



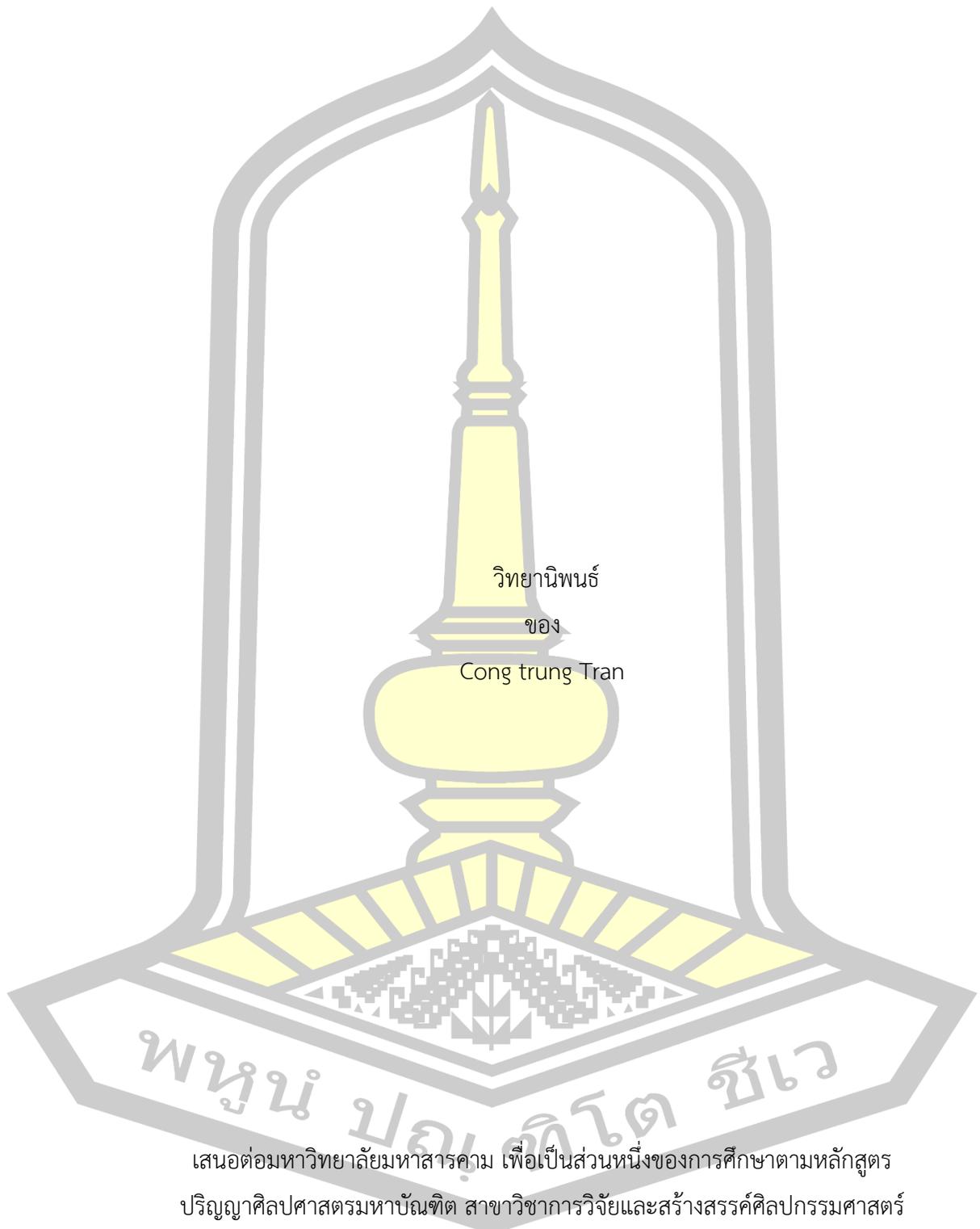
Banh Trung Thu : Cultural Identity and Commoditization in the Context of  
Vietnamese Tradition

Cong trung Tran

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Fine and Applied Arts Research and Creation  
November 2023

Copyright of Mahasarakham University

ขนมไหว้พระจันทร์ : อุตสาหกรรมทางวัฒนธรรมและการทำให้เป็นสินค้าในบริบทของประเพณีเวียดนาม

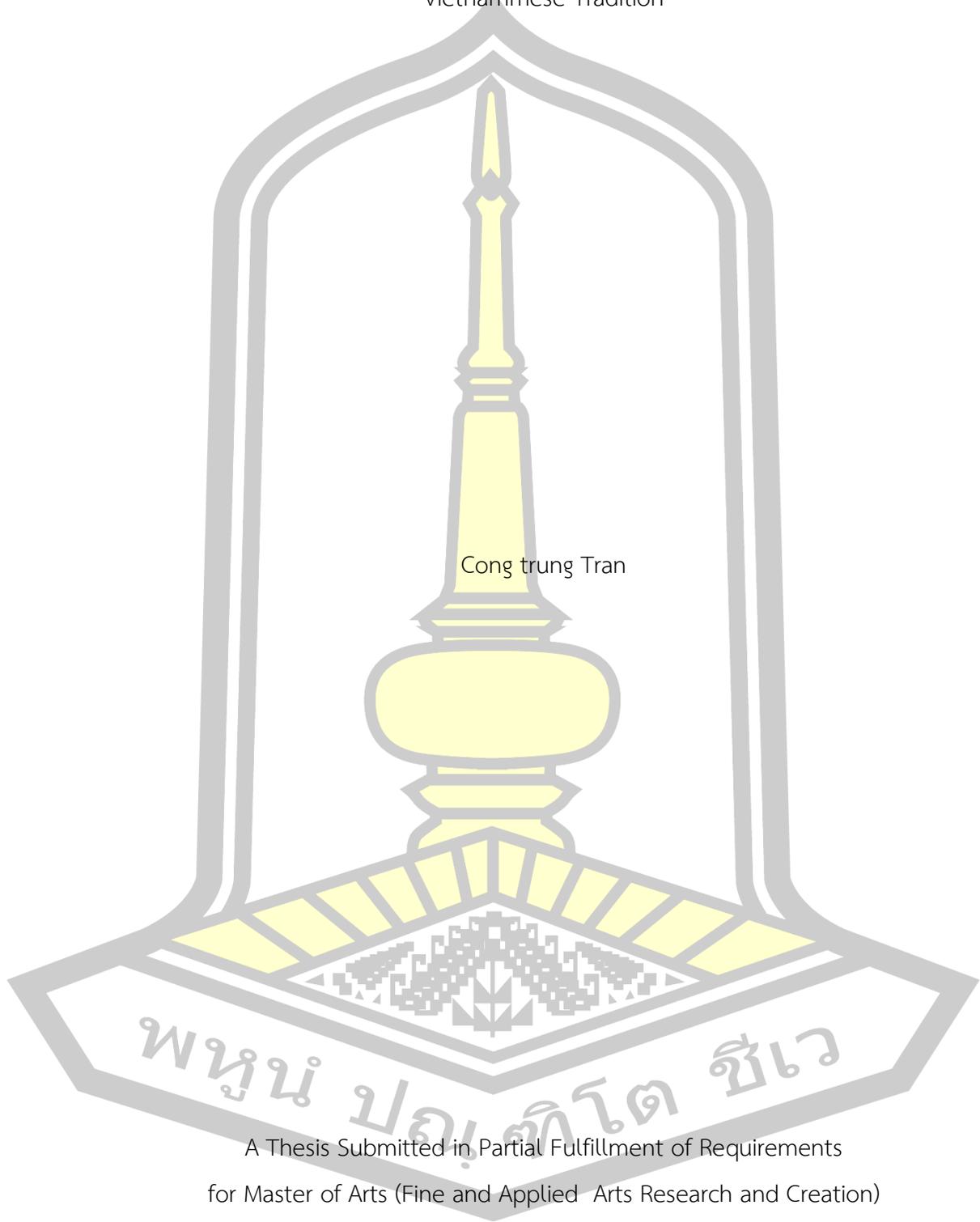


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

พฤศจิกายน 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Banh Trung Thu : Cultural Identity and Commoditization in the Context of  
Vietnamese Tradition



Cong trung Tran

A Thesis Submitted in Partial Fulfillment of Requirements  
for Master of Arts (Fine and Applied Arts Research and Creation)

November 2023

Copyright of Maharakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Cong trung Tran , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Maharakham University

Examining Committee

Chairman

(Asst. Prof. Songwit Pimpakun ,  
Ph.D.)

Advisor

(Assoc. Prof. Prathabjai Suwanthada ,  
Ph.D.)

Committee

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-Ngiamviboon  
, Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation

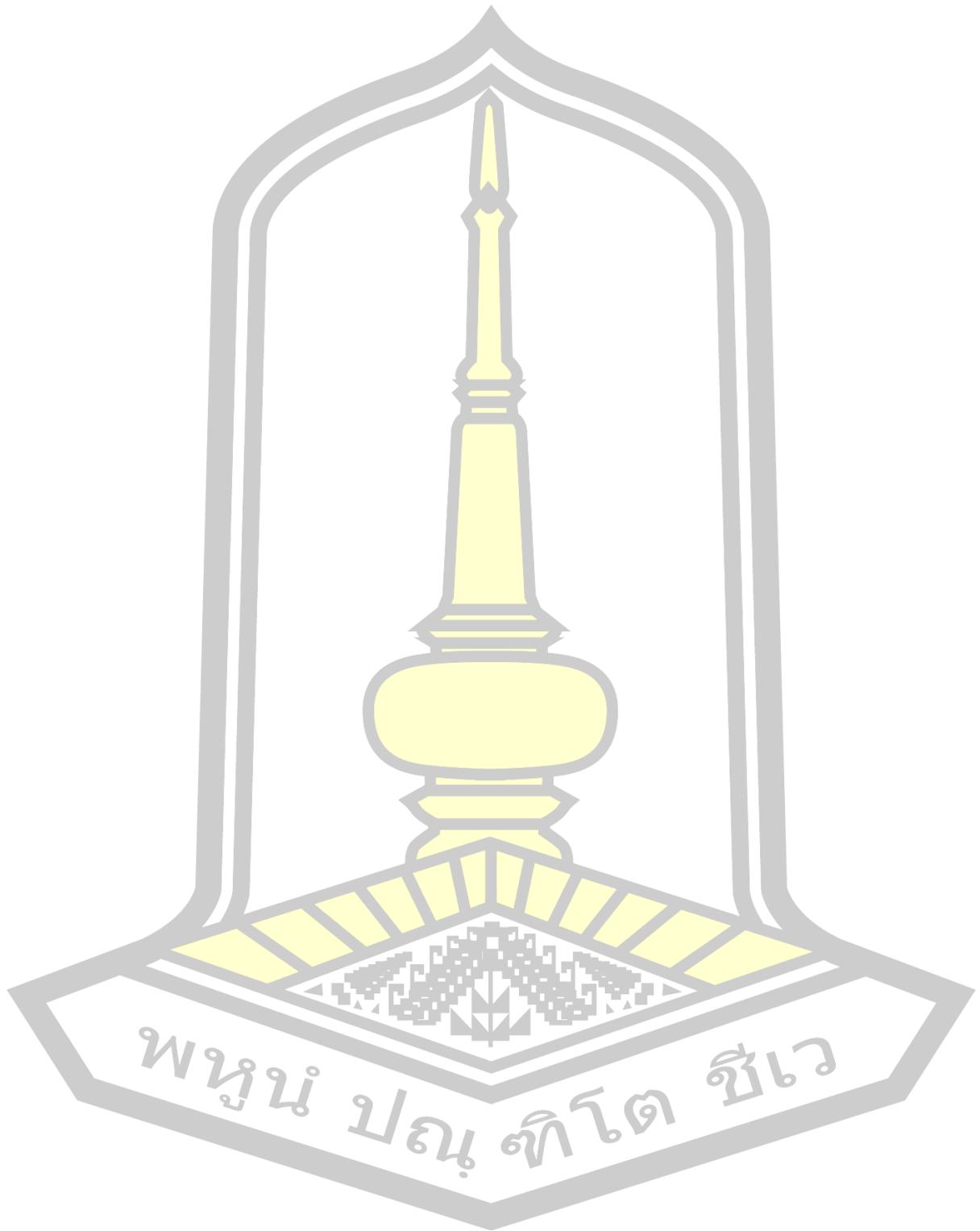
(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

and Cultural Science



<b>TITLE</b>	Banh Trung Thu : Cultural Identity and Commoditization in the Context of Vietnamese Tradition		
<b>AUTHOR</b>	Cong trung Tran		
<b>ADVISORS</b>	Associate Professor Prathabjai Suwanthada , Ph.D.		
<b>DEGREE</b>	Master of Arts	<b>MAJOR</b>	Fine and Applied Arts Research and Creation
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2023

### ABSTRACT

Moon cake (Banh Trung Thu) is one of the traditional dishes of Vietnamese people, Moon cake (Banh Trung Thu) is associated with the Mid-Autumn Festival, one of the great festivals of the Vietnamese people, over 2500 years of formation and development. has a great influence on the material and spiritual life of the Vietnamese people. Therefore, Mooncakes carry great meaning in terms of both culture and cuisine of an entire nation. Experiencing many ups and downs of history, the cultural values of Mooncakes still exist and promote in the lives of Vietnamese people until now. The main research objectives focus on three research objectives as follows:

1. To study and learn about the appearance of traditional mooncakes in Vietnam.
2. To study the process of forming a moon cake product from the time of making the cake to the completion of a finished product for sale to the market. Research on the commercialization of mooncakes in the country.
3. To study and create new shapes for moon cakes and design.

