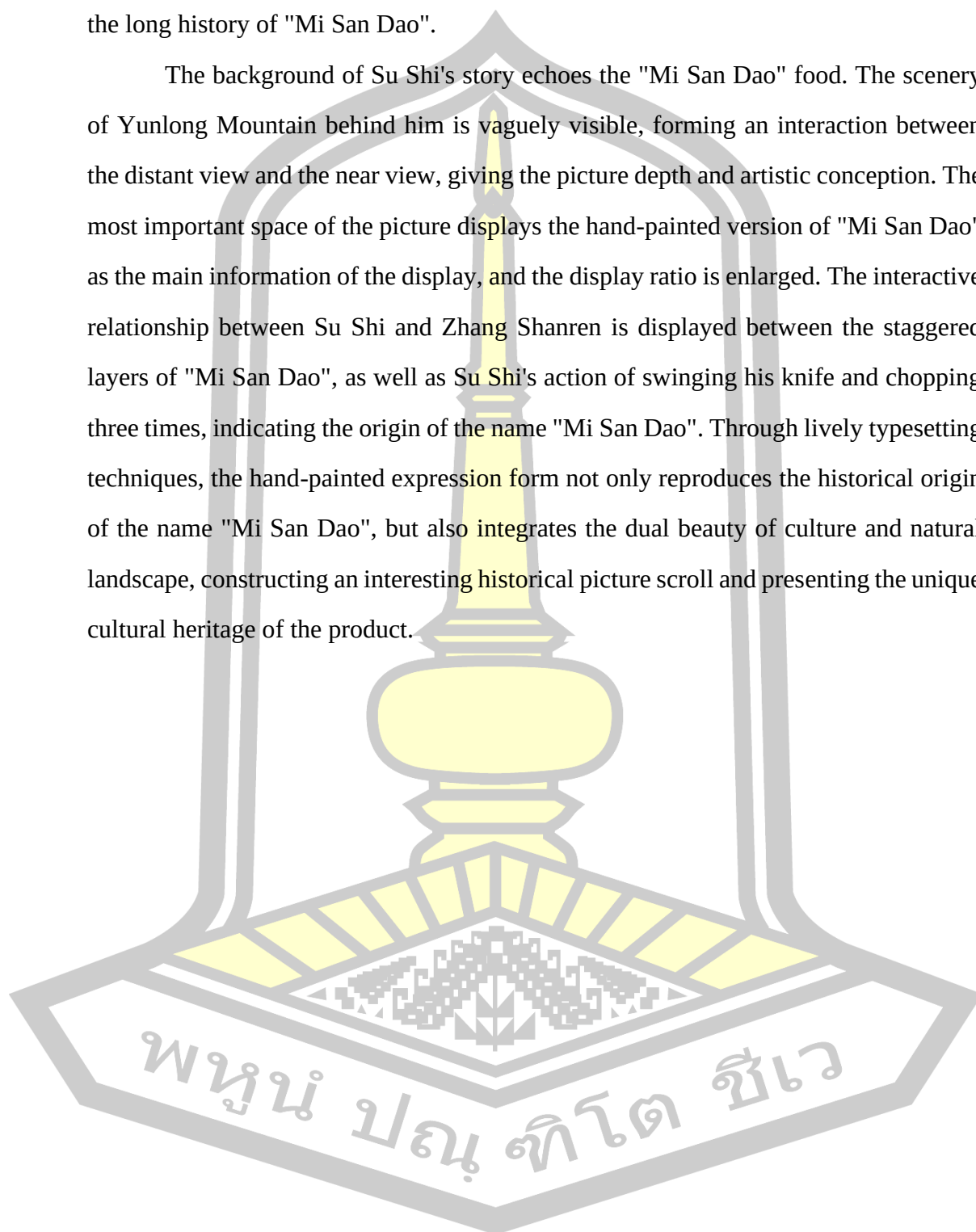




Figure 51 Illustration visual effects
Source: Drawn by the author(2024)

According to the semiotic analysis, the overall picture of the packaging is drawn. The proportion of the visual picture of the packaging is equal. The position of the

characters and food in the illustration not only echoes the logical relationship, but also highlights the product. The production process, characteristics, and taste of "Mi San Dao" are added above. The information points are grasped through icon design, and presented to consumers in the most direct way. Some auxiliary elements are added and explained, conveying the characteristics of the traditional food, original craftsmanship, crispy outside and tender inside of "Mi San Dao", meeting consumers' requirements for quality, expressing more clearly, and consumers can obtain product information more clearly. The beige color with a darker brightness behind the illustrations and graphics is processed through the overall color matching of the picture to make the illustration look old, and with the distant view of Yunlong Mountain, it increases the sense of space and layering. First, it can set off the ancient style of the picture and be full of a sense of the times; second, it can imply the long history of the food, as well as its historical heritage and excellent quality. The overall picture is based on beige green, ivory white, retro yellow, orange, and dark red to create an ancient feeling, elegant and simple scenes, showing the long history of the product and the attitude of brand heritage craftsmanship. In summary, the proportion of pictures and texts is equal, and appropriate auxiliary elements are added to improve the clarity of the packaging.

As shown in the figure, ivory white is used as the background color, and Su Shi's poems are added to create the logic of the information of the illustration characters and the text information, forming a cultural symbol, which echoes the style of the Chinese style ancient painting. In addition, through the relationship between the characters' actions and the icon display of the product characteristics, consumers' understanding of product information is directly faced, which enhances consumers' initial impression of the product. On the left side of the picture, the food characteristics information of "Mi San Dao" is made, giving the food a visual hammer made of simple graphics, focusing on marking the information. The background of the picture is Yunlong Mountain in the distance. The depiction technique is the ink painting technique of traditional Chinese ancient paintings, highlighting its ancient style of

expression, and opening up the information level of the picture to enhance the sense of space and breathing.



Figure 52 Visual effects of outer packaging
Source: Drawn by the author(2024)



Figure 53 Visual effects of outer packaging
Source: Drawn by the author(2024)

4.3.2.2. Packaging structure design.

Bulk "Mi San Dao" food packaging structure

"Mi San Dao" food inner packaging adopts

Made of nylon composite polyester composite frosted glossy printed bag.

The independent fresh-keeping box is packaged in the form of heat-sealed nylon roll film, and the eight-sided self-sealing pocket. These two structures are clean and hygienic, with longer shelf life, convenient for bulk packaging, and easy to carry with you, so that you can enjoy "Mi San Dao" anytime and anywhere; the fresh-keeping box is made of transparent food-grade plastic, and the eight-sided seal is made of food-grade material; the fresh-keeping box can clearly show the quality and status of "Mi San Dao", and the independent packaging enhances the sharing of the product. At the same time, this packaging can be used in bulk sales. Therefore, the "fresh" and "sharing" perceptual image of the packaging is enhanced.



Figure 54 "Mi San Dao" bulk individual single packaging bag
Source: Drawn by the author(2024)



Figure 55 "Mi San Dao" bulk individual single packaging bag
Source: Drawn by the author(2024)



Figure 56 "Mi San Dao" bulk individual packaging bag
Source: Drawn by the author(2024)

Simple "Mi San Dao" food packaging structure

The food packaging structure of "Mi San Dao" in a simple bag is a toothpaste box structure with an outer box length of 130mm, a width of 190mm, and a height of 55mm. The lid and the inner box are an integral structure. Through the form of an independent box body, it is easy to use and has excellent texture. The outer box is made of paper material and coated with film, which can make the printing clear and have a good touch; the inner box is made of transparent plastic material. Since the bulk of "Mi San Dao" is also transparent, it is convenient for consumers to observe the product from the side and understand the product quality, giving consumers a feeling of health, freshness and excellent quality of this brand "Mi San Dao". The airplane box packaging structure is firm and stable. The outer box and the inner box packaging are separated to protect "Mi San Dao" from being squeezed, deformed and broken, and to ensure the integrity of the food; secondly, this structure has a certain sense of opening ritual, which

is more in line with the pursuit of ritual by contemporary consumers and the aesthetics of contemporary young people; similarly, this structure has a certain storage function, and the uneaten part can continue to be stored in the box, saving space and giving consumers a better shopping experience. This packaging is suitable for a variety of sales scenarios, including but not limited to large supermarkets, small snack food stores, convenience stores, etc.

130x55x190

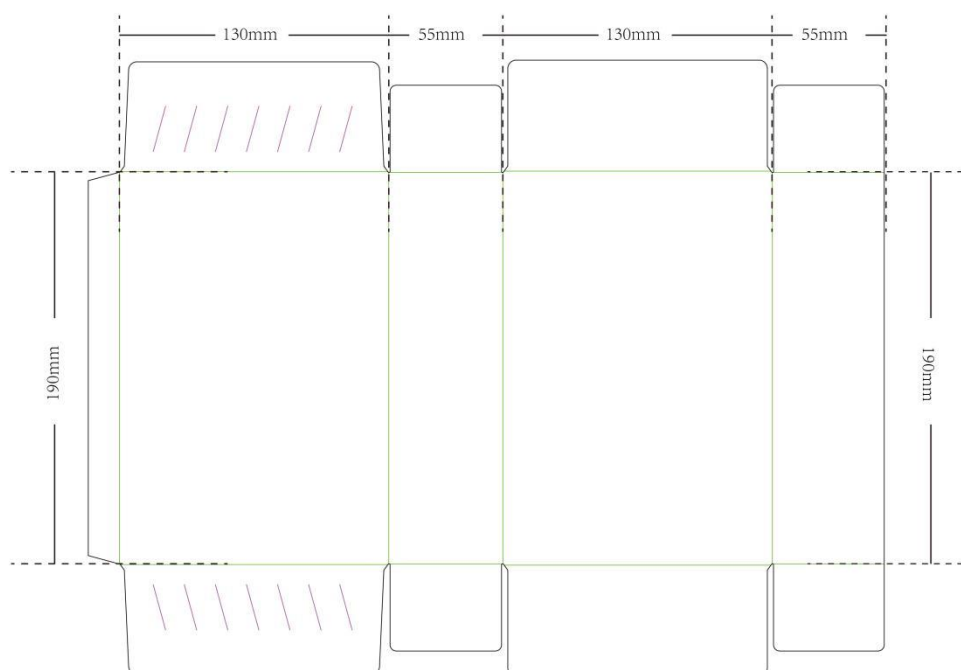
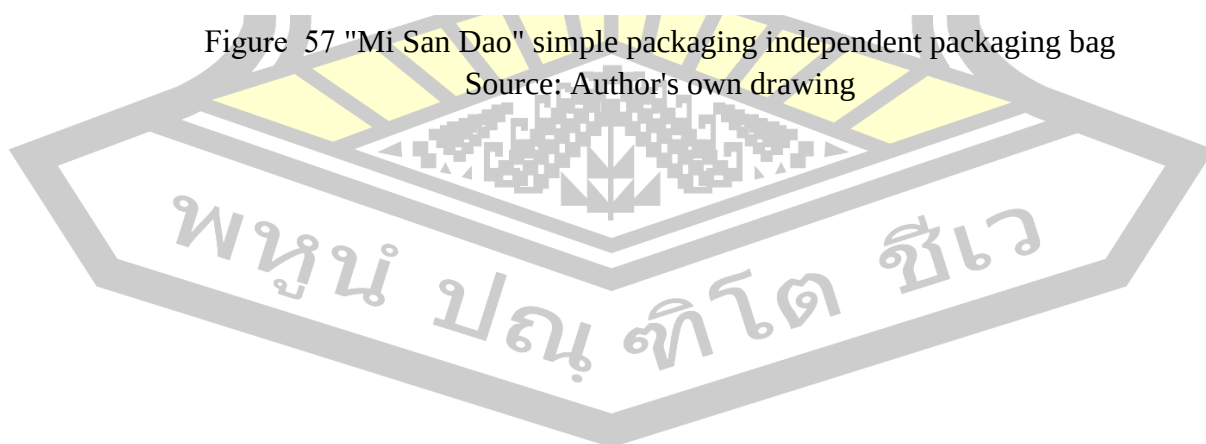


Figure 57 "Mi San Dao" simple packaging independent packaging bag

Source: Author's own drawing



130x55x190



Figure 58 Aircraft box structure dimensions
Source: Drawn by the author(2024)

Gift box black sesame food packaging structure

The packaging design of the "Mi San Dao" gift box series adopts the traditional airplane box structure, with a length of 420mm, a width of 255mm, and a height of 85mm. It is made of cardboard and has a handle. It has a simple structure, strong practicality and convenience; the structure is stable, not easy to be squeezed and deformed, and can effectively protect the internal products, suitable for online and offline purchases.

The gift package contains the "Hu Nan Xiang" brand Su Shi characteristic series packaging, including "Mi San Dao", "Yang Jiao Mi", "Ma Pian", "Tiao Su", "Jin Ma Zao", "Ma Pian", "Peanut Candy", and "Golden Money Cake". There are 8 kinds of food inside the gift box, 8 packs of bulk, and the number of each product type is two. The gift box is equipped with a handbag, which is easy to carry. It is suitable for visiting relatives, giving gifts, family sharing and other scenarios, giving consumers a sense of

convenience and sharing, and meeting the correspondence between design elements and perceptual needs.

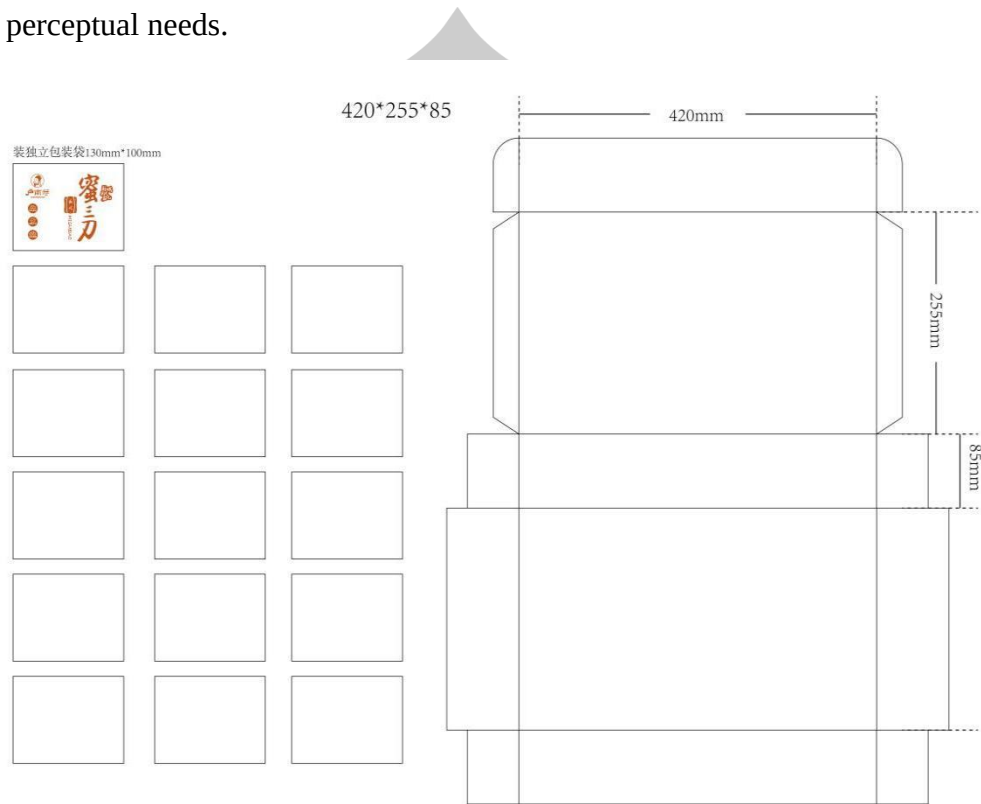


Figure 59 Large gift box packaging design dimensions
Source: Drawn by the author(2024)

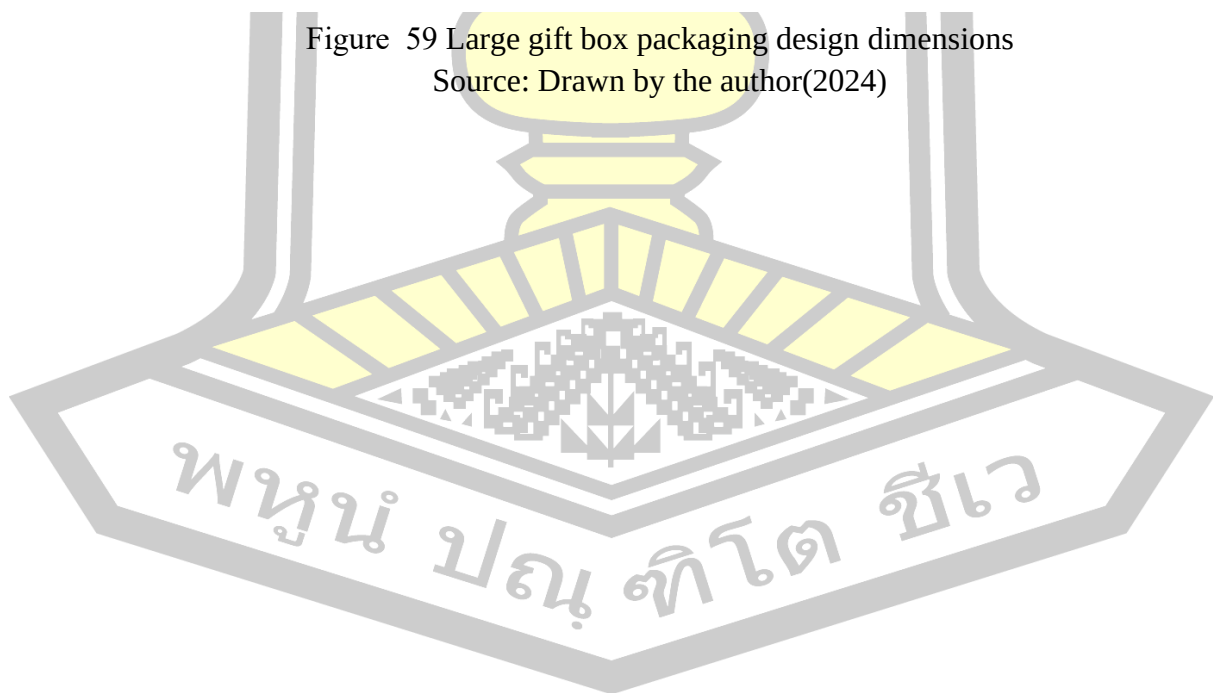




Figure 60 Large gift box packaging design dimensions

Source: Drawn by the author(2024)

Abstract and summarize element symbols

Sinan (2024, interview) said that sample design refers to the extraction and transformation of cultural symbols from the samples of Su Shi's posthumous works left in the Xuzhou area. Cultural symbols are not only the medium of cultural communication, but also the core of visual language expression, playing an important role in the process of information transmission.

4.3.2.3. Packaging design effect picture synthesis

The effect diagram of the "Hunanxiang" and "Mi San Dao" food series packaging is displayed, showing the overall effect of this packaging design from multiple angles, making the packaging design clearer. According to the type, the total includes bulk packaging, simple box packaging, and gift packaging, which are suitable for different consumer needs for consumers to choose. For "Mi San Dao" food, the original bag packaging structure is upgraded, and single-piece and multi-piece bulk packaging structures are added to provide more convenient simple food packaging,

which is ready to eat, eliminating the problem of taking it with bare hands and repeatedly storing it, bringing substantial convenience to consumers

Packaging design renderings



Figure 61 Airplane box packaging effect display
Source: Drawn by the author(2024)



Figure 62 Display of the packaging effect of a large gift box
Source: Drawn by the author(2024)



Figure 63 Display of the combination effect of large gift box packaging
Source: Drawn by the author(2024)

Derivative product renderings.



Figure 64 Computer protection screen display
Source: Drawn by the author(2024)



Figure 65 Canvas bag display 1
Source: Drawn by the author(2024)



Figure 66 Canvas bag display 2
Source: Drawn by the author(2024)



Figure 67 Tape display 1
Source: Drawn by the author(2024)



Figure 68 Tape display 2
Source: Drawn by the author(2024)



Figure 69 Work card display
Source: Drawn by the author(2024)



4.3.3 Design and production

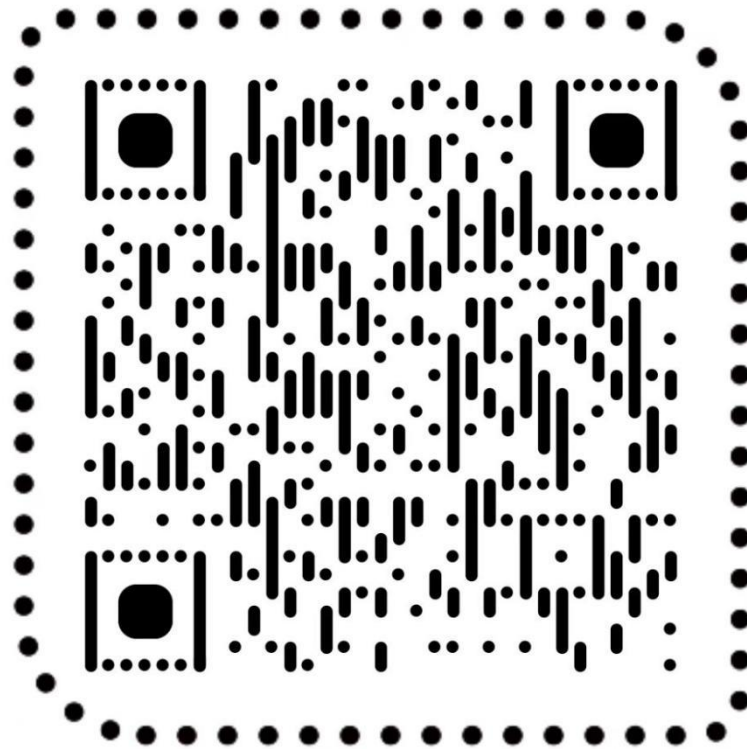


Figure 70 Design and production
Source: Drawn by the author(2024)

4.3.4 Evaluation and feedback

Evaluation and feedback from sales

Bi & Sinan. (2024) Authoritative experts in visual communication. The evaluation of "Mi San Dao" food packaging is divided into the following aspects:

Artistic effect evaluation: Food packaging usually contains elements such as images, interactions, and structures. Packaging can be used as a carrier to show the visual experience of culture to the market. In the creation process of the packaging picture, elements such as Xuzhou Su Shi's Song Dynasty culture and historical scenes can be integrated to provide more possibilities for the inheritance and protection of Xuzhou Song Dynasty Su Shi's culture. For buyers, they can learn about Xuzhou Su Shi's cultural heritage through the process of purchasing food. Food packaging also

realizes the combination of Su Shi's food cultural heritage and intangible cultural heritage, conveys the expected information, and has a strong sense of historical pictures. This cultural communication method with food packaging as a carrier can accurately depict the cultural wealth, cultural connotation, and historical stories of Xuzhou Song Dynasty Su Shi's culture. It conveys Xuzhou Su Shi's culture and condenses Su Shi's history in the Xuzhou area into representative illustrations, which are disseminated through food packaging.