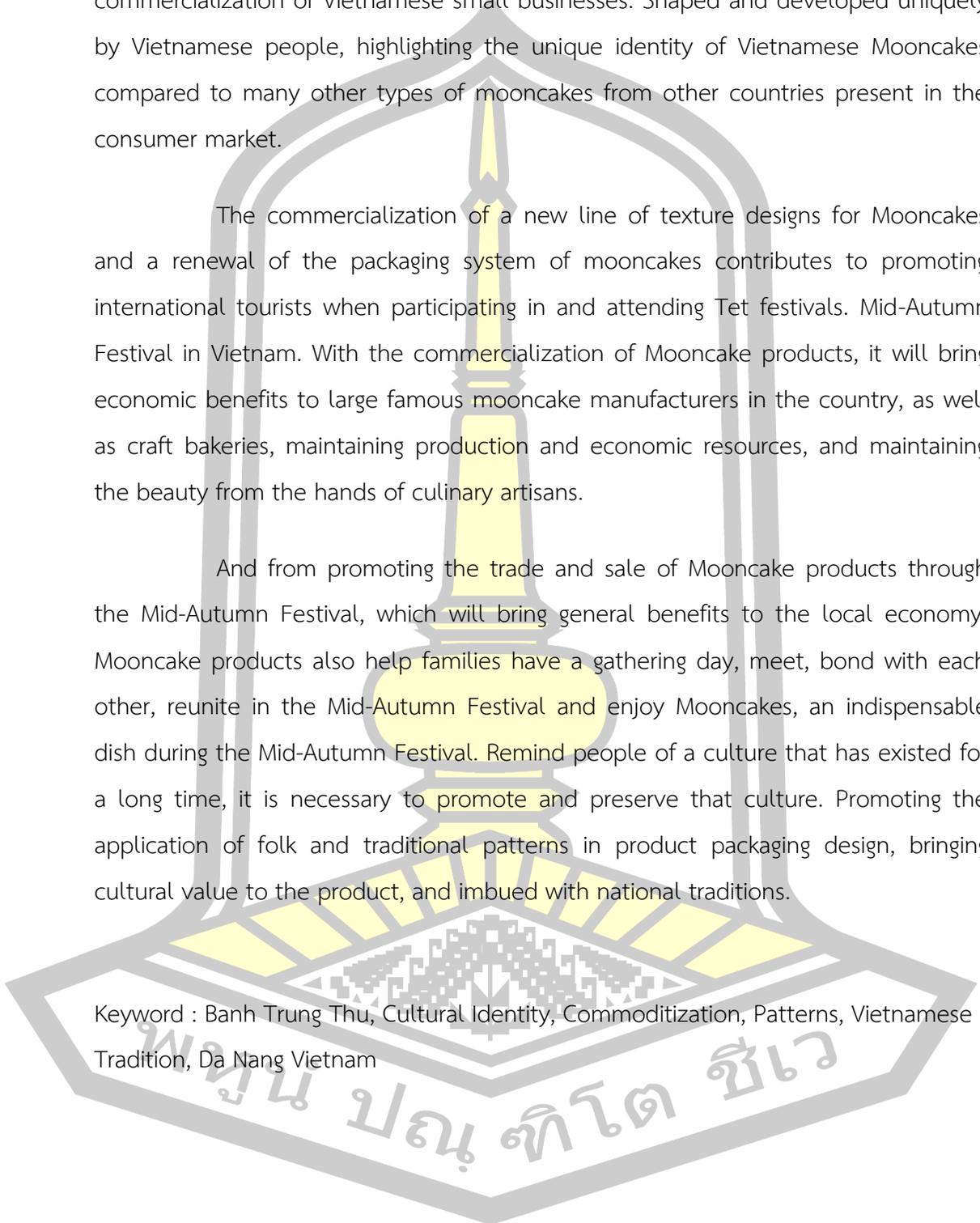
Thesis on the study of Mooncakes: Cultural Identity and the Commercialization of Vietnamese Tradition, will provide a new perspective of

Vietnamese consumers to traditional Mooncakes, contributing to promoting trade commercialization of Vietnamese small businesses. Shaped and developed uniquely by Vietnamese people, highlighting the unique identity of Vietnamese Mooncakes compared to many other types of mooncakes from other countries present in the consumer market.

The commercialization of a new line of texture designs for Mooncakes and a renewal of the packaging system of mooncakes contributes to promoting international tourists when participating in and attending Tet festivals. Mid-Autumn Festival in Vietnam. With the commercialization of Mooncake products, it will bring economic benefits to large famous mooncake manufacturers in the country, as well as craft bakeries, maintaining production and economic resources, and maintaining the beauty from the hands of culinary artisans.

And from promoting the trade and sale of Mooncake products through the Mid-Autumn Festival, which will bring general benefits to the local economy, Mooncake products also help families have a gathering day, meet, bond with each other, reunite in the Mid-Autumn Festival and enjoy Mooncakes, an indispensable dish during the Mid-Autumn Festival. Remind people of a culture that has existed for a long time, it is necessary to promote and preserve that culture. Promoting the application of folk and traditional patterns in product packaging design, bringing cultural value to the product, and imbued with national traditions.

Keyword : Banh Trung Thu, Cultural Identity, Commoditization, Patterns, Vietnamese Tradition, Da Nang Vietnam



## ACKNOWLEDGEMENTS

The thesis would not have been accomplished without the help of several people.

First of all, I would like to thank Asst.Prof.Dr. Prathabjai Suwanthada, wholeheartedly guided and imparted knowledge and experience to me during the process of implementing this thesis.

I am very fortunate to have many friends and colleagues who have always been there to help me throughout my study. I thank them all for being so supportive of me.

I would like to thank the experts and researchers at Mahasarakham University who assisted in reviewing the means used in the study. Professor Dr. Supachai Singyabuth, Asst.Prof.Dr.Metta Sirisuk, Assoc. Prof. Sakchai Sikka D.A.A ...

I would like to thank Ms. Duong Thuy Duong who was my translator during my study at Mahasarakham University.

I would like to thank Ms. Le Thi Thu Huong, a lecturer at the Danang University of Architecture, Vietnam, provided support and assistance during the study.

Finally, I would like to thank my family and relatives, who have always encouraged and supported me throughout my life of studying and working.

Once again sincerely thank you!

Cong trung Tran

พหุบัณฑิต ชีวะ

## TABLE OF CONTENTS

	Page
ABSTRACT .....	D
ACKNOWLEDGEMENTS .....	F
TABLE OF CONTENTS .....	G
LIST OF FIGURES .....	K
CHAPTER 1 INTRODUCTION .....	1
1.1. Background of Research.....	1
1.2 Purpose of Research.....	5
1.3 Research question.....	6
1.4 Definition of Terms .....	6
1.5. Scope of Research .....	7
1.5.1 <i>Research area</i> .....	7
1.5.2 <i>Time</i> .....	7
1.5.3 <i>Another</i> .....	7
1.6 Research Methods.....	7
1.6.1 <i>Population and Sample</i> .....	7
1.6.2 <i>Instrumentation</i> .....	8
1.6.3 <i>Data Collection</i> .....	9
1.6.4 <i>Data Analysis</i> .....	9
1.7 Literature Review .....	10
1.7.1 <i>Sources of Vietnamese scientific books</i> .....	10
1.7.2 <i>Sources of documents, scientific articles, and books in English</i> .....	11

วิทยาลัยเทคโนโลยีพระยาศรีสุริยราชวิทยาลัย  
 พระนครศรีอยุธยา

1.7.3 *The source material is scientific research works* ..... 12

1.8. Concept, Theory, and Conceptual Framework..... 13

1.9. Benefits of Research ..... 14

    1.9.1 *Expected outcome* ..... 14

    1.9.2 *Benefits of research* ..... 15

CHAPTER 2. OVERVIEW OF VIETNAM'S MOON CAKES (BANH TRUNG THU)..... 17

    2.1 History of Vietnamese Mooncakes ..... 17

    2.2 The production process of Vietnamese mooncakes ..... 30

        2.2.1 *The process of making mooncake crust* ..... 31

        2.2.2 *The process of making moon cake filling* ..... 33

        2.2.3 *Process of cake filling in the crust* ..... 34

        2.2.4 *The process of choosing the texture for the cake mold and putting the cake into the mold* ..... 35

        2.2.5 *Moon cake baking process* ..... 37

        2.2.6 *The process of packaging and preserving moon cakes* ..... 39

    2.3 Design process of traditional Vietnamese Mooncake Packaging ..... 40

        2.3.1 *Ancient mooncake packaging*..... 41

        2.3.2 *Current mooncake packaging* ..... 43

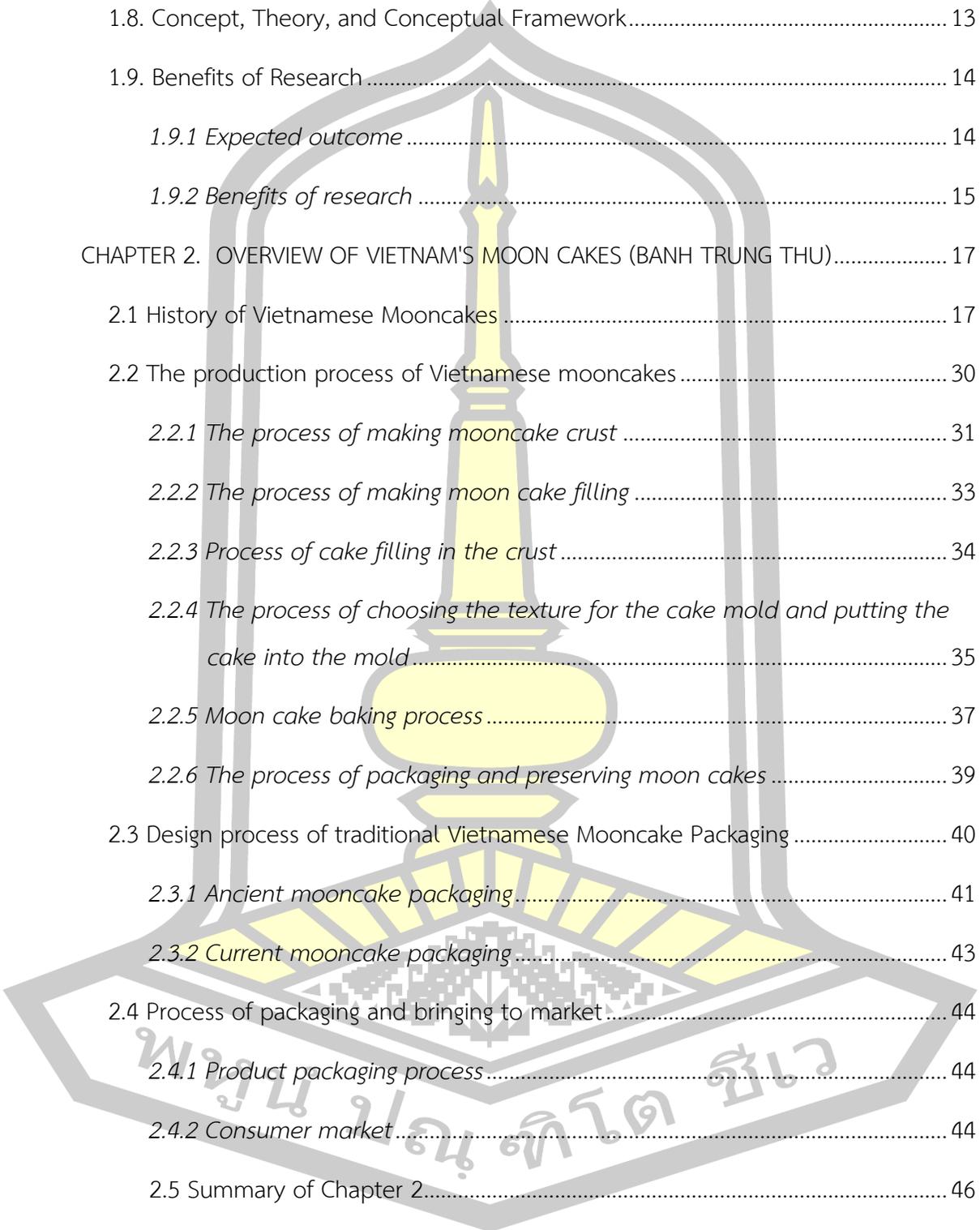
    2.4 Process of packaging and bringing to market ..... 44

        2.4.1 *Product packaging process* ..... 44

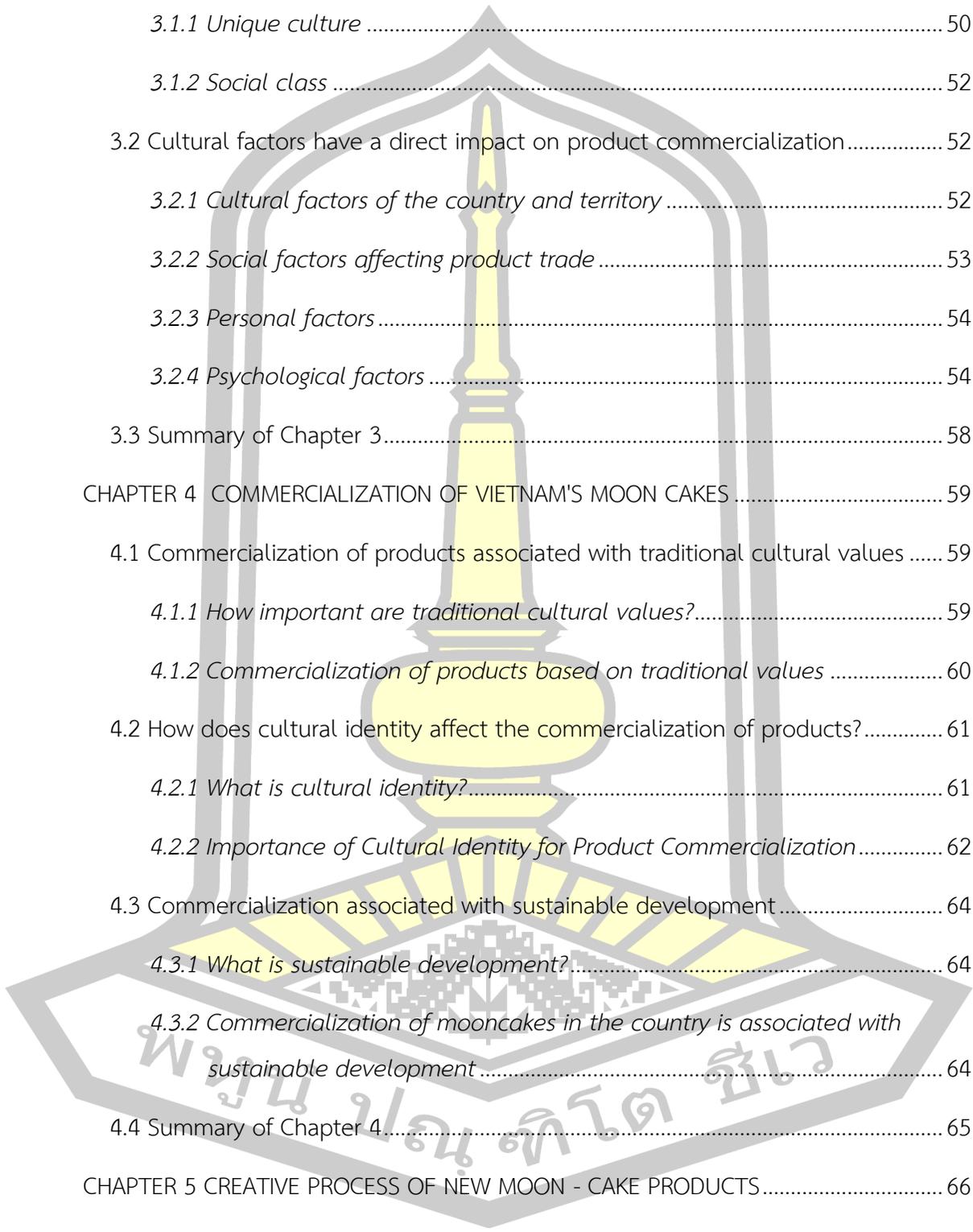
        2.4.2 *Consumer market* ..... 44

    2.5 Summary of Chapter 2..... 46

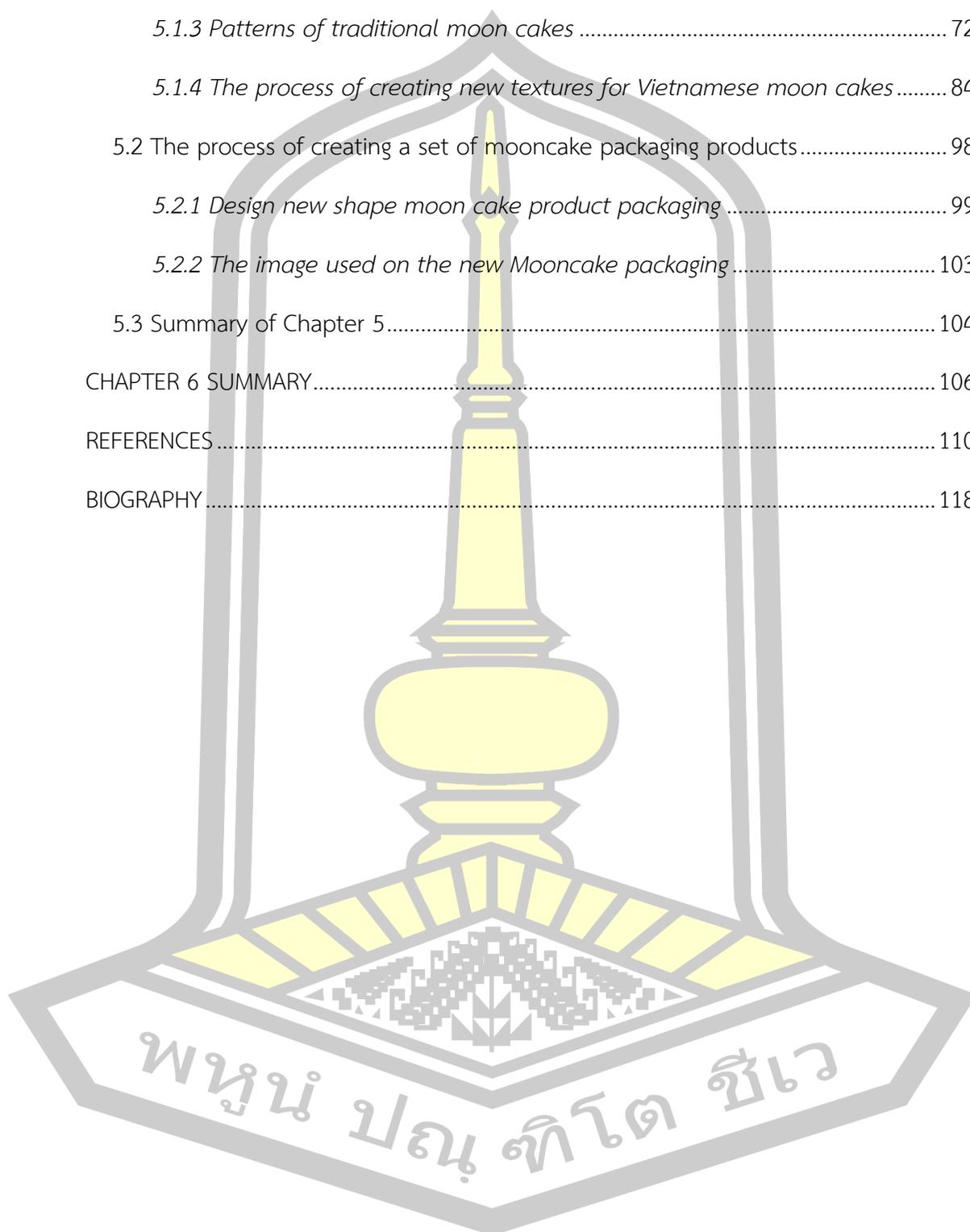
CHAPTER 3 CULTURAL FACTORS AFFECTING FACTORS TRADE OF VIETNAM MOUNTED CAKE ..... 47



3.1 Cultural factors can affect product trade .....	47
3.1.1 <i>Unique culture</i> .....	50
3.1.2 <i>Social class</i> .....	52
3.2 Cultural factors have a direct impact on product commercialization.....	52
3.2.1 <i>Cultural factors of the country and territory</i> .....	52
3.2.2 <i>Social factors affecting product trade</i> .....	53
3.2.3 <i>Personal factors</i> .....	54
3.2.4 <i>Psychological factors</i> .....	54
3.3 Summary of Chapter 3.....	58
CHAPTER 4 COMMERCIALIZATION OF VIETNAM'S MOON CAKES .....	59
4.1 Commercialization of products associated with traditional cultural values .....	59
4.1.1 <i>How important are traditional cultural values?</i> .....	59
4.1.2 <i>Commercialization of products based on traditional values</i> .....	60
4.2 How does cultural identity affect the commercialization of products?.....	61
4.2.1 <i>What is cultural identity?</i> .....	61
4.2.2 <i>Importance of Cultural Identity for Product Commercialization</i> .....	62
4.3 Commercialization associated with sustainable development.....	64
4.3.1 <i>What is sustainable development?</i> .....	64
4.3.2 <i>Commercialization of mooncakes in the country is associated with sustainable development</i> .....	64
4.4 Summary of Chapter 4.....	65
CHAPTER 5 CREATIVE PROCESS OF NEW MOON - CAKE PRODUCTS.....	66
5.1 The process of creating new mooncake products.....	66
5.1.1 <i>Shape of Traditional Mooncake</i> .....	66



5.1.2 Creating a new mooncake shape in the research topic .....	69
5.1.3 Patterns of traditional moon cakes .....	72
5.1.4 The process of creating new textures for Vietnamese moon cakes .....	84
5.2 The process of creating a set of mooncake packaging products .....	98
5.2.1 Design new shape moon cake product packaging .....	99
5.2.2 The image used on the new Mooncake packaging .....	103
5.3 Summary of Chapter 5 .....	104
CHAPTER 6 SUMMARY .....	106
REFERENCES .....	110
BIOGRAPHY .....	118



## LIST OF FIGURES

	Page
Figure 1 Theory and Conceptual Framework.....	14
Figure 2 Japanese mooncakes .....	21
Figure 3 Korean moon cake.....	22
Figure 4 Thai moon cake .....	23
Figure 5 Singaporean mooncakes.....	23
Figure 6 Philippines moon cake.....	24
Figure 7 Myanmar's moon cake.....	25
Figure 8 The old Tung Hien mooncake shop.....	26
Figure 9 Dong Hung Vien is one of the oldest brands of mooncakes favored by the Saigon people.....	27
Figure 10 1960's Cho Lon, Dong Khanh Mooncakes.....	28
Figure 11 Dong Hung Vien Mooncake in Saigon 1975.....	29
Figure 12 Hanoi Mid-Autumn Festival Market in 1987.....	30
Figure 13 The process of making mooncake crust.....	32
Figure 14 Ingredients for the filling of moon cakes.....	33
Figure 15 The process of filling the moon cake shell.....	35
Figure 16 Mooncake molds.....	37
Figure 17 Put the cake in a wooden mold to make the cake.....	37
Figure 18 The finished moon cake.....	38
Figure 19 Moon cake packaging process.....	40
Figure 20 Traditional patterns are put into decoration on Mooncakes.....	41

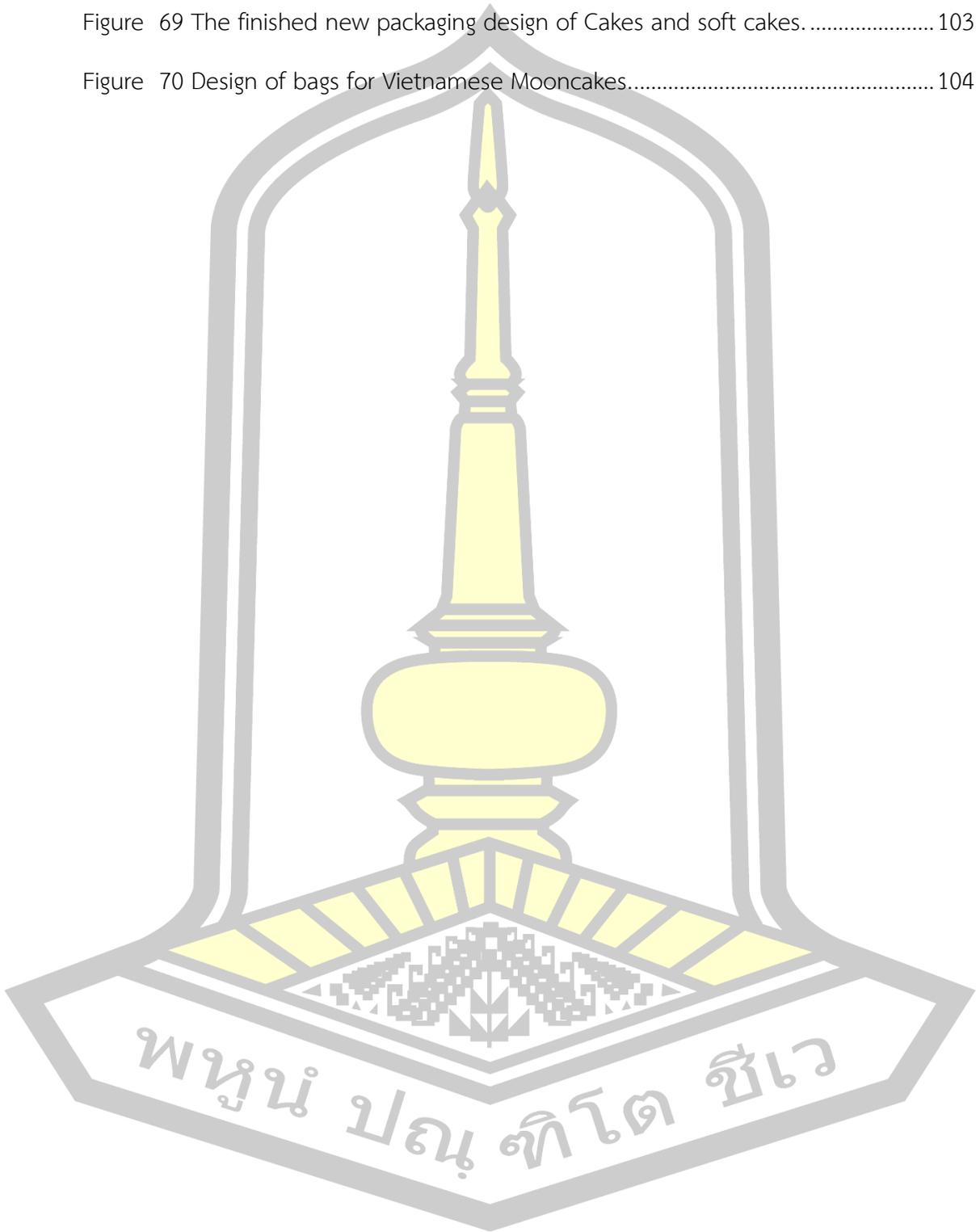
Figure 21 Mooncakes after 1945.....	42
Figure 22 Packing of moon cakes after 1975 in Hue City.....	42
Figure 23 Current mooncake packaging.....	43
Figure 24 Display booth selling moon cakes of bakeries in Vietnam today.....	45
Figure 25. Model of factors affecting consumer behavior.....	48
Figure 26 Diagram of factors affecting consumer behavior.....	54
Figure 27 Traditional cultural values of Vietnamese people.....	56
Figure 28 Traditional folk games of Vietnamese people.....	57
Figure 29 Fairy tales about the legend of mooncakes of Vietnamese people.....	57
Figure 30 Consumer Diagram.....	61
Figure 31 The size of the traditional sticky rice cake.....	67
Figure 32 The size of a traditional scone.....	68
Figure 33 Characteristic colors of traditional baked goods and cakes.....	68
Figure 34 The new shape of the moon cake in this research project.....	71
Figure 35 Dimensions of the new mooncake.....	72
Figure 36 Textures used on traditional moon cakes.....	73
Figure 37 Dragon motif moon cake.....	75
Figure 38 Moon cake with a lion motif.....	77
Figure 39 Phoenix motif moon cake.....	78
Figure 40 Carp mooncakes pattern.....	80
Figure 41 Moon cake with Lotus motifs.....	82
Figure 42 Moon cake with apricot flower motifs.....	83
Figure 43 Moon cake with chrysanthemum motifs.....	84
Figure 44 The geographical location of Da Nang.....	85

Figure 45 Dragon Bridge – Da Nang.....	86
Figure 46 Part of the map of Da Nang during the French occupation.....	87
Figure 47 The center of Da Nang in the past.....	88
Figure 48 The Fishing Festival of Da Nang City.....	89
Figure 49 Pastor (Muc Dong) Festival of Da Nang City.....	89
Figure 50 Tuy Loan Village Festival of Da Nang City.....	90
Figure 51 Traditional dishes and games at Tuy Loan Village Festival.....	90
Figure 52 Mid-Autumn Festival in Da Nang city.....	91
Figure 53 International Fireworks Festival in Da Nang city.....	92
Figure 54 Ngu Hanh Son Scenic Landscape Complex in Da Nang.....	93
Figure 55 Ba Na peak with French architecture.....	94
Figure 56 Boat racing festival image.....	95
Figure 57 Con Ga Church – Da Nang.....	95
Figure 58 Administrative Center Building – Da Nang.....	96
Figure 59 Scenic spots of Ngu Hanh Son Mountain – Da Nang.....	96
Figure 60 Architecture of the Golden Bridge – Da Nang.....	97
Figure 61 Outline of a new set of textures selectively designed based on regional characteristics of Da Nang City.....	97
Figure 62 The new texture set has been completed and put into use.....	98
Figure 63 Workflow diagrams were researched and illustrated by students.....	99
Figure 64 Bamboo rafts of Vietnamese villages.....	101
Figure 65 Concept of forming a new mooncake packaging shape.....	101
Figure 66 Overall dimensions of the new Mooncake packaging.....	102
Figure 67 Solid wooden cylindrical structure in a Vietnamese wooden house.....	102

Figure 68 Image of packaging arrangement to create the shape of a bamboo tree.103

Figure 69 The finished new packaging design of Cakes and soft cakes. .... 103

Figure 70 Design of bags for Vietnamese Mooncakes..... 104



## CHAPTER 1

### INTRODUCTION

#### 1.1. Background of Research

Da Nang is one of the three largest centrally-run cities in Vietnam, with a geographical position in the middle of the map of the country, becoming a trade bridge between the North and the South. As one of the largest coastal cities in the Central region, the beach has a rather large length, since then Da Nang has officially become the largest and most developed commercial port in the Central region.