The creative theme of the "Mi San Dao" food packaging is accurate, with a contemporary design style, in line with the current market consumption environment, and has the unique personal style of the designer. First of all, the creator extracted the biscuit and redesigned the font sample symbol of Su Shi culture, and integrated it into the food packaging illustration design, which well reflects the historical characteristics of Xuzhou Su Shi culture and perfectly fits the theme of "Mi San Dao" naming.

Secondly, the illustrations of historical plots are integrated into the food packaging, which brings a better way of cultural communication for the "Mi San Dao" food packaging design, allowing buyers to experience Su Shi culture through vision and taste, understand the unique historical and cultural characteristics of Xuzhou Song Dynasty Su Shi culture, and feel its cultural connotation and value, so that the design becomes a part of Xuzhou culture. Experience the artistic beauty of Xuzhou Su Shi culture. The work reflects the creator's unique design thinking, rich cultural heritage, and sense of responsibility for the inheritance and protection of local traditional culture in China. The food packaging design adopts a modern illustration display method and has a novel visual form. Compared with other historical and cultural communication methods in Xuzhou, it helps to create unique cultural symbols, making Xuzhou Su Shi culture different from the inheritance and inheritance of Su Shi culture in other regions, and stand out in protection. By using food packaging to spread the message, more consumers can get involved and truly experience the cultural value of Su Shi in Xuzhou during the Song Dynasty and the shocking visual symbol effects.

Technical implementation evaluation: The combination of historical culture and food packaging enables consumers to have a better shopping experience. By using food packaging as a carrier to interact with Su Shi's symbols, consumers can experience a physiological and psychological immersive experience while shopping. This two-way demand immersive feeling is more deeply integrated into the cultural and historical sense, thereby improving consumers' consumption experience and realizing a participatory experience.

Consumers who buy "Mi San Dao" can understand food and Su Shi's culture while buying food, and become cultural disseminators, not just spectators. Through packaging form interaction and visual guidance, consumers can interact with the picture and its elements. It greatly increases the audience's interactivity and participation, and allows for better cultural inheritance methods to participate. At the same time, suggestions should be made from improving packaging forms, optimizing packaging methods, and ensuring the fluency of communication to ensure that the work can be effectively sold on major shelves.

Consumer participation evaluation: In the evaluation of works on the interaction between consumers and food packaging and Xuzhou Song Dynasty Su Shi culture, the packaging performed well in terms of visual effects and fidelity. The packaging picture quality and picture information effect of the food packaging impressed consumers, creating a picture that brought historical information. The interesting illustration method and exquisite visual expression effect enhanced the user's consumption experience and laid a good foundation for the overall experience. In terms of consumer experience, it provides consumers with a simple way to understand the origin between "Mi San Dao" and Su Shi. Guided understanding helps consumers better understand Su Shi culture.

The food packaging works are creative, the packaging pictures show vivid stories, and the information is clear, which allows consumers to feel the logic of food and culture throughout the consumption experience. Experts recommend

comprehensive testing in different consumption scenarios to ensure that consumers can understand the information conveyed by food packaging during the purchase process. Optimizing the historical details of the illustrations and improving the printing level of the packaging materials will help enhance consumers' experience.

Liu & Xu, (2023) Leading experts in the field of culture and government. The evaluation of food packaging and creative models is divided into the following aspects:

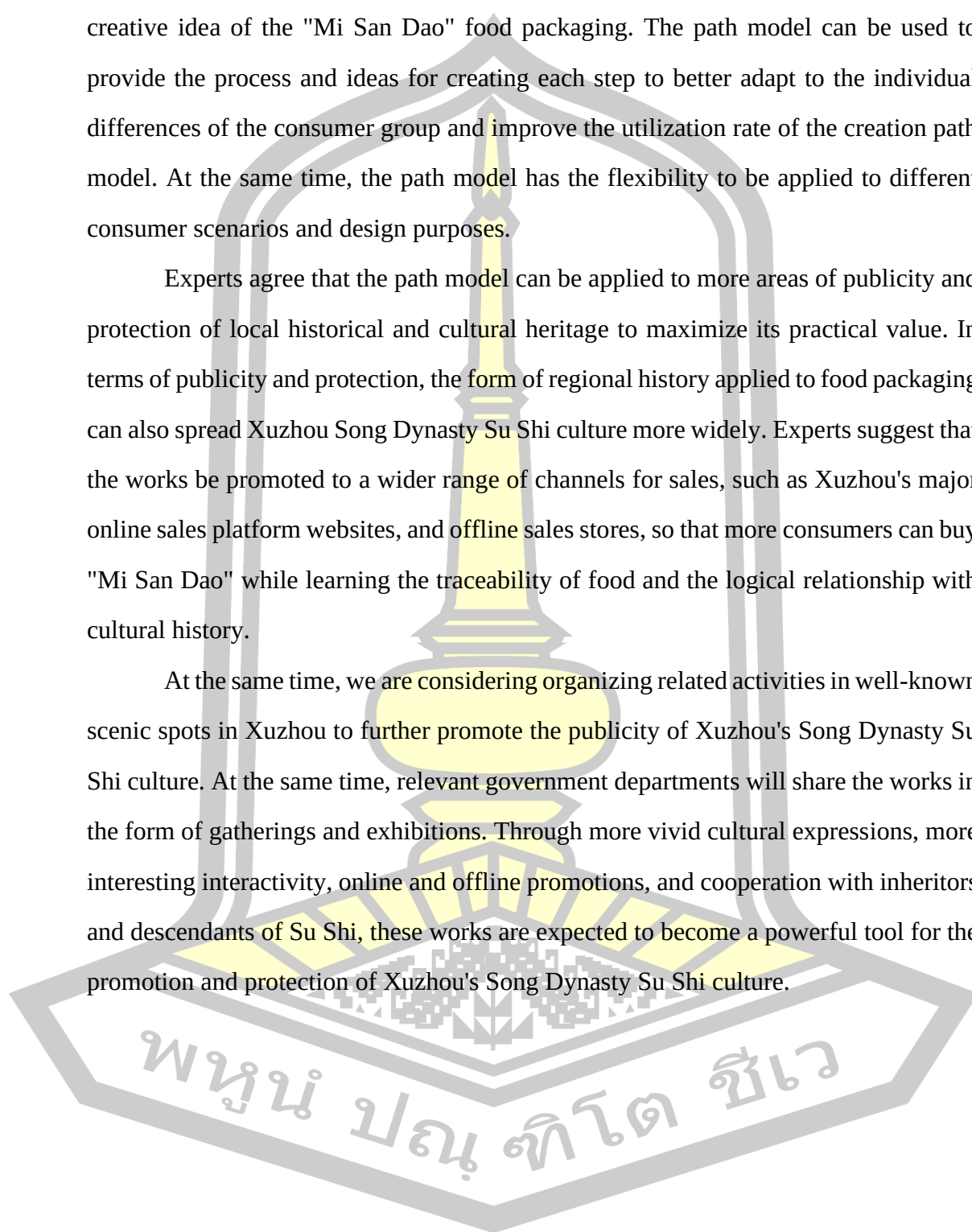
Evaluation of cultural and social factors: When evaluating food packaging illustrations, we also pay attention to cultural and social factors, and the illustrations show a certain degree of diversity and inclusiveness in cultural expression. The scenes and elements fully consider the cultural elements of Xuzhou Song Dynasty Su Shi, which helps to promote and protect the cultural symbols and values of Xuzhou Song Dynasty Su Shi culture. In terms of consumer scene interaction, the packaging provides consumers with some highlights in social experience. Consumers can conduct guided traceability of food during the purchase of "Mi San Dao", share cultural experiences, and help create opportunities for shared cultural experiences. Another point worth noting is that packaging is a carrier of cultural communication, which can well interpret the cultural symbols and cultural connotations of "Mi San Dao" in Xuzhou area and Su Shi. His work plays a good role in promoting and protecting Xuzhou Su Shi culture. This work has promoted cultural exchanges and understanding very well. By introducing the cultural symbol elements of Xuzhou Song Dynasty Su Shi culture, the "Mi San Dao" packaging has become a bridge for the promotion of Xuzhou Song Dynasty Su Shi culture. Realize the importance of shared culture in consumer scenario environments and promote cultural understanding.

Practical application evaluation: The design and creation path model of food packaging works provides consumers with a clear and systematic experience. The design of the path model provides more research methods for the promotion and protection of the scene pictures of intangible cultural heritage. Experts agree on the structure and navigation of the creative path model. In the design of the creative path

model, the design idea of the path model is clear, which can well reflect the overall creative idea of the "Mi San Dao" food packaging. The path model can be used to provide the process and ideas for creating each step to better adapt to the individual differences of the consumer group and improve the utilization rate of the creation path model. At the same time, the path model has the flexibility to be applied to different consumer scenarios and design purposes.

Experts agree that the path model can be applied to more areas of publicity and protection of local historical and cultural heritage to maximize its practical value. In terms of publicity and protection, the form of regional history applied to food packaging can also spread Xuzhou Song Dynasty Su Shi culture more widely. Experts suggest that the works be promoted to a wider range of channels for sales, such as Xuzhou's major online sales platform websites, and offline sales stores, so that more consumers can buy "Mi San Dao" while learning the traceability of food and the logical relationship with cultural history.

At the same time, we are considering organizing related activities in well-known scenic spots in Xuzhou to further promote the publicity of Xuzhou's Song Dynasty Su Shi culture. At the same time, relevant government departments will share the works in the form of gatherings and exhibitions. Through more vivid cultural expressions, more interesting interactivity, online and offline promotions, and cooperation with inheritors and descendants of Su Shi, these works are expected to become a powerful tool for the promotion and protection of Xuzhou's Song Dynasty Su Shi culture.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter summarizes in detail "Xuzhou Su Shi Culture: Application in Food "Mi San Dao" Packaging Design". This paper summarizes and discusses in detail the historical origins, artistic value, inheritance status, and inheritance issues of Su Shi culture, and constructs an application practice model in the inheritance and protection of Su Shi culture in the Song Dynasty in Xuzhou in the form of food packaging. It summarizes and discusses the historical background, current situation, and problems of Xuzhou's urban cultural tourism cultural communication, as well as the construction of an artistic theoretical model of Xuzhou city using souvenirs and local food packaging as historical communication carriers. Finally, the conclusion proposes and elaborates on suggestions for future research:

5.1 Conclusion

5.1.1 Study the historical origin of Su Shi culture in Xuzhou——Tracing the historical and cultural value of Su Shi culture

5.1.2 Study on the current market sales status of Xuzhou "Mi San Dao" in its current packaging form - no cultural connection with Su Shi is established

5.1.3 Study on the application of Su Shi culture on Mi San Dao food packaging——Promote Xuzhou Su Shi culture

5.2 Discussion

5.2.1 Discussion on the cultural value of Su Shi in Xuzhou under the theory of semiotics.

5.2.2 Discussion on the market value of Su Shi culture on the packaging of Mi San Dao food under the theory of cultural identity.

5.2.3 Discussion on the application value of Su Shi culture on the packaging of Mi San Dao food under the theory of design packaging.