Da Nang is also one of the cities with rapid economic development, but still has a strong traditional culture with many festivals dating back a long time such as the fishing festival <sup>[1]</sup>, Tuy Loan ancient village festival<sup>[2]</sup>, Buddha Bodhisattva Festival<sup>[3]</sup>, Boat Racing Festival <sup>[4]</sup>, Mid-Autumn Festival Festival <sup>[5]</sup> ... Da Nang people believe that the organization of festivals will help the coming out. catching fish or harvesting crops is favorable, profitable and an opportunity for fishermen, farmers, and artisans to meet, exchange and impart experiences to each other.

Because of that belief, festivals will be experienced throughout the year, for example, the Fishing Bridge Festival usually takes place at the beginning of the year for the fishermen to express their gratitude to their ancestors and pray for the nation. peace, favorable rain and wind, and a bountiful fishing season.

With the buffalo, feTheill continues after the fishing festival taking place in the third lunar month for the children to take care of the buffalo in Phong Le village, with the meaning of dying for a year of favor dying rain and wind, with many crops, more products.

The Mid-Autumn Festival in Da Nang, which takes place every year on the full moon day of the 15th lunar month, and goes through many stages and different periods, still bears folk traditions of the Vietnamese people in general. And Da Nang people in particular, in the Mid-Autumn Festival festival, there will be many cultural features such as lion dance, dragon dance, making trays, the procession of star lanterns, making moon cakes, and enjoying moon cakes with family. on the occasion

of the reunion to welcome the full moon on the 15th day of the eighth lunar month. Because of that great meaning, Mooncakes are an indispensable part of the Mid-Autumn Festival. The moon cake is believed by researchers to have emerged as a wet rice civilization about 10,000 years ago in Southeast Asia. Mooncakes are used to enjoy on the full moon night of August of the Mid-Autumn Festival. Formerly known as Ho cake, royal cake, or union cake. Mooncakes have long been used in a ritual to welcome the moon. At this time, the method of making cakes is quite simple, not simple, not fussy about decorations Vietnamese mooncakes have appeared in the autumn full moon festival since ancient times, depicted on the face of the "Ngoc Lu bronze drum" <sup>[6]</sup>, around 1893.

Mid-Autumn Festival is the time when farmers complete. The harvest of crops should organize the fun, celebration, and prayer for the season after the rain and wind, and a bountiful harvest. Take materials from the crop itself to make round mooncakes shaped from the moon.

The period after 1945. At this time, the country had a general uprising for national liberation defeating the French Empire, the people were still poor, so the priority was the construction of the country, so the issue of children's holidays is still held, but mainly for children and the production of Mooncakes during this period was relatively small and unpretentious in appearance.

In the period after 1975, when the Vietnam People's Army and the South Vietnamese Liberation Army entered Saigon, the President of the Republic of Vietnam Duong Van Minh and his cabinet announced their unconditional surrender to the Provisional Revolutionary Government. The Republic of South Vietnam.

This event marked the end of the Vietnam War and the beginning of the transitional period of officially unifying Vietnam into the Socialist Republic of Vietnam. During this period, the battlefield in the South had many wars, but in the North, life still went on with normal trading activities. Therefore, the organization of the Mid-Autumn Festival is still respected and the production of moon cakes is also more and there are many mooncake shops on the streets of Hanoi and the northern provinces.

Currently, Vietnam is in the process of industrialization and modernization. Vietnam has many steps of transformation and decurrently, Vietnam is in the process of industrialization and modernization. Vietnam has many steps of transformation and development. And the issue of people's livelihood and tradition is concerned and promoted, gradually integrating and promoting the tradition to the whole world. Therefore, the Mid-Autumn Festival and moon cake are focused on and become one of the main festivals of Vietnamese people. The economic life has changed, with enough food, enough clothing, and plenty to spare, so people pay attention to spiritual issues and festivals. To meet that demand, many mooncake manufacturers have launched a variety of mooncakes with many different packaging designs, different flavors, and many folks and modern motifs. And mooncakes become a commodity for commercial purposes to pay attention to spiritual issues and festivals. To meet that demand, many mooncake manufacturers have launched a variety of mooncakes with many different packaging designs, different flavors, and many folks and modern motifs. And mooncakes become a commodity for commercial purposes.

Experiencing many different historical periods, Vietnam's Mooncakes still have a unique flavor compared to other mooncakes from many countries around the world. The most characteristic of the baked cake is the thin, soft, and smooth crust just enough, imbued with the aroma of lemon leaves and the greasy taste of the nape of the neck. That kind of fat bought and diced must be soaked with sugar for about 3 months, until it turns orange to meet the baking requirements. For flexible cakes, the essence is in the crust. The skin must be thick, the kernels are small so that people can feel the thick, flexible taste of finely ground glutinous rice flour with a strong scent of grapefruit flower. Compared to the flexible moon cake that is industrially produced by machines, the traditional flexible mooncake belongs to a different level. The cake is kneaded by hand until it is soft, not hard like an industrial cake. Then the aroma of the cake is how much effort the maker.

Mooncakes are produced by a rather elaborate process and take a lot of time to prepare. From the stage of preparing the flour with pumpkin jam, lotus jam, salted egg yolk, and ham...to the stage of adding pure Vietnamese elements such as nape, lemon leaves, and grapefruit flavor, to make the flavor of the cake more delicious. It

has its unique traditional flavor and cannot be confused with the flavors of Mooncakes of other countries when entering the Vietnamese market. In the baking process, the hardest thing is to change the sugar. To remove impurities and make the sugar water clear, it must be boiled and then to a degree known only to a professional, then carefully purified egg whites. With that, the new water is fragrant, sweet, and pure, qualified to penetrate the baking powder. After preparing all the ingredients, the baker will mix the ingredients and put them in the well-kneaded dough. Next, it is put into a wooden mold to form a cake with beautiful patterns and shapes, then put in the oven for beautiful golden cakes.

To have a moon cake mold, artisans who make the cake must find traditional motifs associated with folk tales, such as the story of a carp turning into a dragon, the story of a lotus flower, and apricot flowers...From there, the artisans will stylize the motifs to suit the cakes and express the sophistication and cultural identity in each wood carving stroke. The mold is usually made of wood and the concave part of the mold is the part that will give the shape of the moon cake, the concave part is chiseled with motifs, and the pattern printed on the cake shows the meticulousness of the professional artisan, mold making.

After the baking process, the packaging process of Mooncake Packaging is very focused, the more impressive the packaging, the better the business and trade will achieve. The image on the package must evoke the traditional cultural features of the Mid-Autumn Festival festival, to create a unique feature for Vietnamese people when launching into the market and competing with many international bakeries importing into Vietnam. The images on the packaging are usually images associated with the real life of Vietnamese people from past to present, such as images of bamboo trees, communal house roofs, carp, star lanterns, lion lions, etc, dragon dance, and folk games...

Mooncake packaging is printed on many different paper materials such as Carton material is a high-quality paper material with high bearing capacity, which helps to preserve the moon cake more firmly, the paper is present. inside is thin velvet, non-silk: this is the type of paper that helps to increase the luxury and modern look of the cake box. Couche paper is paper with a smooth, glossy surface

that looks bright, beautiful, and very eye-catching. Bristol paper material is quite similar to Couche paper but has a stronger hardness, a fairly smooth surface, and moderate ink adhesion. Kraft paper is a popular type of Kraft paper because of its high durability, good moisture resistance can be dyed in many different colors, and is very cheap.

Through this research topic, it is possible to confirm the traditional cultural identity of the Mid-Autumn Festival and the connection between generations in the family. It can be seen the importance of Mooncakes to the spiritual life of Vietnamese people, firstly serving for one of the main festivals of the local people in particular and the Vietnamese people in general, especially for Vietnamese people with young children. Having fun during the Tet holidays and enjoying mooncakes is a great joy for children and is the eager expectation of many Vietnamese children from the past and present. The second importance is to promote the commercialization of Mooncakes, thereby developing the economy, trade, and tourism. When tourists come to Vietnam, they will learn about traditional culture, dishes, places...etc. And when the tourists are in tune with the holidays and festivals and enjoy the Moon cake during the Vietnamese Mid-Autumn Festival, they will remember it and introduce it to their friends, from there. contribute to promoting tourism, trade, and ordering products about Mooncakes. The third importance is that through research, I have enough knowledge that is deep and wide enough to continue on the teaching path and pass on knowledge to future students.

## 1.2 Purpose of Research

1.2.1 To study and learn about the appearance of traditional mooncakes in Vietnam.

1.2.2 To study the process of forming a moon cake product from the time of making the cake to the completion of a finished product for sale to the market.

Research on the commercialization of mooncakes in the country.

1.2.3 To study and create new shapes for moon cakes and design packaging with new textures based on traditional motifs.

### 1.3 Research question

1.3.1 When did Vietnamese mooncakes appear?

1.3.2 What does the traditional pattern used in making moon cakes mean?

1.3.3 What is the process of production and commercialization of Mooncakes in the current stages?

### 1.4 Definition of Terms

1.4.1 Moon cake in this topic is a type of cake used to eat during the Mid-Autumn Festival, which means baked cake in Vietnamese. However, mooncakes have changed over time, and in different countries, regions have different variations.

1.4.2 Cultural Identity in this topic is a unique cultural feature of Mooncakes from the traditional Vietnamese baking process.

1.4.3 Decorative patterns in this topic are traditional decorative patterns that are quite familiar to Vietnamese people, through these decorative patterns, all Vietnamese people can perceive the traditional characteristics, of Vietnamese people own.

1.4.4 Cultural regions in this study mean that the historical and natural conditions of this region are different from those of other regions, including distinct cultural factors reflected in both material life substance, and spirit.

1.4.5 Commercialization in this topic means the process of introducing new products to the market, aiming to promote the development of the country's old internal economy as well as trade and strengthen the country's position in the international market. At the same time, the implementation of commercial activities, also shows the role of traders, investors, as well as other individuals and organizations in contributing to the construction and development of the economy.

1.4.6 Market Research in this topic is the process of collecting and processing information related to customers' needs for domestic mooncakes, analyzing the data of all companies, a shops selling moon cakes. Market research and analysis to support decision-making on new shapes and patterns to properly and fully meet the needs of the consumer market.

1.4.7 Sustainable design in this study is to consider the effects of traditional factors in all stages of the product, without adversely affecting other criteria such as cost, functionality, and reliability.

1.4.8 Sustainable development in this topic is a development that meets the needs of the present, without compromising the ability of future generations to meet their own needs.

## 1.5. Scope of Research

### *1.5.1 Research area*

The study site is Da Nang City, Vietnam. Da Nang city is a city with rapid economic development but still imbued with traditional culture with many festivals dating back a long time such as the Festival of Fishermen, buffalo herding festival Festival, Ancient Village Festival Tuy Loan, and Boat Racing Festival, and Mid-Autumn Festival Festival. That's why I chose Da Nang City to do my research.

### *1.5.2 Time*

The study period was divided into 3 phases:

- Period before 1945
- Period before 1975
- Current period

### *1.5.3 Another*

The period of special interest is from the 1st of the 8th lunar month to the 15th of the 8th lunar month, which is the period of the main event related to the commercialization of Mooncakes.

## 1.6 Research Methods

The topic mainly uses qualitative research methods and creates new products, by methods such as filling in, interviewing, synthesizing documents and surveying.

### *1.6.1 Population and Sample*

#### *1.6.1.1 Group 1. Research on Traditional Mooncakes in Vietnam.*

**Population:** includes the group of people directly involved in the production of Mooncakes, mooncake artisans, and bakers in workshops and bakeries.

**Survey sample 1:** Survey of the group of people directly involved in the mooncake production process: bakers in bakeries. Includes the following bakeries:

Uyen Nhu cake factory, Da Nang city

Dong Tien Bakery Factory, Da Nang City

Mr.Boy Bakery Factory, Da Nang City.

The expert from the Department of Graphic Design, Danang Architecture University.

**1.6.1.2 Group 2.** *Collect and analyze data to serve the design.*

**Population:** this includes a group of consumers of local mooncake products where students live and visit tourists who have the opportunity to visit Da Nang to enjoy Vietnamese mooncakes.

**Survey sample 2:** Survey of consumers of Mooncake products in Da Nang and tourists in Da Nang.

A survey in Districts of Da Nang City, Danang Cultural Museum about Mid-Autumn Festival Week. Places to display and sell Mooncakes. Prepare questions related to the issue of Mooncakes and cultural features in the Mid-Autumn Festival. A consumer survey by questionnaire: This method helps to approach and survey the target audience of 80 Vietnamese consumers aged from 18 to 65 years old, of all levels, incomes, and genders. ; with 10 multiple choice questions taken online on the website: [www.docs.google.com](http://www.docs.google.com). Thereby, students learn about the habits and attitudes of consumers about Vietnamese mooncakes.

### **1.6.2 Instrumentation**

1.6.2.1 Attendance observation: I attended, interviewed, photographed, and recorded some families celebrating the Mid-Autumn Festival in Vietnam as well as tourists who came to the event to introduce the Mid-Autumn Festival in Vietnam. Observe the process of making Mooncakes, product packaging process, and product packaging design.

1.6.2.2 In-depth interviews: interviews with people who directly make moon cakes, bakers, and consumers of mooncake products.

1.6.2.3 Customer evaluation card: use the voucher for those who participate in enjoying moon cakes of many different bakeries.

1.6.2.4 Filming Anthropology: filming videos about the process of making Mooncakes, and the process of bringing products to market.

### **1.6.3 Data Collection**

1.6.3.1 Data collection through previous scientific research topics. Also, refer to more books related to the topic. Conduct interviews with related people and baking processes from artisans to understand and deepen the topic.

1.6.3.2 Document data; to gather information from books, documents, images, and media, including on the Internet, etc

1.6.3.3 Instruments or tools for Data Collection; recorder, camera, video, etc.

### **1.6.4 Data Analysis**

1.6.4.1 Analysis of changes of each pattern over the ages of Mooncakes. Synthesize the patterns that have been used, researched, and applied to produce new patterns, still retaining the old traditions, but still with a modern twist, in line with the general development trend.