5.3 Suggestions

5.3.1 Suggestions on the application of research results

5.3.2 Suggestions for further research

5.3.5 Summary

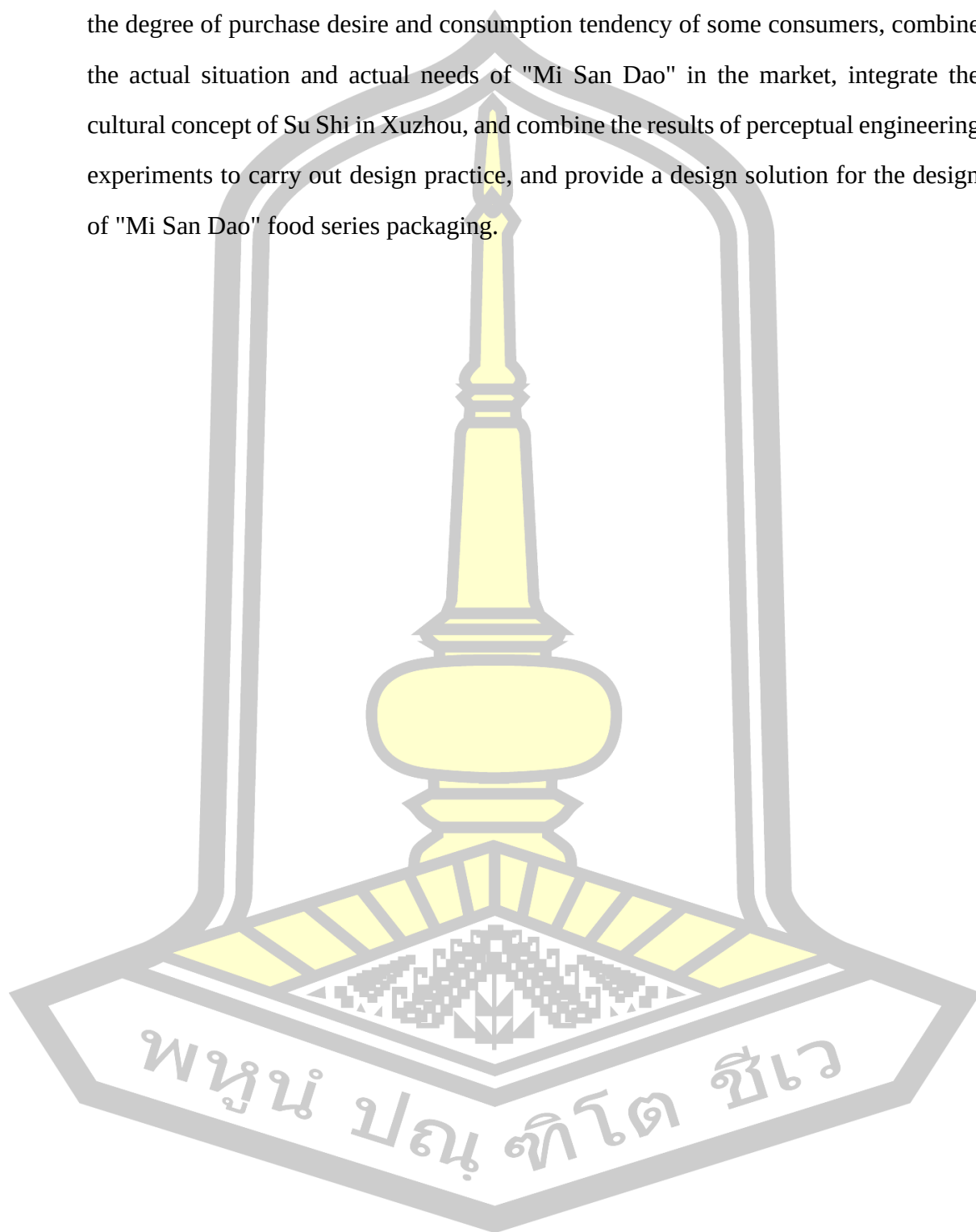
This section is based on the emotional needs of consumers, and the design of the food packaging of "Hunanxiang" and "Mi San Dao" is combined with semiotics to transform consumers' demand for the local cultural food "Mi San Dao" into the demand for Su Shi's cultural identity through "Mi San Dao". Through qualitative research, multiple interviews, and obtaining information, it is finally applied in packaging design practice. The continuous development of society has led to the continuous improvement of people's quality of life, which has brought consumers higher requirements for packaging and put forward the demand for cultural identity at the spiritual level. Therefore, the design practice based on consumers' cultural consumption needs is in line with the times and market trends.

This section classifies and analyzes consumers' cultural identity needs at different levels, and combines some semiotic research methods to carry out the food packaging design of "Hunanxiang" and "Mi San Dao". The specific research work is as follows:

4.3.5.1. Combined with semiotics, the cultural identity needs of consumers are classified and analyzed, and divided into symbolic images of instinctive level, information level, and identity level, which arouses consumers' cultural identity from a broader and deeper perspective.

4.3.5.2. Use semiotics to analyze the cultural identity of "Hunanxiang" and "Mi San Dao" food packaging, collect a large number of "Mi San Dao" food snack packaging, obtain the image model between perceptual vocabulary and design elements through perceptual measurement and regression analysis, and finally analyze the corresponding relationship between perceptual vocabulary and design elements, which effectively provides effective ideas for the design of "Mi San Dao" food series packaging and provides certain ideas for food packaging design.

4.3.5.3. Conduct a survey on "Mi San Dao" food on the market to obtain the degree of purchase desire and consumption tendency of some consumers, combine the actual situation and actual needs of "Mi San Dao" in the market, integrate the cultural concept of Su Shi in Xuzhou, and combine the results of perceptual engineering experiments to carry out design practice, and provide a design solution for the design of "Mi San Dao" food series packaging.



5.1 Conclusion

5.1.1 Study the historical origin of Su Shi culture in Xuzhou——Tracing the historical and cultural value of Su Shi culture

Through the sorting and summary of this chapter, the historical origins of Xuzhou Su Shi culture are studied first. Through an overview of the development of Xuzhou Su Shi culture, the historical origins of Xuzhou Su Shi culture are described in detail, and a detailed analysis is made from the aspects of cultural value and cultural identity. From the perspective of content, the development and changes of the current publicity methods of Xuzhou Su Shi culture are analyzed.

Secondly, the cultural value of Xuzhou Su Shi is analyzed and summarized; the value of cultural inheritance and cultural symbols is analyzed and summarized, and finally applied in packaging design practice. The value reflected in cultural inheritance is mainly reflected in Su Shi's imprint on Xuzhou's historical culture, the inheritance of spiritual culture, and the inheritance of food culture. Christine Claire's concept of semiotics is used to interpret. The symbolic value of Xuzhou Su Shi culture.

The cultural symbols formed by the relationship between Xuzhou, Song Dynasty history, and food culture express unique regional characteristics and national aesthetics, and have strong Song Dynasty cultural characteristics. The spiritual and cultural concept of "optimism, open-mindedness, love of life, erudition and love of learning" is the embodiment of its precious cultural value. Finally, the concept of cultural identity of Xuzhou Su Shi culture is summarized.

Through the identification of cultural symbols, education and inheritance, innovation and development, this traditional art can achieve cultural identity in contemporary social life from the perspective of traditional and modern development, injecting inspiration and new impetus into the inheritance of Xuzhou Su Shi culture. This innovation is not only a respect for tradition, but also a modern response to cultural identity, which realizes cultural identity through the development of food packaging.

5.1.2 Study on the current market sales status of Xuzhou "Mi San Dao" in its current packaging form - no cultural connection with Su Shi is established

By summarizing the inheritance and protection status of "Mi San Dao" in Xuzhou Su Shi culture, from the perspectives of the current status of "Mi San Dao" production, the presentation of "Mi San Dao" packaging, and the current status of "Mi San Dao" consumption, we can analyze the inheritance and protection status of "Mi San Dao" as a part of Su Shi culture. By summarizing the inheritance and protection dilemma of "Mi San Dao" in Xuzhou Su Shi culture, from the perspectives of the regional dispersion of Su Shi's descendants, the low attention of young people, the lack of cultural connotation and cultural identity of Su Shi culture in Xuzhou, the limitations of communication media, and the limitations of the communication of Su Shi's cultural re-creation, we draw lessons from the problems encountered in the inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture.

At present, the inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture needs to be supplemented and improved through more carriers to present the relationship between Su Shi culture and "Mi San Dao", enrich the diversity of Xuzhou Su Shi culture, diversify its dissemination, and make it meet the aesthetic needs of the times. Only by clarifying the core issues of inheritance and protection of "Honey Three Knives" in Xuzhou Su Shi culture through food packaging and utilizing the communication advantages of food packaging can we broaden channels, deepen people's understanding of the connotation of Su Shi culture in Xuzhou, and ultimately break through the limitations of time and space to achieve cultural identity of Xuzhou Su Shi culture "Honey Three Knives".

5.1.3 Study on the application of Su Shi culture on Mi San Dao food packaging——Promote Xuzhou Su Shi culture

Based on the inheritance and protection status and existing problems of "Mi San Dao" in Xuzhou Su Shi culture collected in research objective 2, the researcher

constructed a food packaging work with unique artistic and cultural value from the perspective of art and culture to solve the corresponding problems. From the perspectives of packaging concept design, Su Shi's image design, graphic element extraction and design, font element extraction and design, color element extraction, illustration design in packaging; packaging structure design, bulk "Mi San Dao" food packaging structure, simple "Mi San Dao" food packaging structure, gift box "Mi San Dao" food packaging structure, three-dimensional packaging design effect picture synthesis, virtual tour packaging display, actual packaging output effect, actual shelf display sales. Authoritative expert evaluation and other perspectives are designed and explained.

With the core support of conceptual theories such as semiotics, packaging design, cultural identity, and social memory, a theoretical model of food packaging in the inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture is constructed. This will provide new ideas and practices for the application of food packaging in the inheritance and protection of intangible cultural heritage, thereby promoting the multi-dimensional inheritance and protection of intangible cultural heritage.

In summary, the conclusion of this study is to summarize the historical origins of Su Shi's culture in Xuzhou, and to conclude that the inheritance of the "honey three knives" food culture and the spiritual and cultural concept of "optimism, open-mindedness, love of life, erudition and love of learning" are the inheritance of its precious cultural values and the most important spiritual and cultural values of Su Shi's culture in Xuzhou. Christine Claire's concept of semiotics is used to interpret the cultural symbolic value of "honey three knives" in Xuzhou Su Shi's culture. Exploring the cultural symbols formed by the relationship between Xuzhou, Song Dynasty history, and food culture, it expresses unique regional characteristics and national aesthetics, and has a strong Song Dynasty cultural characteristic.

The cultural symbols, educational inheritance, and innovative development of Su Shi in Xuzhou in the Song Dynasty are important media means to achieve his

cultural identity. From the perspective of traditional and modern development, this traditional art can achieve cultural identity in contemporary social life and provide a good foundation for Su Shi's culture. It has injected new impetus into its inheritance. This innovation is not only a respect for tradition, but also a modern response to cultural identity, and cultural identity is achieved through innovative development.

The inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture is worrying. In the current new era, it is necessary to supplement and improve, enrich the diversity of Xuzhou Su Shi culture, diversify its dissemination methods, and make it meet the aesthetic needs of the times. Only by clarifying the core issues of inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture through food packaging and using the dissemination advantages of food packaging can we broaden the channels, deepen people's understanding of the connotation of Su Shi culture in Xuzhou, and finally break through the limitations of time and space to achieve the cultural identity of Xuzhou Su Shi culture "Mi San Dao". Based on research objectives 1 and 2, the researchers sorted out the remaining history and value of Xuzhou Su Shi culture, as well as the current status and existing problems of inheritance and protection. Focusing on the perspective of art and culture, the researchers constructed a "Mi San Dao" food packaging design work with unique symbols and cultural values to solve the corresponding problems.

Under the core support of conceptual theories such as semiotics, packaging design, cultural identity, and social memory, a theoretical model of food packaging in the inheritance and protection of "Mi San Dao" in Xuzhou Su Shi culture was constructed. This will provide new ideas and practices for the application of food packaging in the inheritance and protection of intangible cultural heritage, thereby promoting the multi-dimensional inheritance and protection of intangible cultural heritage.

5.2 Discussion

5.2.1 Discussion on the cultural value of Su Shi in Xuzhou under the theory of semiotics.

Through literature review, the artistic value of Su Shi's culture in Xuzhou was studied. The literature review found that Lin Yutang conducted an in-depth discussion on the artistic value, historical value and commercial value of Su Shi's culture based on the textual research of "The Biography of Su Dongpo". Lin Yutang said, "If I say that when I mention Su Dongpo, it will always cause people in China to smile with cordial admiration. Perhaps this statement can best summarize everything about Su Dongpo."

In Xuzhou, if you mention Su Shi, the governor of the Northern Song Dynasty, "Su Xuzhou", it will also cause the admiration and smile of Xuzhou people. First of all, at the level of artistic value, the uniqueness of Su Dongpo's image in Lin Yutang's "The Biography of Su Dongpo" is particularly prominent. Compared with other similar biographies in China, Lin Yutang created an image of Su Shi who is happy and free, showing his optimistic and open-minded, love of life, and erudition and love of learning. Through the construction of this character image, Lin Yutang successfully highlighted the distinctive characteristics of Su Shi's character, making it more vivid, real and contagious. Su Shi's simple and innocent personality, as well as his passion for life and aesthetic taste, show strong directness and unique artistic appeal in the characterization of the characters, which provides rich spiritual and cultural resources for future generations.

Secondly, from the perspective of historical value, Su Shi and Xuzhou are inextricably linked. He left an extremely rich cultural heritage for Xuzhou, and these cultural resources have become an indispensable and important part of Xuzhou's history and culture. Su Shi's life and official experience in Xuzhou not only enriched the historical memory of Xuzhou in the Song Dynasty, but also added a unique cultural thickness to the city of Xuzhou. Su Shi's poems and deeds in Xuzhou have become an important symbol of Xuzhou culture and an important symbol of Xuzhou's history and

culture in the Song Dynasty. Xuzhou's Su Shi culture is not only a treasure of local history and culture, but also reflects the profound influence of the spirit of Song Dynasty literati in local culture. (Bi, 2024)

Research the content of Xuzhou Su Shi culture and the unique characteristics of Xuzhou. Researcher Su Yuan made an in-depth analysis of it from the perspective of Su Shi's cultural characteristics and local cultural characteristics, and compared it with the cultural heritage left by Su Shi in other regions.

From the historical background, cultural characteristics, local performance and other perspectives of Xuzhou Su Shi culture, it reflects the extremely important historical position of Xuzhou Su Shi culture in Xuzhou local culture. Only through in-depth research and analysis of Xuzhou Su Shi culture can we not only understand the cultural heritage left by it, but also truly understand the deep spiritual connotation, and then talk about its innovative development. (Su, 2023)

Through literature sorting, through the perspective of semiotic theory, and from the perspective of artistic semiotics, Liu Yao studied Xuzhou Su Shi culture. He pointed out that Xuzhou Su Shi culture recorded the historical events of Xuzhou's development in the Northern Song Dynasty through the historical relics left by Su Shi in Xuzhou, and there are nearly 100 relics left, which preserves a lot of rich cultural heritage. Faced with how to inherit and develop Xuzhou Su Shi culture, injecting new vitality in the current environment has become a key issue to be solved. This topic will explore the necessity and significance of semiotics in the study of traditional Xuzhou Su Shi cultural history.

This article draws on Claire's "Semiotics and Design" to explore the application of semiotics in the field of design and analyze how to convey information and meaning through design symbols. The representative elements of Xuzhou Su Shi culture are extracted from three levels: symbolic signs, iconic signs, and index signs. The visual elements of Su Shi culture are deeply explored, aiming to explore the rich connotations of Su Shi's cultural and artistic visual language, as well as innovative ways to spread

Su Shi culture through multiple channels. (Sinan, 2024)

The researchers believe that the study of the cultural value of Xuzhou Su Shi culture cannot be studied only by its own cultural value, but should emphasize the importance of cultural and conceptual research.

Through the review of the literature, it was found that previous related studies were only conducted from the perspectives of historical value, cultural value and artistic value. The literature review found that Liu Yao's research studied Xuzhou Su Shi culture from the perspective of artistic semiotics, and discussed this research from the perspectives of artistic abstraction, symbolic representation and emotional expression. Most research heads stop at the perspective of abstract abstract value.

In summary, first of all, the innovation of this study lies in the use of semiotic theory to summarize the research topic, using Claire's "Semiotics and Design" symbolic signs, iconic signs, and index signs to visually interpret and integrate the three levels, and using Saussure's signifier and signifier semiotics concepts to divide the study of Xuzhou Su Shi culture into specific value, namely "signifier", covering packaging design, packaging structure and color composition; abstract value, namely "signifier", covering design themes, cultural values and cultural connotations. In the eyes of researchers, the interlocking relationship between symbols and meanings is the basic starting point of semiotics.

Symbols have strong explanatory and integration functions. As a traditional cultural and artistic symbol, Xuzhou Su Shi culture has strong practicality and aesthetics. Interpreting Su Shi culture from the perspective of semiotics is a more systematic and clear research path for Xuzhou Su Shi culture, and the research ideas are more reasonable. Secondly, the new discovery of this study is that the local cultural spirit embodied in Xuzhou Su Shi culture is based on Su Shi culture and Xuzhou local culture, and contains rich philosophical thoughts and cultural emotions. Xuzhou Su Shi culture was formed through exploration and is an important spiritual carrier. It expresses unique local characteristics and the aesthetic consciousness of the times, has

distinct cultural characteristics, and cultural symbols have strong Song Dynasty cultural characteristics. Cultural concepts also reflect the importance of this study.

5.2.2 Discussion on the market value of Su Shi culture on the packaging of "Mi San Dao" food under the theory of cultural identity.

This paper studies the dilemma of inheriting and spreading Su Shi's culture in Xuzhou through a literature review. After reviewing the literature, it is found that the main way of inheriting and spreading Su Shi's culture in Xuzhou has changed, that is, from the traditional ways of spreading such as books, museums, cultural exhibitions, documentaries, etc. In today's society, the ways of cultural dissemination are diverse, and the attraction of traditional dissemination methods has weakened, indicating that people have more channels for seeking knowledge about culture, and more ways and carriers are needed to promote Xuzhou Su Shi's culture.

Through the analysis of the channels, scope, and methods of dissemination of Xuzhou Su Shi's culture, it is found that although Xuzhou Su Shi's cultural dissemination has developed for a long time, its coverage is small and its dissemination methods are traditional, so it has not formed a distinctive planned development model. Moreover, as one of the cultural elements of Xuzhou Su Shi, "Mi San Dao" has not been traced back to its cultural attributes from the perspective of its local food culture specialty, and has not established a combination of "Mi San Dao" and Su Shi-related elements, and the correlation has not been established. The outer packaging of its food is still sold in the traditional form of packaging for packaging, which lacks both the local characteristics of Xuzhou and the establishment of symbols related to Su Shi. (Liu, 2023)

The researchers agree with the dilemma of inheritance and dissemination of Xuzhou Su Shi culture described by the above researchers, as well as the simplicity of "Mi San Dao" food packaging. However, based on the researchers' literature review, field survey, observation interview, and practical research methods, new problems were

found. The research results include communication dilemmas at the cultural level and the media level.

5.2.2.1 Cultural identity level

The researchers paid more attention to the inheritance of the symbolic cultural connotation and value recognition related to Xuzhou Su Shi culture and "Mi San Dao" food. Through literature review, field investigation and interview research, the researchers found that the current "Mi San Dao" packaging creation in Xuzhou Su Shi culture lacks cultural connotation and conceptual recognition, resulting in most "Mi San Dao" food packaging losing the original cultural concept related to food and Su Shi. In some current communication studies, researchers mostly pieced together some information and clues about "Mi San Dao" from written documents and official historical materials. They rarely use long-term field observations to truly understand the origin of "Mi San Dao" food from the perspective of local people. The historical and cultural connotations have led to a lack of understanding and cultural recognition of Xuzhou Su Shi culture and "Mi San Dao".

5.2.2.2 Media communication level

Researchers found that the cultural traceability of "Mi San Dao" food packaging is not innovative enough, and it is dependent on the way of market sales, and is overly inclined to a single food heritage, which limits the food cultural attributes of "Mi San Dao" and limits the dissemination method of "Mi San Dao" in Xuzhou Su Shi culture. Although this traditional dissemination method retains the traditional eating habits of "Mi San Dao", it does not give it its own cultural attributes and lacks cultural value orientation. Through a more detailed discussion of the dissemination dilemma of "Mi San Dao" food packaging in Xuzhou Su Shi culture, we can find that its design method must be innovative and develop in line with the needs of the times. The inheritance and dissemination of the dissemination methods in the new media era enrich the cultural diversity of the "Mi San Dao" packaging design in Xuzhou Su Shi culture, and the diversity of dissemination makes it meet the aesthetic needs of the times. Innovative

dissemination development must respect its traditional cultural connotation, innovate in packaging design and dissemination methods, and retain the simple and rough style characteristics of its original food. Then, inheriting and disseminating Xuzhou Su Shi culture-"Mi San Dao" cultural heritage through packaging design means will help to realize its cultural dissemination and promote its innovation, inheritance and development.

5.2.3 Discussion on the application value of Su Shi culture on the packaging of "Mi San Dao" food under the theory of design packaging.

Local history and culture play a key role in enhancing regional identity and cultural confidence. According to the theory of cultural scholar Li Zehou, historical figures are not only the product of a specific historical background, but also the inheritors and shapers of social values. Not only has it added rich openness to local culture, but it has also become an important source for local pursuit of ideals and values. In addition, studying local historical figures helps to understand and promote local characteristic culture and promote cultural diversity. Therefore, paying attention to the protection and inheritance of the culture of local historical figures is crucial to promoting the sustainable development of local society.

With the advent of the new media era, the diversity of cultural propaganda and the importance of food culture dissemination have become a way of local cultural dissemination. It has become an inevitable choice.

The traceability of historical culture is increasingly presenting a combination of online and offline dissemination scenes in various ways of carrying. The competitive incentives in the food packaging market require cultural traceability of the food itself, carrying local cultural history on food packaging for dissemination, improving the dissemination of culture by food, and disseminating food by culture, and constructing a multi-faceted form of dissemination of culture. (Sinan, 2024)

Starting from the new concept of food packaging to spread local cultural history,

it is proposed to inherit and promote local historical culture through the inheritance of food culture. Design elements are extracted from local historical culture and innovative design practices are carried out respectively.

The researchers tried to extract cultural elements from local historical culture, apply them to food packaging design and development, and explore innovative designs for the inheritance and promotion of local historical culture. Re-innovation of packaging design is an advanced design activity. It is based on comprehensive knowledge and involves multiple aspects such as philosophy, science, technology, art and culture.