1.6.4.2 Analyze data related to these motifs and answer questions about why ancient motifs such as apricot blossom, lotus flower, dragon, phoenix, and carp... are motifs imbued with the cultural identity of the Vietnamese people.

1.6.4.3 Analyzing the process of making Mooncakes, from harvesting agricultural products for baking ingredients to making molds to creating cake shapes, and textures... to the baking stage and put in the product packaging.

1.6.4.4 Analysis of the mooncake consumer market through different stages, and the formation of a new mooncake product category.

## 1.7 Literature Review

### 1.7.1 Sources of Vietnamese scientific books

The book *Indochina*, magazine Phan Ke Binh, describes the Mid-Autumn Festival in general through the ancestral worshipping ceremony during the day, the moon worshipping ceremony in the evening, and the mid-autumn festival with fruits, cakes, and some folk toys made of bamboo. Papyrus, games: During the day to make offerings to ancestors, in the evening to enjoy the moon. At the top of the table is a spread face cake, that uses fruits and vegetables, dyed with colors, colorful, red, white, and yellow. Daughters in the street, compete with each other, peel papaya to produce flowers and other flowers, and knead dough to make shrimp and fish, it's also beautiful [5, p. 24]. In this article, the author describes quite fully the traditional Mid-Autumn Festival from folk toys mainly from mache to make animals such as elephants, deer, horses, shrimp, fish, unicorns, tickling lights, he hates the ground..., iron toys; The toys are folk games such as jumping in, tug of war, lantern procession, lion procession... The stories related to the Mid-Autumn Festival are also mentioned such as the story of King Duong Minh Hoang going to Quang Ham's palace. Invented the song of Nghe Thuong and people imitated it to make a lamp, a paper machine according to the story of the eight fairies... or the story of a golden carp becoming a crystal, and since then there is a custom of hanging paper carp in front of the house...

The book *Understanding Vietnamese customs through Festivals - Tet - Festivals* by Toan Anh has described quite fully the Mid-Autumn Festival from pages 133 to 148 through parts of the origin of the Mid-Autumn Festival associated with the story of King Duong Minh Hoang. Going to the moon...: According to ancient books, the Mid-Autumn Festival began in the Tang Dynasty, during the reign of King Due Ton, the era of Van Minh [4, p.134]. In addition to the general descriptions from the origin, to the Eastern concept of the moon, to the stories and legends related to the characters in the Mid-Autumn Festival such as the Thiem Thu and the jade rabbit in the palace. Quang Ham is under the control of the goddess Thai Am, the polytheism tree (the Dan cinnamon tree according to the Chinese people) associated with the

image of Cuoi (Ngo Cuong according to the Chinese people), lion dance, lion dance; the customs of the Mid-Autumn Festival such as contests, lights contests, singing of military drums...the author mentioned the moon according to the concept of the Orient, the moon is understood in many different ways, maybe the moon is the palace of Quang. The jaws of the fairies, where Duong Minh Hoang went to visit or the moon belonged to the goddess Thai Yin, the wife of the god Thai Duong ...[4,p.136]

In the book *Traditional Festivals and Cultures of Vietnamese Ethnic Communities* by Mr. Nguyen Hai Yen, Hoang Tra My Branch, Hoang Lan Anh Branch Collected and compiled, People's Army Publishing House, Hanoi, 2006 introduces the mid-autumn festival (page 28) very simply with its origin through the dream of the King of Tang Minh Hoang went to Quang Ham Palace to watch the fairies dance the Nghe Thuong dance. Mid-Autumn Festival has a tray to worship ancestors, a tray to look at the moon with autumn products and baked goods, flexible cakes, and a lion dance and procession of the stars.

In a bilingual book in Vietnamese and English about the Mid-Autumn Festival by writers Huu Ngoc and Lady Bone, the Mid-Autumn Festival is described through the following themes: fairy tales, folk toys (lanterns, lanterns, stars...), folk games (lion dance), food with bold mid-autumn flavors (com Vong, bananas, pies, flexible cakes...). In particular, this bilingual pamphlet reflects different perspectives on the Mid-Autumn Festival through interviews with memoirs of some famous people.

### ***1.7.2 Sources of documents, scientific articles, and books in English***

The article "Consuming Cultures: Tourism and the Commoditization of Cultural Identity in the Island Pacific" by Jocelyn Linnekin means Cultural Consumption: Tourism and Cultural Identity Commodities in the Pacific Island. Write about tourism by turning tourism into a commodity or any kind of business related to tourism, so that tourism becomes a vehicle for economic development through cultural identity. Through the article, the Ph.D. student understands the importance of consumption as well as economic development based on tourism and the cultural identity of that locality. Tourism and the cultural identity of that locality can

bring great economic benefits to that local government, from which he understands the importance of Cultural Identity and the students can exploit it in terms of commercialization based on cultural identity and tourism.

The book “Questions of Cultural Identity” edited by Stuart Hall and Paul Du Gay is translated as a Question of Cultural Identity. Writing about why cultural identity is so much present in social life and the great interest in social and cultural identity in recent years has been received by many theorists and experts in several fields of study. different research studies.

The book "The Power of Identity" by Manuel Castells is translated to mean The Power of Identity. The book has content to recognize identity as a defining principle of social organization and has the importance of a country's culture and religion. Once they understand the power of identity, the Ph.D. student can see the importance of promoting identity through familiar images, and regional images, clearly showing what is the identity of a person. ethnicity, from which to have a more correct view of the power of identity for their research.

The book Sustainable Graphic Design: Principles and Practices book by Peter Claver Fine (2016). Sustainable graphic design outlines the relationship between graphic design and production and consumption, showing how designers can contribute through green design in a book that provides an overview. on sustainable graphic design that responds to ecological and social justice concerns. Ph.D. students here to apply product design methods to suit actual needs and design associated with sustainable and long-term development, bringing products with high applicability.

### ***1.7.3 The source material is scientific research works***

The thesis of the Vietnam Museum of Ethnology and the introduction of the Mid-Autumn Festival of Korea, Japan, and Vietnam is researched by An Thu Tra and the lecturer is Assoc.Prof.Dr. Nguyen Thi Phuong Cham. (An Thu Tra, R. (2012) Vietnam Museum of Ethnology and the introduction of the Mid-Autumn Festival of Korea, Japan, and Vietnam. Assoc.Prof.Dr. Nguyen Thi Phuong Cham, Vietnam National University, Hanoi). The essay is written quite carefully about the Mid-

Autumn Festival in some Asian countries, the author compares and points out the similarities and differences of these Mid-Autumn Festival festivals, through which students can grasp the characteristics of the Mid-Autumn Festival. the Mid-Autumn Festival in the above countries to apply in their thesis.

In Vietnam, packaging design issues are also studied extensively. Overview of industrial packaging in the doctoral thesis The artistic value of industrial packaging by author Nguyen Thi Hop (2011) presented the beauty of industrial packaging through quality. materials, shapes, lines, patterns, images, letters, and colors. The thesis raises the importance of the value of packaging art in the material and spiritual life of people, affecting many aspects of society and contributing to the overall development of the country.

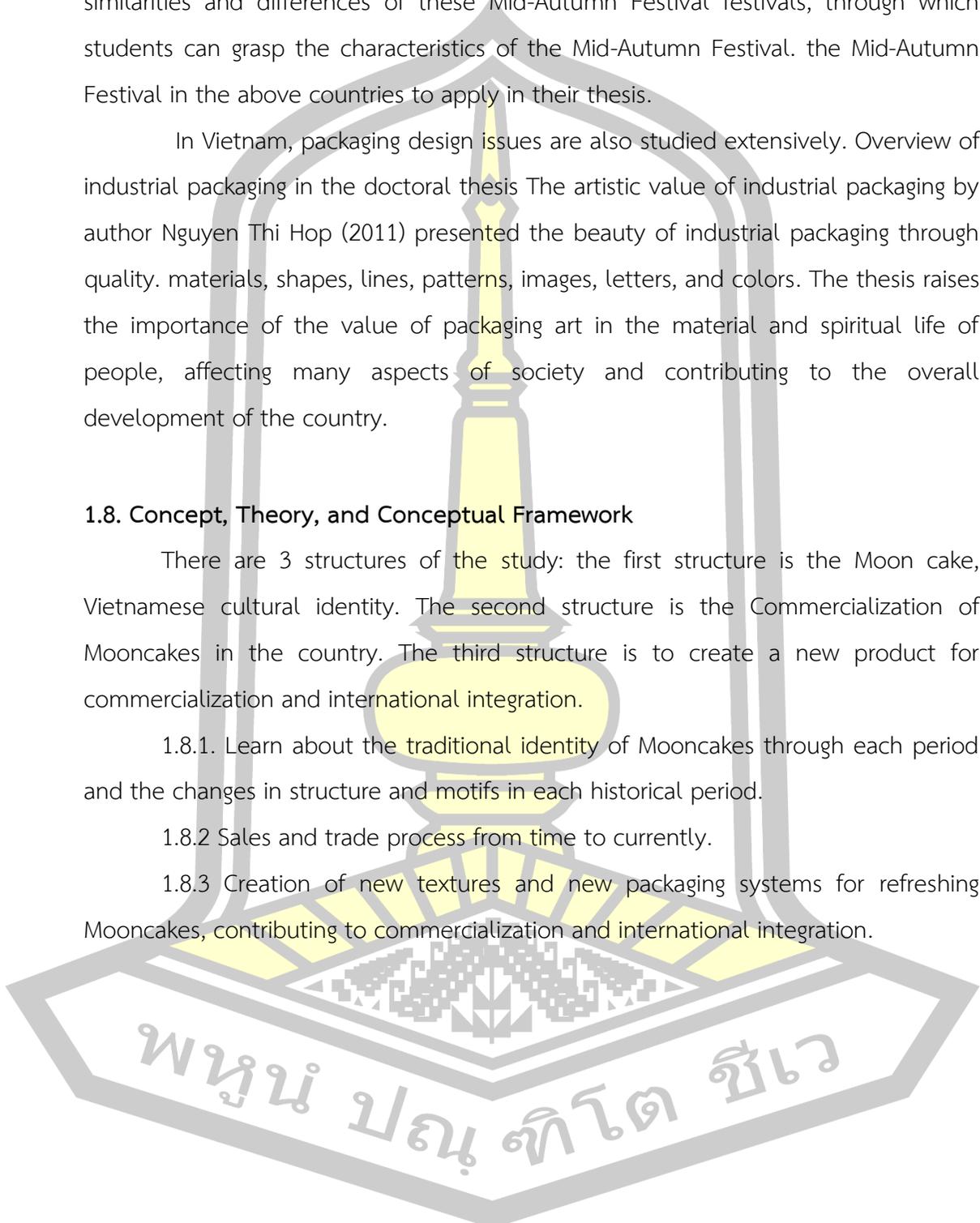
### **1.8. Concept, Theory, and Conceptual Framework**

There are 3 structures of the study: the first structure is the Moon cake, Vietnamese cultural identity. The second structure is the Commercialization of Mooncakes in the country. The third structure is to create a new product for commercialization and international integration.

1.8.1. Learn about the traditional identity of Mooncakes through each period and the changes in structure and motifs in each historical period.

1.8.2 Sales and trade process from time to currently.

1.8.3 Creation of new textures and new packaging systems for refreshing Mooncakes, contributing to commercialization and international integration.



พนมเปญ ปณฺ ภัโต ชีเว

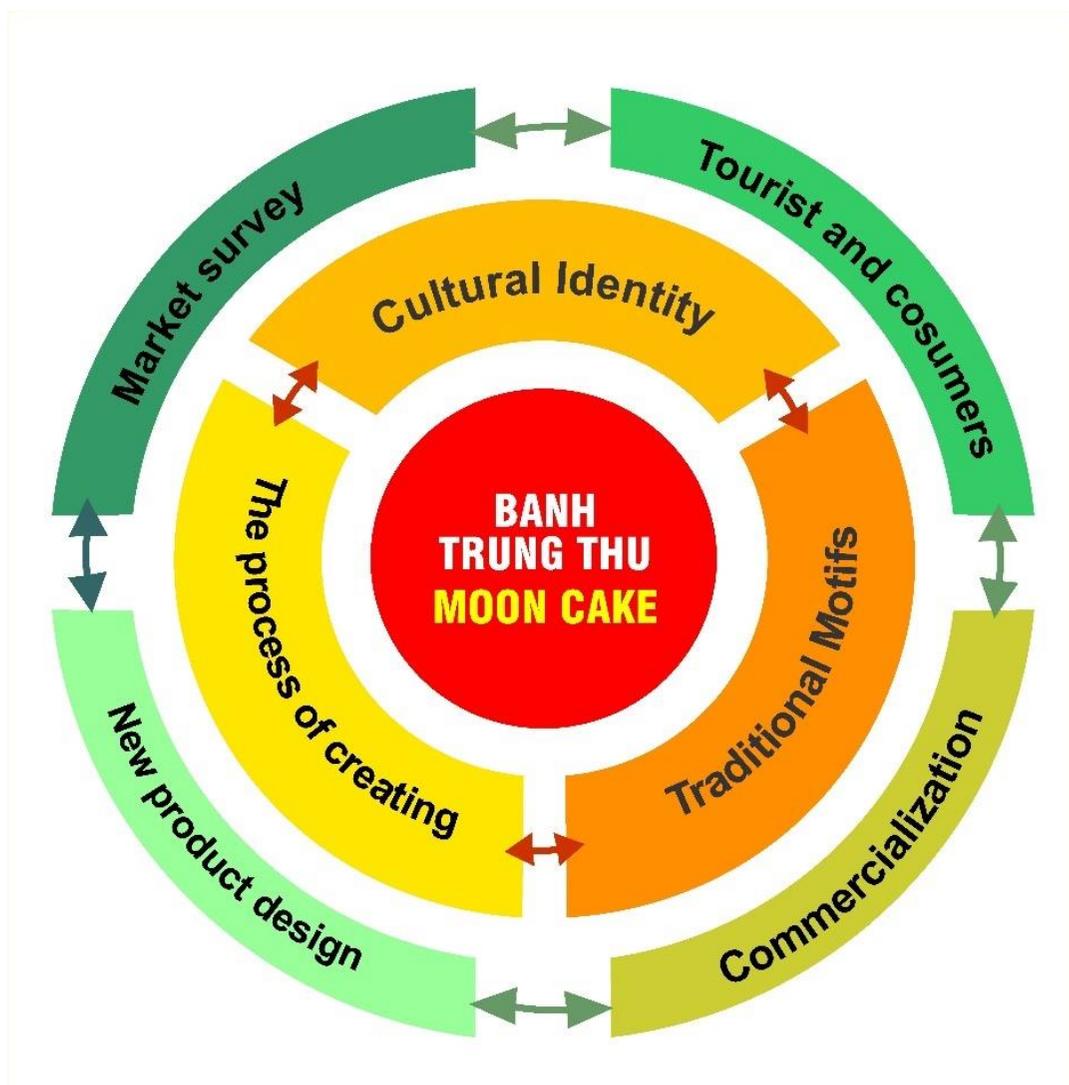


Figure 1 Theory and Conceptual Framework.  
 Conceptual framework designed by students.