With immersive innovative design and the means of inheriting and promoting local historical culture, it focuses on activities with people, so that local historical culture appears in people's daily lives and becomes a part of cultural life, so as to be better promoted and inherited .(Bi, 2024)

In summary, the researchers found through literature review that the relevant literature on the application of food packaging design in the inheritance and dissemination of local historical culture is more about exploring how to innovate the dissemination methods of local historical culture, without combining the systematic integration and innovation of relevant theoretical concepts.

5.3 Suggestions

5.3.1 Suggestions on the application of research results

The application of the research results can be divided into the following parts. First, the government agencies related to the inheritance and promotion of Xuzhou's local historical culture can use the research results as a reference to guide the inheritance and promotion of Xuzhou's local historical culture. The research results of the application model paradigm of historical and cultural dissemination through food packaging as a carrier provide an effective reference for the inheritance and promotion of Xuzhou's local historical culture, and realize the sustainable development of the

application model and cultural dissemination of historical culture through food packaging as a carrier.

Secondly, the research results can be applied to the art education of the school's digital local food brand culture-related majors; the studied practical model can be applied to the relevant courses and teaching of the inheritance and promotion of Xuzhou's local historical culture, providing theoretical and practical references for art education. This contributes to the innovative inheritance of Xuzhou's local history and culture.

The research results can be applied to cultural tourism promotion. The application of the "Mi San Dao" food packaging form to carry the inheritance and promotion of local historical culture can be used to promote local cultural tourism and provide interactive cultural experience. At the same time, it can promote the cultural characteristics of Su Shi in Xuzhou, attract tourists to participate in culture and experience culture. Promote the development of local tourism.

The research results can be applied to the exhibition of Xuzhou Museum. Through practical creation, the packaged food can be displayed in the Su Shi related exhibition area of Xuzhou Museum, the historical space and the real food exhibition space, so that more audiences can appreciate the local history and culture online while experiencing the historical food culture through taste, and take the culture away through packaging and remember this cultural experience.

Finally, the research results can also be applied to social media promotion. The research results will be shared and promoted on social media to show the charm of Xuzhou Su Shi culture and arouse the attention and protection of this local history and culture. The public can communicate and share on the Internet platform.

In summary, it can be seen that the application results of "Mi San Dao" food packaging in the inheritance and promotion of Xuzhou Su Shi culture can be applied to government agencies, school education, cultural tourism promotion, virtual museum display, social media platform promotion, etc. The above methods can allow modern

people to contact and understand Xuzhou Su Shi culture through the Internet platform, thereby narrowing the distance between the audience. On the other hand, by enhancing the influence of Xuzhou Su Shi culture, more and more people, especially young people, can enhance their sense of identity with Xuzhou Su Shi culture and devote themselves to the inheritance and development of local history and culture. This is the real cultural innovation. Inheritance and international exchange and cooperation.

5.3.2 Suggestions for further research

In order to further improve the research results of the application of "Mi San Dao" food packaging in the inheritance and promotion of Su Shi's culture in Xuzhou and promote the development of this field, future researchers can focus on the following research suggestions:

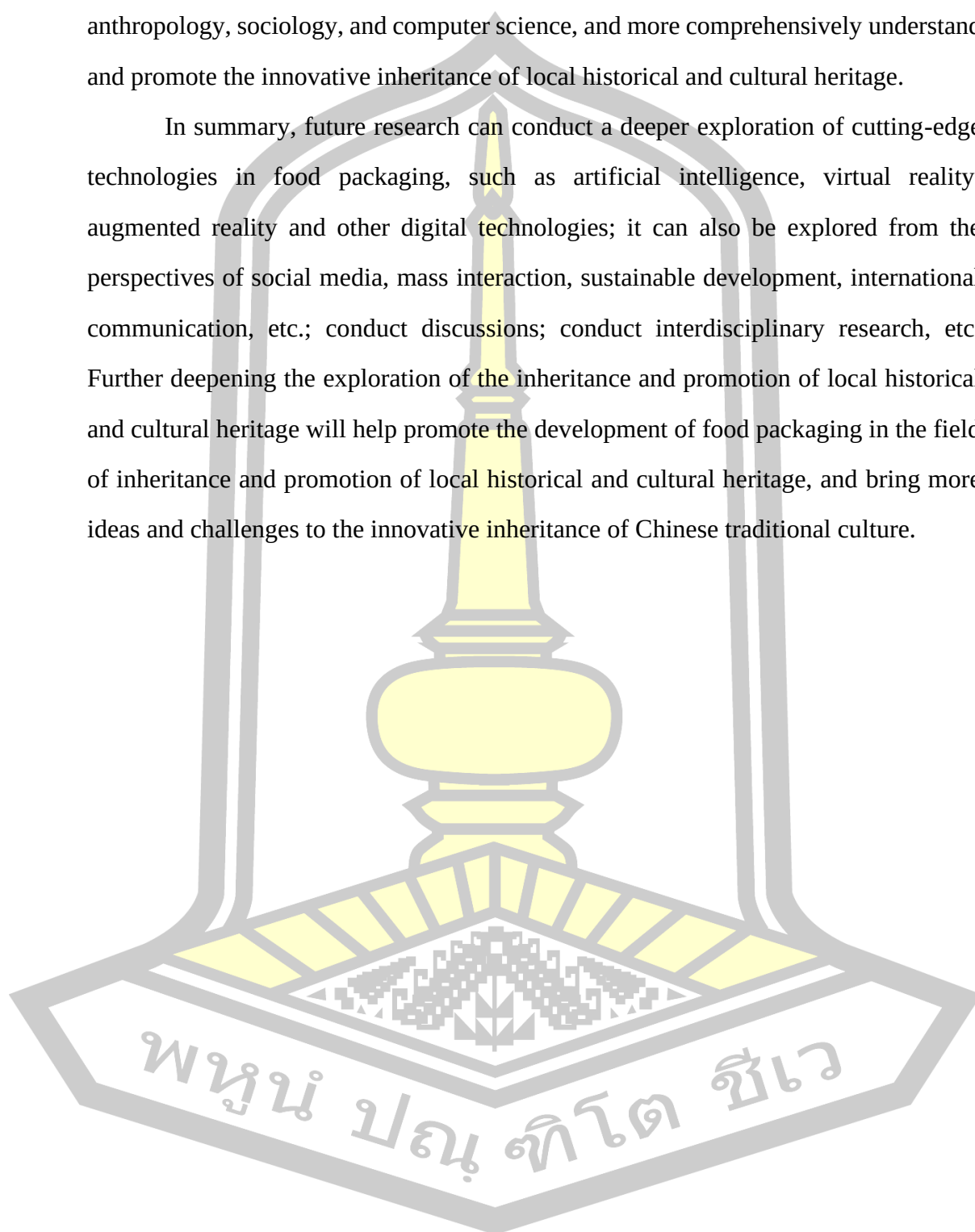
5.3.2.1.Application of artificial intelligence in food packaging in the inheritance and promotion of local historical and cultural heritage: The application of artificial intelligence technology in the inheritance and promotion of local historical and cultural heritage will, on the one hand, break through people's cognitive structure of cultural communication, making the local historical and cultural communication bodies more diversified and the forms of communication more diversified. Artificial intelligence technology can promote more effective communication and higher quality utilization of local historical and cultural heritage by establishing a larger cultural communication platform and efficiently transforming more cultural resources. Provide more research possibilities for researchers.

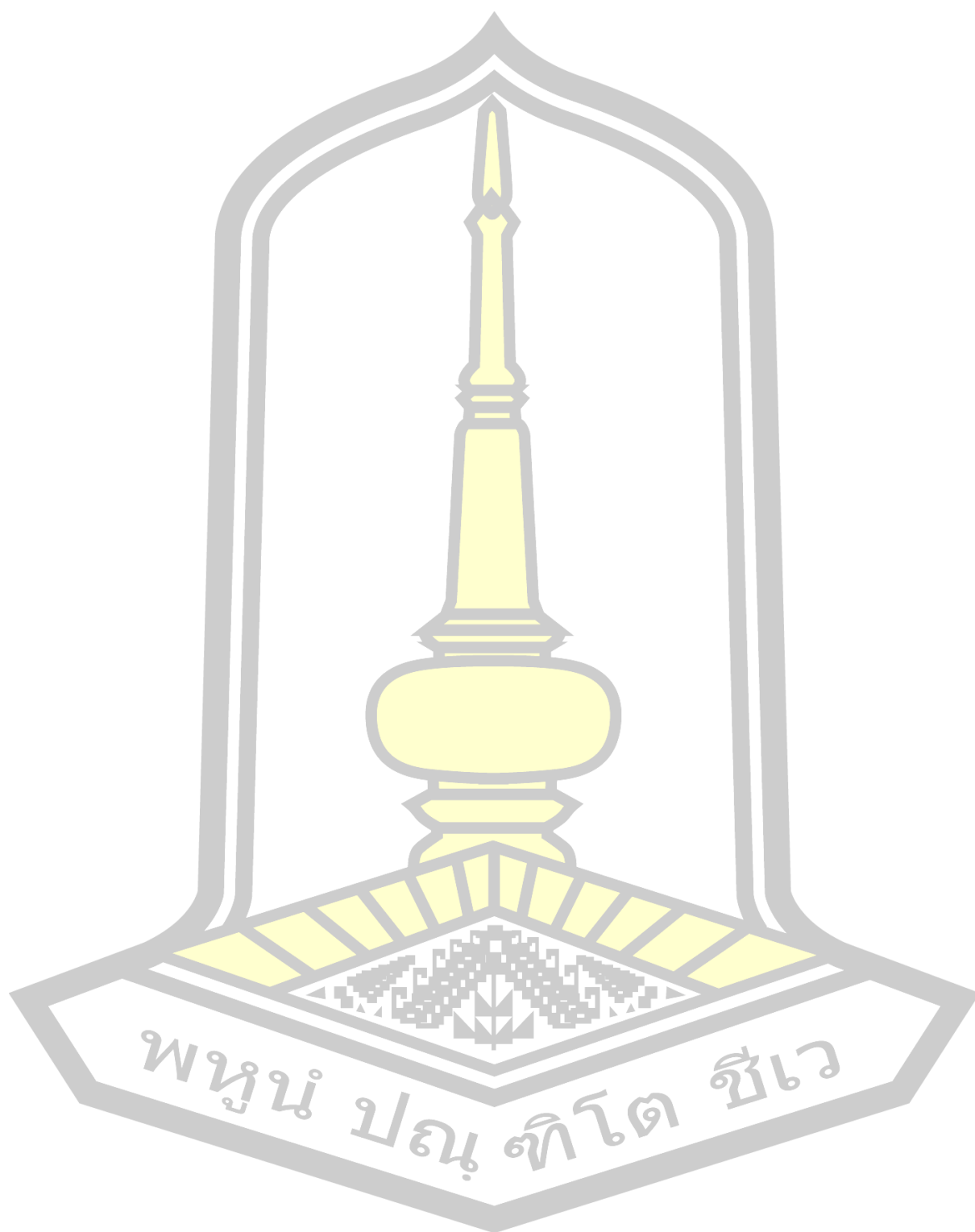
5.3.2.2.Sustainable development and cultural protection: Researchers can consider the role of digital media in the sustainable development of local historical and cultural inheritance and promotion, and study how to promote the sustainability and community participation of local historical and cultural heritage through digital technology.