## 1.9. Benefits of Research

### 1.9.1 Expected outcome

The thesis helps readers to deeply understand the origin of moon cakes, and understand the cultural identity of each pattern of moon cakes. In the past, there were also some research topics on Vietnamese summer festivals, but going into depth and detailing the characteristics of moon cakes is not deep. Therefore, the thesis will provide a rich, diverse, systematic, and high historical value source

material on the motifs applied on moon cakes. From there, the research issues, are built based on theory and practice for the content of the topic.

The thesis aims to approach the cultural identity values in the development of moon cakes and continue to promote the renewal of traditional patterns based on the national cultural capital. Applying the methodology to introduce the cultural and artistic values of the Vietnamese people into the new mooncake packaging design.

Research the textures on current mooncakes to understand how the textures of ancient artisans are applied and operated.

The thesis contributes a part to the source of references about traditional art in general, the art of applying graphic design - modern packaging design in particular.

The topic will provide a new perspective on Vietnamese consumers with traditional mooncakes, contributing to promoting the commercialization of Vietnamese small businesses. Shaped and developed uniquely by Vietnamese people, highlighting the unique identity of Vietnamese mooncakes compared to many other types of mooncakes from other countries present in the consumer market.

The commercialization of a new line of texture designs for Mooncakes and a renewal of the packaging system of mooncakes contributes to promoting international tourists when participating in and attending Tet festivals. Mid-Autumn Festival in Vietnam

### ***1.9.2 Benefits of research***

Bring great joy to the living community. Bringing economic benefits from promoting trade and selling mooncake products. Helping families have a day of gathering, meeting, bonding, and reuniting during the Mid-Autumn Festival, and enjoying Mooncakes, an indispensable dish during Mid-Autumn Festival.

Remind people of a culture that has existed for a long time, it is necessary to promote and preserve that culture. Promote the application of folk and traditional patterns in the design of product packaging, bring cultural value to the product, and bold national traditions.

Contributing to promoting trade, selling moon cakes, and promoting traditional Vietnamese dishes to international friends.

Learn more about the traditions of the Vietnamese people. From there, equip yourself with the knowledge that is deep and broad enough to continue your professional activities on the teaching path in the future. Especially, creating a new imbued with national identity and cultural identity for the community where I live is a great joy for me.



## CHAPTER 2.

### OVERVIEW OF VIETNAM'S MOON CAKES (BANH TRUNG THU)

#### 2.1 History of Vietnamese Mooncakes

Vietnam is a country located in Southeast Asia, with a tropical monsoon climate, the weather fluctuates throughout the year, with four distinct seasons: Spring, Summer, Autumn, and Winter. The four seasons follow each other and create quite diverse weather for Vietnamese people. With a history spanning 4000 years of building and defending the country. Therefore, the traditional culture of the Vietnamese people is quite deep and wide. The traditional festival of Vietnamese people in a year is started from the Lunar New Year, also known as the Lunar New Year, which begins in January (lunar January). The Lunar New Year is the beginning of the Vietnamese lunar year, so it is celebrated quite large and thoughtfully because Vietnamese people think with the proverb "First up, catch up" which means the beginning of a favorable year. then the whole year will be full and full, next in January is the New Year of the summer (the ceremony of lowering the tree) on the 7th day of the first month.

Then comes the cold dishes on the 3rd day of the third lunar month. After cold dishes is the Thanh Minh New Year, which begins on the 4th day of the 4th lunar month, at this time the climate gradually changes seasons, and comes the Doan Ngo Festival, which begins on the 5th day of the 5th lunar month every year. one of those times of the second month of summer when the yang wind, which had appeared from the previous winter solstice to reign from the spring equinox, has reached its zenith. From the summer solstice, yang qi gradually loses its strength at the same time as yin qi, the principle of darkness and cold, rises to reign at the autumn equinox and reaches its strongest and most glorious point a comrade. From this point on, yang qi rises again until the coming summer solstice, when it must gradually give way to yin. Thus, in this nature and the world, sometimes with apparent vagaries, the cosmic cycle of yin and yang always takes place in an unchanging order.

The autumn equinox falls in the eighth lunar month, or rather, at the beginning of the summer of September of the solar calendar. At this time, yin begins to reign again to coincide with the Mid-Autumn Festival, which is always celebrated around the autumn equinox. This August full moon day is right in the middle of the three months of autumn, called the Mid-Autumn Festival or the August New Year. During this period, the sky is clear and the moon is very round and bright. At this time people feel very happy to see the moon in all its power and majesty. All Vietnamese festivals are held seasonally, which means they are related to the succession of time.

The Mid-Autumn Festival for Vietnamese people is the third biggest festival of the year (the first the Lunar New Year, and the Doan Ngo Festival). Mid-Autumn Festival is a festival for a reunion with the whole family because this time is the time after the crops of farmers, food is abundant, and parents and grandparents have time to stay. The family takes care of the children and often celebrates the good harvest and later Children's Day for the children. One of the typical dishes of the Mid-Autumn Festival is the baked mooncake, a flexible mooncake made from ingredients from the last agricultural season. And to explain where and when the origin of the Mooncake originated, we will go back in time, and review folk tales and words from recorded books to understand. It's clear where it comes from.

There are ancient legends that, at the end of the Yuan Dynasty of China, there were two leaders, Chu Nguyen the Ming Dynasty. To be able to convey information and orders secretly, people made round cakes, these cakes were stuffed with a piece of paper estimating the time of the uprising as when the moon was brightest in the night. the full moon of the 8th lunar month.

Later, the Chinese took the job of making moon cakes on the full moon day of the 8th month to celebrate that event. There is a story that this cake originated from China and is called Nguyet cake. According to historical books recorded from the En dynasty, the Chu in the Triet Giang region had a cake to celebrate Thai Su Van Trong called Thai Su cake. This cake can be considered the ancestor of the moon cake. During the Western Han Dynasty, Truong Thien went to the Western Region to bring back to China sesame seeds, pecans, and watermelons as ingredients for more

abundant moon cakes. At that time, pecan was the main ingredient of Nguyệt cake, so it was also called Pecan cake. This type of cake also appeared in people's lives until the Tang Dynasty (618-907 AD). During a festival to welcome the full moon, Duong Huyen Tong<sup>[9]</sup> ate a piece of this cake and was amazed at its taste. For a long time, the Mid-Autumn Festival, also known as the Reunification Festival, has become one of the traditional Tet holidays of Vietnamese people. Every year, on the full moon of August every year, the family gathers together to enjoy pies and cakes, sip a cup of tea, tell each other a few family stories, and review happy memories.

Unlike the origin of Chinese mooncakes, the Vietnamese believe that the origin of Vietnamese mooncakes began with sister Hang<sup>[11]</sup>, a legendary character who lived in the Moon Palace and sat on the puddle. at the base of the banyan tree. It is said that, in the past, there was a fairy in the sky named Hang Nga, she was very beautiful and worked hard to govern a shimmering Moon. She loves children very much, so her dream is to come down to earth to play with them, but because the rules of the fairy world do not allow it.

One day, Ngoc Hoang held a contest "Make cakes on the full moon day" on the full moon day of August - the day when the moon is the brightest and fullest of the year, whoever can make the most delicious, most beautiful, and most fancy cakes will be honored. Reward whatever you want.

Hang Nga is very interested and eager to join the contest right away. When she came to earth to consult, she met Cuoi<sup>[12]</sup> - a man who specializes in lying, every night Cuoi gathers children under the banyan tree at the top of the village to tell gossip. In addition to their "lie" talent, Cuoi is very good at cooking, he often makes cakes for the children in the village to eat, so the children love Cuoi.

Hang Nga knew that was very happy and asked Cuoi to make a new kind of cake with her, so Cuoi came up with the initiative to just put all the ingredients together and bake it, which are eggs, melon seeds, meat, sesame, lotus seeds, sausages...

Since then, every Mid-Autumn Festival, Ms. Hang and Uncle Cuoi come down to earth to bring joy to the children. Moon cake has since become an indispensable special dish on this day (in the book). *Traditional festival culture of Vietnamese*

*ethnic communities collected and compiled by Drs. Nguyen Hai Yen, Hoang Tra My, Hoang Lan Anh, People's Army Publishing House, Hanoi, 2006. p. 28) introduced Tet*  
*The mid-autumn festival is very simple with its origin through the dream of King Duong Minh Hoang going to Quang Ham palace to watch the fairies dance the "Nghe Thuong" dance. Mid-Autumn Festival has a tray to worship ancestors, a tray to look at the moon with autumn products and baked goods, flexible cakes, and a lion dance and procession of the stars.*

From then on, every full moon day in August, when the moon is at its brightest and roundest, people hold a lantern procession, a dragon dance, and a lion dance under the moonlight to celebrate the day Uncle Cuoi, sister Hang and the Rabbits came down to earth. play. Mooncakes are made into the shape of the moon to commemorate the evening moonlit festival that children are used to calling the Mid-Autumn Festival. In Vietnam, the Mid-Autumn Festival used to be worshiped in two places. "During the day, we make offerings to our ancestors, and at night we come to present a feast for the moon. The top of the table is a spread face cake and uses fruit cakes, dyed with colors, colorful, blue, red, white, and yellow. Many places also display and decorate extremely attractive faces. There is a stuffed dog made of grapefruit, the fruits and vegetables are trimmed into the shape of funny animals, and there are even cartoon characters that children love. Some places still keep the custom of displaying a paper doctor on the altar of the ancestors or at the table to watch the moon with the hope that their children will study, pass and achieve glory.

Many countries in Asia share the same Mid-Autumn Festival by using the same lunar calendar, and Vietnam is one of them. However, in terms of tradition, Vietnamese baked goods and sticky rice cakes have their characteristics. If traditional Chinese cakes use glutinous rice flour with pureed red bean paste and salted eggs or char siu meat, the traditional Vietnamese cake fillings are mixed: sugar fat, melon seeds, lemon leaves, sausage, or chicken. dried, pumpkin jam, lotus jam, roasted sesame... mixed with Mai Que Lo wine and malt. These ingredients and the round shape of the cake mean praying for a favorable rainy season, a bountiful agricultural product, and a family reunion. In addition, the taste of moon cakes in some countries is quite different from that of Vietnamese people.

In Japan, the Mid-Autumn Festival is called Tsukimi or Otsukimi, which means "watching the moon". Born in the Heian period with economic prosperity and brilliant development of spiritual culture, the Tsukimi festival has partly reflected the aesthetic point of view and attachment to the nature of Japan. During Tsukimi, the Japanese prepare a sumptuous and delicate meal to the moon to show their respect for beauty, and also under the golden moon of August, family and friends gather to drink tea, eat cake, talk, and recite poetry. A traditional meal for the Tsukimi ceremony. Tsukimi Dango (Japan) is a cake used to celebrate the Mid-Autumn Festival. The shape of the cake is quite similar to the Vietnamese floating cake. The cake has a flexible crust and the filling is usually red beans and green beans. The cake represents wholeness, and warmth, meaning to thank God for a bountiful season. The Japanese often arrange cakes into the shape of a pyramid and put it in front of the house to offer to the moon to show respect, if it is taken by children, it is considered extremely lucky.



Figure 2 Japanese mooncakes

In Korea, the Mid-Autumn Festival is better known as Thanksgiving - Chuseok. Different from the meaning of honoring the beauty and godliness of the Tsukimi ceremony, Chuseok is the Korean people's thanks for the favor of nature, good harvests, and especially the grace of their ancestors. Showing the deep filial piety in Korean traditional culture, the 3-day Chuseok festival is a time for everyone to rest and spend time with their families, even though their children are far away, they have to return to reunite with their families. parents. Korean mooncakes are quite

different from other Asian countries - the shape of a moon. The cake, called songpyeon, is made with ingredients such as sesame seeds, black beans, chickpeas, cinnamon, pine nuts, walnuts, chestnuts, jujubes, and honey and is steamed over a layer of pine needles. . According to legend, during the Three Kingdoms period, there were two kingdoms named Baekje and Silla. During the reign of King Uija of Baekje, the phrase "Baekje is the full moon and Silla is the half moon" was codified on the back of a turtle and predicted the fall of the Baekje dynasty. This soon became a reality. Therefore, Korea began to choose a semicircle to indicate a bright future or victory.



Figure 3 Korean moon cake

In Thailand, the Mid-Autumn Festival is called the "moon festival", held on the 15th day of the 8th lunar month. On the Mid-Autumn Festival, all young and old must participate in the moon worshiping ceremony, everyone will sit around the altar of Bodhisattva and Bat Tien to pray for the best. Above the altar will display peaches and moon cakes. Thai people believe that by doing so Bat Tien will help bring peaches to the moon to wish Guan Yin a long life, and the gods will bless everyone. Therefore, the moon cake in Thailand is shaped like a peach in to hope to receive the bodhisattva's blessing. Baked mooncakes are shaped like Vietnamese cakes, but they are thinner and often use durian filling. Also on this occasion, Thai people often eat pomelo - a fruit that symbolizes fullness, gather, and sweetness.



Figure 4 Thai moon cake

In Singapore, the Mid-Autumn Festival has the playful nature colors as the Chinese Mid-Autumn Festival. Chinatown in Singapore every year is the place to celebrate the Mid-Autumn Festival quite fun. Here, people sell lanterns and items related to the Mid-Autumn Festival. Usually, this activity is held months in advance. Colorful lanterns in a Singapore street. Singapore durian cake is a typical moon cake of Singapore. Because the people here love the taste of durian. The moon cakes here are all variations of Chinese snow skin cakes. Snow skin is a type of cake with a crust similar to Vietnamese sticky rice cake but thinner, made from rice flour, glutinous flour, and flour, usually kept cold after making and eaten cold.



Figure 5 Singaporean mooncakes

In the Philippines, like Singapore, the Mid-Autumn Festival in the Philippines is often celebrated and handed down by people of Chinese descent living and working in the host country. During the Mid-Autumn Festival, Chinese people living in the

Philippines often make moon cakes and share them with all their relatives, friends, and neighbors. And they will play a game of dice rolling with the local name "pua-Tiong-Chiu" at the Mid-Autumn Festival. Azuki-bean hopia is a Filipino mooncake. The baked cakes have a simple appearance, not many colors or patterns but are attractive by the extremely rich filling: green beans, purple sweet potatoes, red beans, pork ... The cake has a crispy, fragrant, multi-layered crust. Round like the moon also carries the meaning of prosperity, fullness, and luck.