5.3.2.3.Interdisciplinary research: Encourage researchers to try

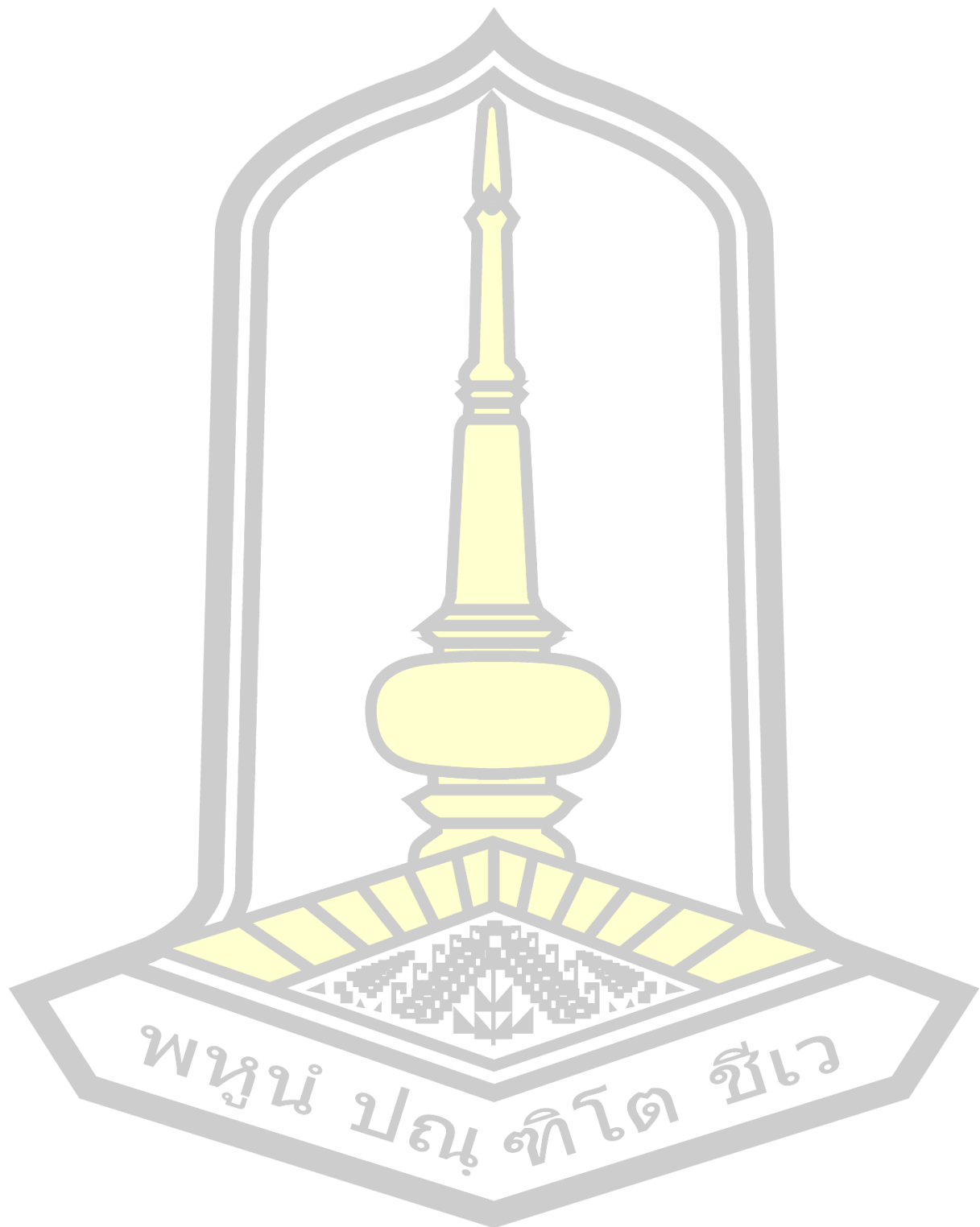
interdisciplinary cooperation, combine digital media with disciplines such as anthropology, sociology, and computer science, and more comprehensively understand and promote the innovative inheritance of local historical and cultural heritage.

In summary, future research can conduct a deeper exploration of cutting-edge technologies in food packaging, such as artificial intelligence, virtual reality, augmented reality and other digital technologies; it can also be explored from the perspectives of social media, mass interaction, sustainable development, international communication, etc.; conduct discussions; conduct interdisciplinary research, etc. Further deepening the exploration of the inheritance and promotion of local historical and cultural heritage will help promote the development of food packaging in the field of inheritance and promotion of local historical and cultural heritage, and bring more ideas and challenges to the innovative inheritance of Chinese traditional culture.





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Appendix

Appendix A

Interview Form

Structure Interview for Key Informants

Key informants

Topic: Xuzhou Song Dynasty Su Shi Culture: Application in Food "Mi San Dao"

Packaging Design

Name: Age: Gender:

Occupation: Time: Location:

1 Based on your experience and understanding, can you talk about the historical origins of Xuzhou Song Dynasty Su Shi culture?

2 Based on your experience and understanding, what do you think is the most representative feature of Xuzhou Song Dynasty Su Shi culture?

3 Based on your experience and understanding, what do you think is the most representative element of Xuzhou Song Dynasty Su Shi culture?

4 Based on your experience and understanding, does the local government have relevant policies and measures for the inheritance and protection of Xuzhou Song Dynasty Su Shi culture? If so, please describe it.

5 Based on your experience and understanding, talk about whether there are problems in the inheritance and protection of Xuzhou Song Dynasty Su Shi culture? If so, what are the problems?

6 Based on your experience and understanding, talk about the inheritance and protection status of Mi San Dao as an element of Xuzhou Song Dynasty Su Shi culture?

7 Based on your experience and understanding, is "Mi San Dao", as one of the elements of Xuzhou Song Dynasty Su Shi culture, promoted and carried forward in the current market?

8 Based on your experience and understanding, what impact does "Mi San Dao" food packaging have on the inheritance and protection of Su Shi's culture in the Song Dynasty in Xuzhou?

9 Based on your experience and understanding, is food packaging used as a carrier in the inheritance and protection of Su Shi's culture in the Song Dynasty in Xuzhou?

10 What do you think is the focus of using food packaging as a carrier in the inheritance and protection of Su Shi's culture in the Song Dynasty in Xuzhou?

11 Do you have any suggestions for the future inheritance and protection planning of Su Shi's culture in the Song Dynasty in Xuzhou?

12 Do you have any suggestions for the future inheritance and protection of "Mi San Dao" in Su Shi's culture in the Song Dynasty in Xuzhou?



Interview Form

Structure Interview for Temporary informant

Temporary informant

Topic: Xuzhou Song Dynasty Su Shi Culture: Application in Food "Mi San Dao"

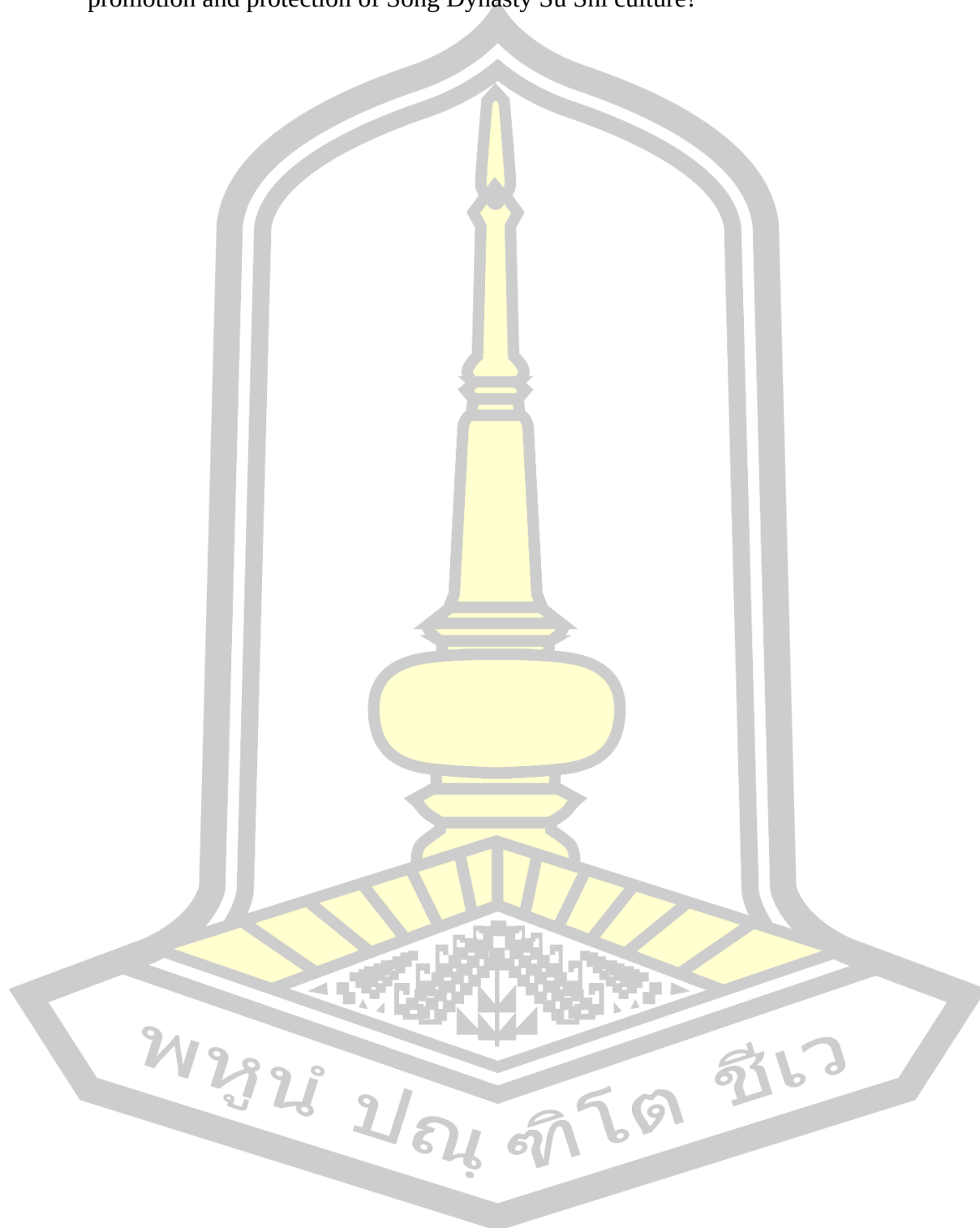
Packaging Design

Name: Age: Gender:

Occupation: Time: Location:

1. Have you studied Xuzhou Song Dynasty history and culture?
2. Do you know Xuzhou Song Dynasty Su Shi culture?
3. Do you know what traces Su Shi has left in Xuzhou?
4. Do you understand the culture expressed by the historical traces left by Su Shi in Xuzhou?
5. What do you think is the relationship between Su Shi and Mi San Dao?
6. According to your understanding, what is the difference between Xuzhou Su Shi culture and the cultural traces left by Su Shi in other places?
7. Do you think the promotion and protection of Xuzhou Song Dynasty Su Shi culture is important?
8. Do you think the government's policy on the promotion and protection of Xuzhou Song Dynasty Su Shi culture is complete? In what specific aspects?
9. Have you ever bought "Mi San Dao"?
10. Do you know the government's cultural propaganda method for the traceability of "Mi San Dao"?
11. Do you understand food packaging?
12. Have you ever learned about the application of Xuzhou Song Dynasty Su Shi culture in the food "Mi San Dao" packaging design?
13. Can you talk about the significance of food packaging in the promotion and protection of Xuzhou Song Dynasty Su Shi culture?
14. What benefits will it bring to you to understand Xuzhou Song Dynasty Su Shi culture?
15. Can you accept food packaging to promote and protect Song Dynasty Su Shi culture?