Figure 6 Philippines moon cake

In Myanmar, Mid-Autumn Festival is also known as the "Full Moon Festival" or "Lunar New Year". On the full moon night, every house lights up lanterns to brighten up the city and illuminate everywhere. People also often watch drama performances, dance, watch movies, and many other exciting activities on this festival night. Cold moon cakes are not jelly cakes but they are made from a special flour, originating from Malaysia, just need to be refrigerated and the cake can cook by itself, but the longer it is left, the better it is. This Malaysian cold cake is also made from a quality, fresh, and carefully selected ingredients such as lotus seeds, durian, black sesame, coconut, etc. Because it is a cold cake, right from the feeling When you first enjoy the cake, you can feel the freshness on the tip of your tongue, plus the seductive aroma and gentle sweetness, Myanmar moon cake is a special masterpiece of modern confectionery art.



Figure 7 Myanmar's moon cake

After going through many different historical development stages, Vietnam's moon cake does not change shape and patterns, but only focuses on adding new flavors. Before 1945, in the North, the Mid-Autumn Festival 1945 was not brilliant, not carried out on a large scale as today. Because at that time, the economic conditions of our people were still very difficult. Life in war makes us not eligible to organize a Mid-Autumn Festival as we wish. However, the human emotions on that day were shown very honestly and deeply. Everyone gives all their love to young people. That has both demonstrated the emotional lifestyle of the Vietnamese people, as well as a demonstration of the expectations of the previous generation to the future preschool generation. Before 1945, in the South of Vietnam Gallieni Street (now Tran Hung Dao Street) connecting Saigon - Cho Lon was a busy trading center. In the mid-autumn season, handmade cakes and soft cakes are sold on this street but are still very sparse. Due to this period, there were still many difficulties due to the fierce war situation.

พหุมนุ ปณ กิจโต ชีเว



Figure 8 The old Tung Hien mooncake shop.

Source from the website - <https://cand.com.vn/khoa-hoc-van-minh/xem-cac-cu-quang-cao-banh-trung-thu-i628485/>

In the early 1950s, mooncake stalls began to appear a lot, but only around the Cho Lon area, and some counters near Cho Lon. At this time, Mooncakes are sold on a larger scale, the shops are decorated in a more sparkling way. Pay more attention to the form and design of Mooncake products.

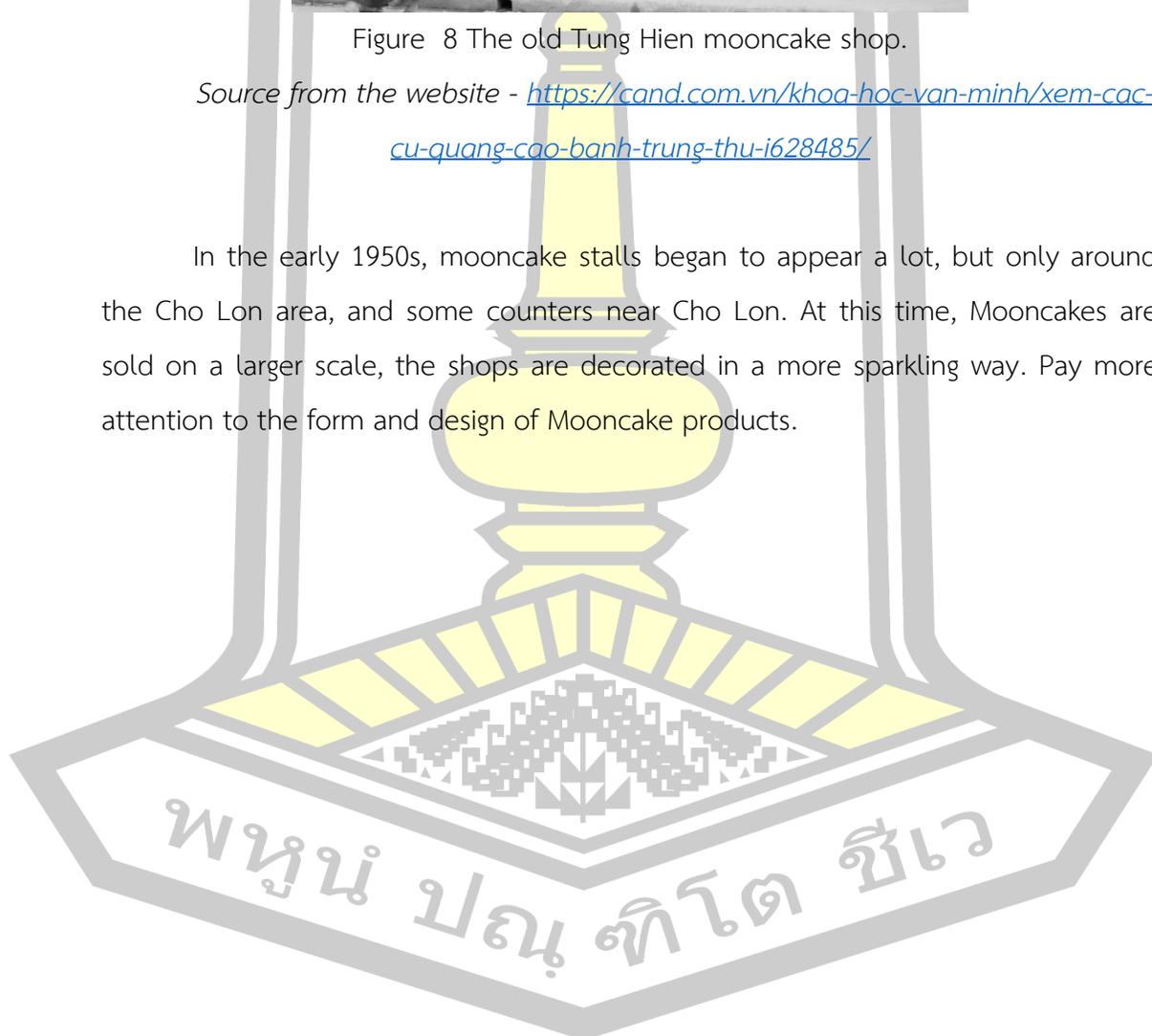




Figure 9 Dong Hung Vien is one of the oldest brands of mooncakes favored by the Saigon people.

Source from the website - <https://phunuvietnam.vn/tet-trung-thu-xua-qua-nhung-buc-anh-16243.htm>

In the 1960s, mooncakes became more popular and widely consumed in Saigon, and spread to southern and central provinces. At this time, mooncake brands such as Dong Khanh, Long Xuong, Dong Hung Vien, Tan Tan, and Dai Cong ...became familiar names to Saigon people.



Figure 10 1960's Cho Lon, Dong Khanh Mooncakes.

Source from the website - <https://goxua.net/sai-gon-xua/banh-trung-thu-dong-hung-vien.html>

In Saigon that day, there was a brand of mooncakes that everyone knew and still exists to this day. Dong Hung Vien mooncakes have been famous for more than a century, starting from Hanoi's Hang Buom street (old Escalier D'or Hanoi). Then in the 1954 migration, Dong Hung Vien mooncake followed the flow of people to Saigon and became a famous heirloom mooncake shop of the Vietnamese people. Initially, the bakery was located at 23 Phan Chu Trinh, right at the West gate of Ben Thanh market, and developed until 1975.

พหุพันธ์ ปณ กิจโต ชีเว



Figure 11 Dong Hung Vien Mooncake in Saigon 1975.

Source from the website - <https://goxua.net/sai-gon-xua/banh-trung-thu-dong-hung-vien.html>

In the years 1989 - 1990, Vietnamese mooncakes attended international fairs in Germany and Bulgaria, attracting special attention and being awarded a unique medal. They carry the taste and color of Vietnam, accompanied by the art of enjoying delicate and elegant dishes. Vietnamese moon cake is also a cultural symbol of Vietnam. The moon cake will last forever. We hope that more talented craftsmen will continue the traditional art of making moon cakes, not only for everyone but also for foreign guests to enjoy when coming to the Mid-Autumn Festival season.

พหุมนุ ปณ กิโต ชีเว



Figure 12 Hanoi Mid-Autumn Festival Market in 1987.

Source from the website - <https://baodanang.vn/channel/5414/201409/chut-hoai-niem-ve-tet-trung-thu-xua-2357306/>

## 2.2 The production process of Vietnamese mooncakes

Experiencing many different historical periods, Vietnam's mooncakes still have a unique flavor compared to other mooncakes of many countries around the world. The most characteristic of the baked cake is the thin, soft, and smooth crust just enough, imbued with the aroma of lemon leaves and the greasy taste of the nape of the neck.

The process of making cakes in each type goes through the following stages:

The first is to make mooncake crust.

The second is to make mooncakes.

The third is to put the filling into the crust.

Wednesday is to put the cake in the mold

Thursday is moon cake baking.

Friday packing and preserving mooncakes.

*“Pham Van Quang said that his family has been doing carpentry for many generations in Thuong Cung village, Thuong Tin (former Ha Tay) in Hanoi. In the early years of the twentieth century, his family went to this street to work as a seller of mooncake cake mold, until now he has also had more than 40 years of working*

*in the profession of making moon cakes. With Mr. Quang, moon cakes are also sold. considered as a work of art, a picture. The ancients often took ideas from life and nature to put into moon cakes, so the image of the motifs in the cake also has many humanistic and traditional meanings”.*

*“Mr. Nguyen Xuan Thu, who is over 70 years old this year, a longtime baker in Quang Trung commune (Nam Dinh) said: "Since the 1930s, in the village, there is Mr. Lai Thanh Ki (now deceased) who has been working for four quarters. origin and then learned the craft of making moon cakes in Hanoi. Seeing that the job was good, he pulled the villagers to learn and do the job, the Quang Trung people knew the craft from there." Mr. Thu himself, in his youth, used to "strike" everywhere; When he accumulated a little "capital", the experience was also "weak legs, soft hands", he returned to his hometown to open a bakery. At the time of 1985, Mr. Thu's family's cake factory was the first cake factory in the whole commune. Through many ups and downs, his family's mooncake-making profession still retains its old tradition”.*

### **2.2.1 The process of making mooncake crust**

To have a delicious moon cake at Mid-Autumn Festival, the crust is very important. The cake needs to have a soft, flexible crust, moderate moisture, not dry, not too thick, or too thin. In addition, the "appearance" factor should also be considered. Baked moon cakes will be very attractive if the crust is golden brown and glossy, the surface of the cake has many beautiful and sharp patterns, and no cracks, or bubbles. The cake wall must be straight, not bent or swollen. To make the delicious, soft, and delicious baked mooncake crust, you just need to follow these steps: Sift the flour finely into the bowl. Then, make a small hole in the middle of the flour and put the ingredients: baking sugar, egg yolk, peanut oil, peanut butter, and five-spice powder in this hole. Use a spatula to gently stir in a circle or spiral to combine the ingredients.



Figure 13 The process of making mooncake crust.

Stir continuously until the ingredients are combined, then gently knead the dough with your hands into a smooth, uniform mass. The dough will be slightly wet at this point. If you find the dough too dry and friable, you should add more cooking oil or sugar water. On the contrary, if you find the dough is too soft, you should add more flour to ensure good dough quality, moderate flexibility, and not too loose or too hard. Next, you use plastic wrap or wax paper to cover the dough and let the dough rest at room temperature for 30 - 45 minutes, so we have a cake shell to make Mooncakes.

*“For flexible cakes, the essence is all in the crust. The skin must be thick, the kernels are small so that people can feel the thick, flexible taste of finely ground glutinous rice flour with a strong scent of grapefruit flower. Compared with industrially produced plastic cakes, traditional plastic cakes belong to a different level. The cake is kneaded by hand until it is soft and chewy, not soft like industrial cakes. Then the aroma of the cake is the effort of the maker. In the March season when pomelo flowers bloom, Ms. Tuyet bought it and distilled it into the water, stored it in a glass bottle until August, and then carefully used it”.*

### 2.2.2 The process of making moon cake filling

Mooncakes are usually divided into 3 different types: savory, sweet, and mixed flavors, so the filling depends on the preferences of each person. The way to make mooncakes is not the same. For savory mooncakes, the filling is usually sausage, roast pork, chicken, or ham... This cake usually has a mild salty taste, suitable for those who don't like to eat sweets. For sweet moon cakes, the way to make mooncakes will be more diverse. Sweet mooncakes can include several fillings such as green beans, red beans, lotus seeds, coconut milk, taro, green tea, etc. Mixed mooncakes are the first traditional fillings to appear. presently. The cake is characterized by mixing salty and sweet ingredients to create a passionate aroma, the greasy taste of meat, and the sweetness of lotus seeds... In general, whether it is a savory cake, a cake, or a mixed cake, it gives people a pleasant feeling. In particular, people with different tastes can choose different types of cakes to suit them.



Figure 14 Ingredients for the filling of moon cakes.

*“In the past, there were only a few kinds of cake filling like that, but taro, green tea, coconut milk, black sesame... just appeared a few years ago. The typical feature of traditional cakes is that plastic cakes should never be egged as they are currently sold on the market because they will be fishy, not taste right, more dangerous, and even affect health because of that “creativity”, Ms. Luong, a baker (Tu Liem, Hanoi) frankly conveyed her experience.*

*Artist Quang Giang - who has been in the traditional mooncake making profession for more than 30 years - the true 3rd generation “son of the family”*

*shared that to make the best moon cake, it is necessary to grasp heirloom recipe. When holding a traditional moon cake in your hand, you will feel the difference compared to the one produced in the industry. And when you cut it out, the more you feel the feat of the baker. In addition, the artist also revealed how to make the traditional mooncake crust and filling. Accordingly, sugar water will play an important role in determining the crust besides choosing other ingredients suitable for the recipe. The sugar water will determine the softness - sweetness - color - preservation time for traditional mooncakes. The correct sugar water will have a golden brown color - smooth consistency - exuding the characteristic aroma of honey. Therefore, traditional mooncake makers must be very careful when cooking sugar”.*

### **2.2.3 Process of cake filling in the crust**

After making the cake filling, we put the filling into the crust by Wrapping the cake: Wash and dry your hands, then take a little flour and rub it evenly on both hands. Then, take some dough and roll it into a circle. Using a rolling pin (already covered with a thin layer of flour), gently flatten the dough, the edge of the dough should be slightly thicker than the middle. You should not be too wide, just enough to cover about  $\frac{2}{3}$  of the kernel.