16. What do you think of the application prospects of food packaging in the promotion and protection of Song Dynasty Su Shi culture?



Interview Form
Structure Interview for Customer Interview

Customer Interview

Topic: Xuzhou Song Dynasty Su Shi Culture: Application in Food "Mi San Dao"

Packaging Design

Name: Age: Gender:

Occupation: Time: Location:

1. What do you do?
2. Do you like Song Dynasty Su Shi culture?
2. Do you think Song Dynasty Su Shi culture is unique?
3. Which element of Song Dynasty Su Shi culture do you like most?
4. Have you learned about the historical and cultural traces of Su Shi in other places? Compared with Xuzhou Song Dynasty Su Shi culture, which place's related history is more attractive to you? Talk about the reasons.
5. Do you think Song Dynasty Su Shi culture reflects Su Shi culture?
6. Do you think that Song Dynasty Su Shi culture is acceptable to you for promotion and protection on food packaging? If you can accept it, why?
7. Will you buy food printed with Song Dynasty Su Shi culture packaging?
8. Will you participate in the promotion and protection of Song Dynasty Su Shi culture?
9. How did you know about Song Dynasty Su Shi culture?
10. Do you have any design requirements for the application of food packaging in the promotion and protection of Su Shi's culture in the Song Dynasty? What aspects do you hope to reflect?
10. Can you make some suggestions on the application of food packaging in the promotion and protection of Su Shi's culture in the Song Dynasty?

Appendix B

List of interviewees

Main informants

Interviewee: Mr. Su He (Xuzhou City. June 16, 2024, Mr. Su He and interviewer Ma Hangyu. (Cultural expert)

Interviewee: Mr. Yin Xiangfei (Xuzhou City. The fourth generation inheritor of the intangible cultural heritage of Mi Sandao production) and interviewer Ma Hangyu on April 21, 2024. (Intangible cultural heritage inheritor)

Interviewee: : Mr. Yin Zhijie (Xuzhou City. June 12, 2024, Xuzhou Baizhentang Sales Store) and interviewer Ma Hangyu. (Intangible cultural heritage inheritor)

Interviewee: Ms. Bi Xuewei (Xuzhou City. Vice Dean of the School of Art and Design, Jiangsu Construction Vocational and Technical College) and interviewer Ma Hangyu on June 28, 2024. (School leader)

Interviewee:Mr. Si Nan (Xuzhou City. June 10, 2024, Xuzhou Si Nan Brand Planning Co., Ltd.) and interviewer Ma Hangyu. (Visual brand expert)

Temporary informant

On October 8, 2023, Ms. Ouyang of Xuzhou Yihe Design Company and interviewer Ma Hangyu. (Teacher and visual communication expert)

On April 26, 2024, the interviewee and Mr. Liu Yao (Xuzhou Yihe Design Company) and interviewer Ma Hangyu. (Food packaging designer)

On April 13, 2024, Mr. Wang Tianyun (Xuzhou Yihe Design Company) and interviewer Ma Hangyu. (Designer)

On October 15, 2024, the interviewee and Ms. Xu Yujie (Xuzhou Municipal Government Office) and interviewer Ma Hangyu. (Government staff)

On April 14, 2024, the interviewee and Ms. Feng Chen (Xuzhou Municipal Government Office) and interviewer Ma Hangyu. (Government staff)

On November 20, 2023, the interviewee and Ms. Yang Xiaohui (Xuzhou Yihe Design Company) and interviewer Ma Hangyu. (Teacher and visual communication expert)

On December 18, 2023, the interviewee was interviewed by Mr. Zhou Zhongpusheng (Xuzhou Leizhou Design Company) and interviewer Ma Hangyu. (Teacher and visual communication expert)

On March 23, 2024, the interviewee was interviewed by Ms. Peng Tiantian (Shanghai) and interviewer Ma Hangyu. (Student)

On September 11, 2024, the interviewee was interviewed by Mr. Sun Jiaxin (online interview) and interviewer Ma Hangyu. (Su Shi literature lover)

On July 3, 2024, the interviewee was interviewed by Mr. Cui Hai (online interview) and interviewer Ma Hangyu. (Su Shi literature lover)

General whistleblower

July 1, 2023, the interviewee and Ms. Wu Xiao (Xuzhou City) and interviewer Ma Hangyu. (Local citizen)

November 23, 2024, Mr. Cao Mengnan (Xuzhou City) and interviewer Ma Hangyu. (Su Shi culture enthusiast)

May 12, 2024, the interviewee and Mr. Jiang Houbin (Xuzhou City) and interviewer Ma Hangyu. (Su Shi culture enthusiast)

September 12, 2024, the interviewee and Mr. Zhou Chen (Xuzhou City) and interviewer Ma Hangyu. (Local citizen)

March 11, 2024, the interviewee and Ms. Liu Yuan (Changsha City) and interviewer Ma Hangyu. (Su Shi culture enthusiast)

May 15, 2024, the interviewee and Mr. Qi Qingdong (Xuzhou City) and interviewer Ma Hangyu. (Su Shi culture enthusiast)

On December 11, 2024, the interviewee was with Mr. Chen Sheng (Huai'an City) and the interviewer Ma Hangyu. (Su Shi culture enthusiast)

On December 2, 2024, the interviewee was with Ms. Yang Xichen (Nanjing City) and the interviewer Ma Hangyu. (Local villagers)

On November 25, 2024, the interviewee was with Mr. Yu Li Andi (Linghai City, Jinzhou City) and the interviewer Ma Hangyu. (Art teacher)

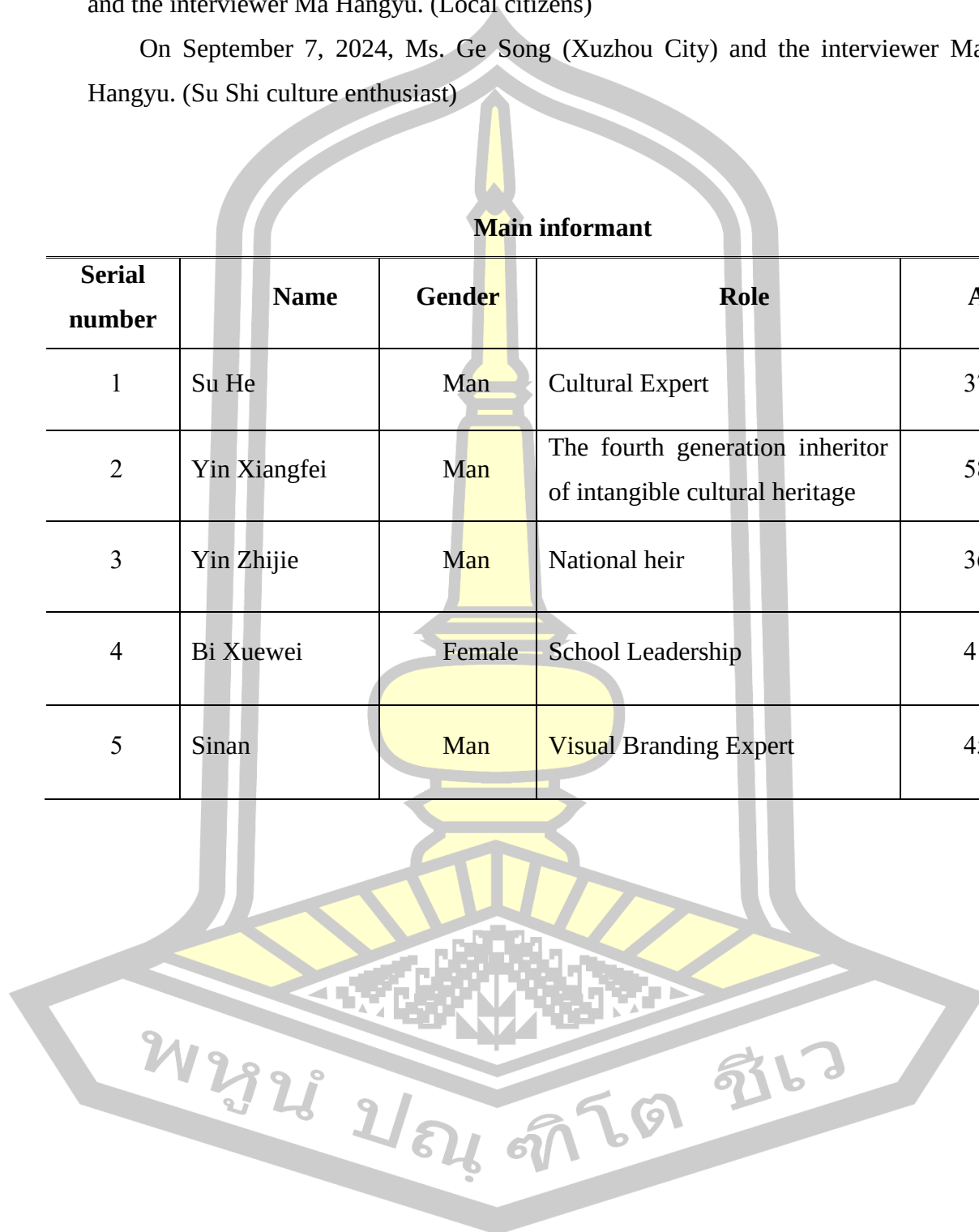
On October 13, 2024, the interviewee was with Mr. Sun Fang (Xuzhou City) and the interviewer Ma Hangyu. (Local citizens)

On November 3, 2024, the interviewee was with Mr. Li Yongzuo (Xuzhou City) and the interviewer Ma Hangyu. (Local citizens)

On September 7, 2024, Ms. Ge Song (Xuzhou City) and the interviewer Ma Hangyu. (Su Shi culture enthusiast)

Main informant

Serial number	Name	Gender	Role	Age
1	Su He	Man	Cultural Expert	37
2	Yin Xiangfei	Man	The fourth generation inheritor of intangible cultural heritage	58
3	Yin Zhijie	Man	National heir	36
4	Bi Xuewei	Female	School Leadership	41
5	Sinan	Man	Visual Branding Expert	45



Temporary informant

Serial number	Name	Gender	Role	Age
1	Ouyang	Female	Teacher and visual communication expert	37
2	Liu Yao	Man	Food packaging designer	42
3	Wang Tianyun	Man	Designer	34
4	Xu Yujie	Female	Government	37
5	Feng Chen	Female	Government	37
6	Yang Xiaohui	Female	Teacher and visual communication expert	40
7	Zhouzhongpu	Man	Teacher and visual communication expert	39
8	Peng Tiantian	Female	Student	28
9	Sun Jiabin	Man	Su Shi literature lover	37
10	Cui Hai	Man	Su Shi literature lover	41

พหุ ประถมศึกษา

General whistleblower

Serial number	Name	Gender	Role	Age
1	Wu Xiao	Female	Local citizens	37
2	Cao Mengnan	Man	Su Shi literature lover	36
3	Jiang Houbin	Man	Su Shi literature lover	40
4	Zhou Chen	Man	Local citizens	41
5	Liu Yuan	Female	Su Shi literature lover	37
6	Qi Qingdong	Man	Su Shi literature lover	33
7	Chen Sheng	Man	Su Shi literature lover	37
8	Yang Xichen	Female	Local citizens	37
9	Andy Lee	Man	Art Teacher	37
10	Sun Fang	Man	Local citizens	37
11	Li Yong	Man	Local citizens	48
12	Ge Song	Female	Su Shi literature lover	34

BIOGRAPHY

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