Place the cake filling in the center and then gently press the dough with the filling from the bottom up. You knead and pull the dough so that the edge of the shell completely covers the filling. You can put the cake between your index finger and thumb to squeeze and stroke the crust close to the cake. At the same time, use the thumb and index finger of the other hand to stroke the edge of the dough to cover all the filling above. You should brush to seal and blur the sticky edges of the dough. If there is air in between the core and the shell, use a toothpick to poke this gas out and then seal it. Put the cake into the mold and gently press down to spread the cake evenly. Please rub more flour on the base of the cake so that the cake does not get on the table. Alternatively, you can also use a toothpick to poke a few holes in the bottom of the cake to help air out. If you are using a spring mold, place the mold directly on the floured tabletop. The left hand holds the mold firmly to

keep it in place, while the right-hand uses strong pressure to press down. Then, gently lift the mold out of the cake.



Figure 15 The process of filling the moon cake shell.

#### ***2.2.4 The process of choosing the texture for the cake mold and putting the cake into the mold***

To have an attractive moon cake in terms of color and flavor, the motifs on each cake are also very focused, to get those motifs, mooncake cake mold makers will carve out the motifs on wooden bars. The moon cake molds kept at the National Museum of History have about 60 pieces, these artifacts are among the collections inherited from the Louis Finot Museum and were collected between 1925 and 1935 in northern provinces of the country. These cake molds date back to the 19th - 20th centuries.

There are two types of molds: single-sided molds and double-sided molds. The shape of the mold is also diverse: square, round, rectangular, oval... The cake mold has handles and no handles. The sizes of the molds are not the same, the circular type is from 3.5cm to 28.5cm in diameter; the types of squares and rectangles are about 6cm to 26.5cm long... Decorative themes on the molds are also rich: Chinese characters, flowers, birds, two dragons adoring the moon, Phoenix, Dragon - Ly - Quy - Phoenix, bowl of fairy to sea, ancient fairy... These cake molds are mostly stained, chipped, and cracked... but the lines and decorative patterns are still clear and sharp. Thereby, we can see the ingenuity, meticulousness, industriousness

as well as the thoughts, feelings, dreams, and aspirations of previous artisans present on each of these mooncake molds.

Making a cake mold takes a lot of time and all stages require skillful hands. In the first stage, the worker has to cut the wood according to the shape of the cake mold. The wood used to make the mold is mahogany or mother-of-pearl. The reason for choosing these two types of wood is because it is durable, easy to chisel, and less termite and the wood price is also reasonable. After selecting the wood and sawing it into parts, the next stage uses specialized chisels to create patterns on the mold. The handle must use a round lathe so that the baker can hold it firmly. It is so simple to say, but a beautiful or ugly mold depends a lot on the skill of the craftsman because just chiseling a bit deep or shallow is creating a much different pattern. Animal-shaped cake molds such as fish, pigs, and dragons... just a little lack sophistication, the finished cake will lack vitality and look unattractive. Therefore, if you are not a skilled worker, this job can hardly be done. The secret to making molds that fit, at the right weight is; The mold maker must first become a baker. With that, the cake mold is made to be ready.

Looking back to Xuan Dinh cake village, we learned that in the Do family, two large mooncake molds have been kept for centuries as a treasure. These two cake molds are both taken from good wood and are sharply carved with the characteristic of traditional mooncakes.

*“Do Nang Ty, a mooncake maker, said that from a young age, he was taught by his grandparents to respect and preserve this heirloom no matter what the circumstances. Uncle Ty recalls, that every time making this large moon cake, every time the Do family seemed to enter a solemn ceremony. The filling of the cake is also a feat when it must always be kept warm, and cooked until it is mixed with the dough pressed into the mold”.* According to tradition, the Do family's cake mold dates back to the 18th century and many times made plastic cakes as big as a large copper tray to offer to heaven and earth during good times at the king's palace, king's palace.



Figure 16 Mooncake molds.

After choosing the right wooden cake molds, with the desired texture for the moon cake they want, the bakers will put the moon cake wrapped with moon cake filling into the molds to stamp the mold into a cake. The cake will carry the message that the artisans want to convey through the texture and taste of the cake.



Figure 17 Put the cake in a wooden mold to make the cake.

### *2.2.5 Moon cake baking process*

When a cake has gone through many stages to forming a complete moon cake, the next stage is to bake moon cakes, this is quite an important step, baking a shiny golden cake. Just enough ripeness, just eye-catching color, not too dark nor too

light. The first thing is, that the artisans put the moon cakes in the oven at 190 - 200 degrees Celsius for about 6-8 minutes. At this point, the surface of the cake has dried and turned golden, you take it out and repeat the same steps of spraying water, cooling, and brushing eggs. After the cake is finished baking, you should transfer it to a cake container and let it cool completely, keeping the cake in one place will prevent oil from forming at the base of the cake. Freshly baked cakes will have a slightly yellow color, just over the next day will become more golden and brown. After about 2-3 days, the sugar will change color and the oil from the cake will gradually seep into the shell. As a result, the crust will be dark golden brown and glossy.



Figure 18 The finished moon cake.

*"Making mooncakes is hard work, especially the baking stage. Because it has to be baked so that the cake is golden enough and when eaten, it is not too dry as well as too soft. If you are not careful and do not know how to adjust the fire, the pulp will be burned, and the cake will not be delicious anymore. It's difficult and hard work, so everyone is happy to make a satisfactory finished product," said Ms. Luong, a baker (Tu Liem, Hanoi) frankly conveying her experience.*

*"The moon cake when eaten must be enjoyed slowly to feel the crunchiness of pumpkin jam, the crunchy fat of fat and sausage, the aroma of sesame and lemon leaves. After that, I took a sip of lotus tea so that the flavors of the cake and tea blended to create the characteristic and essence of the traditional flavor. So that when enjoying, we feel that: "Ah, Mid-Autumn Festival is here!" rather than simply cutting the cake to eat to fullness. So I believe, sooner or later people will*

*return to tradition like I have preserved the family cake for many years", Ms. Luong, a baker in Tu Liem, Hanoi frankly conveyed her experience.*

### **2.2.6 The process of packaging and preserving moon cakes**

After the moon cake has cooled down and has the most complete rich color, the artisans will put the cake in a bag or box with a moisture-proof package and store the cake in a cool place to preserve the cake to be used for a long time. Bold and when stacking many cakes on top of each other without fear of damaging the cake and losing the beauty of the motifs on the moon cake.

The packaging of mooncakes is done by hand in several small private bakeries, by traditional manual methods with transparent plastic materials folded into squares and turned upside down. After finishing, artisans will put stamps with the brand and brand identity of those artisan bakeries and put them in handmade paper bags and sell them in markets or small bakeries. As for the large-scale mooncake production enterprises to meet the needs of the whole society, they have modern packaging lines and modernize the stages, the products will be packed more carefully, and the designs will be better. more diversified, clear papers are printed with company logos and put into packages in large quantities, shipped quickly to major supermarkets, and the booths set up by the company itself during Tet Mid-Autumn Festival to better commercialize products.

Each business chooses a different shape for its packaging and is oriented to each theme outlined in its business strategy, but in general, the types of paper selected are suitable papers. with selected designs, such as Couche, Ivory paper...

พหุ มั บณุ ที โด ซึ เว



Figure 19 Moon cake packaging process.

### 2.3 Design process of traditional Vietnamese Mooncake Packaging

After the moon cake packaging process, the visual design process for the mooncake packaging is very focused, the more impressive the packaging design is, the better the business and commerce will be. . The image on the package must evoke the traditional cultural features of the Mid-Autumn Festival festival, to create a unique feature of the Vietnamese people when launching into the market and competing with many international bakeries importing into Vietnam. The images on the packaging are usually images associated with the real life of Vietnamese people from past to present, such as images of bamboo trees, communal house roofs, chrysanthemums, carp, star lanterns, lion lions, etc, dragon dance, folk games...

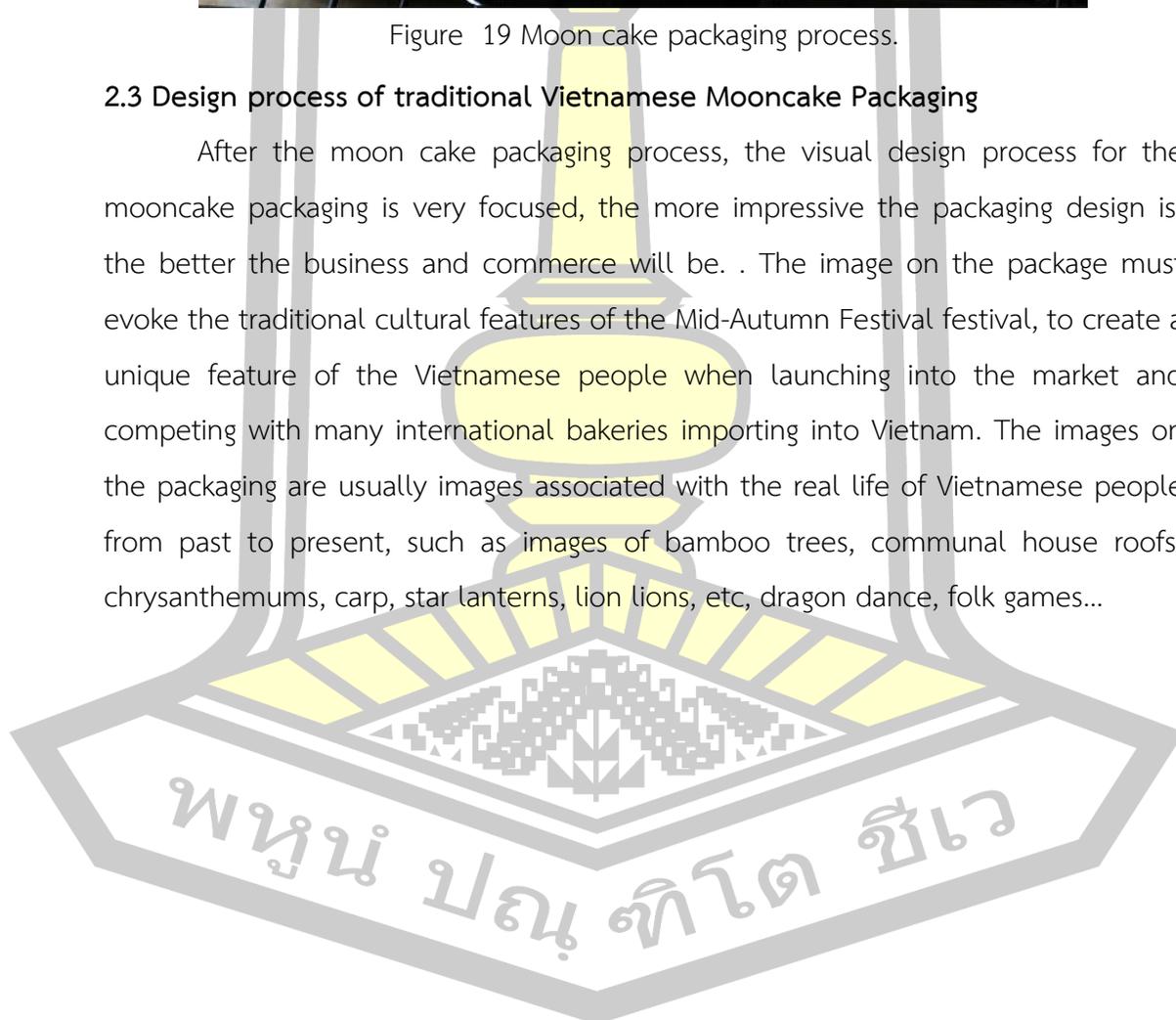




Figure 20 Traditional patterns are put into decoration on Mooncakes.

Packaging design Mooncakes play a very important role in bringing products to consumers, so mooncake manufacturers pay great attention to packaging design to make it eye-catching and attractive. give consumers a certain satisfaction when buying a box of Mooncakes as gifts for relatives and family. So, what are the packaging processes of the old mooncake packaging and the current moon cake packaging?

### ***2.3.1 Ancient mooncake packaging***

From the feudal period, the making of mooncakes was quite simple and unfussy, the main motifs on the mooncakes were mainly simple stylized motifs such as chrysanthemum, apricot blossom, lotus... Packaging is also not focused, on because, at this time, the problem of product packaging is mainly from natural leaves or from bamboo products that are hand-woven into baskets and round shapes to place the product on top.

พหุมนุ ปณู ทิปโต ชีเว



Figure 21 Mooncakes after 1945.

Source from the website: <https://kenh14.vn/may-ngay-nay-chot-nho-ve-nhung-mua-trung-thu-rat-xua-20170929155206774.chn>

After 1975, along with efforts to restore the economy somewhat damaged by the war, businesses began to invest in machinery to contribute to promoting the number of products and goods to the market on a larger scale. and meet the needs of the market. Since then, the mooncake design has been gradually improved and is somewhat similar to the mooncake packaging on the market today.



Figure 22 Packing of moon cakes after 1975 in Hue City.

Source from the website: <https://tieudungplus.vn/nhung-thuong-hieu-banh-trung-thu-co-truyen-noi-tieng-sanh-ngang-bao-phuong--3211.html>

### 2.3.2 Current mooncake packaging

On the mooncake packaging market in Vietnam in general and Da Nang in particular, the illustrations on the packages are often familiar images associated with tradition such as the lotus symbol, the carp turning into a dragon, and chrysanthemum, dragon, and phoenix. Some packaging still promotes the old legend such as the legend of a pebble sitting at the base of a banyan tree on the moon... There could be many reasons or maybe the manufacturers didn't want to change the illustrations on the products. packaging, because they want to maintain the familiar, old culture to design illustrations for their mooncake product lines.



Figure 23 Current mooncake packaging.

Self-photographed source

Currently, most of the mooncake packaging in Vietnam is printed on high-quality paper materials, used exclusively for the food industry, with thick characteristics, ensuring toughness and hardness to protect the product. In addition, the packaging of mooncakes must not be coated, do not use toxic substances, and have elasticity and smooth white paper to ensure safety for consumers' health. Usually, for packaging that shows luxury, ivory paper is often used due to its good color adhesion and smooth surface.

## 2.4 Process of packaging and bringing to market

### *2.4.1 Product packaging process*

After printing product packaging, the next stage is product packaging. Currently, there are two methods of product packaging, the first method is packaging by modern production lines, usually for Famous mooncake production companies such as Kinh Do, Hai Ha, Phuc Long... The second method is manual packaging for small production facilities and private establishments at home. Either way, the manufacturer attaches great importance to the preservation of the product and allows the cake to have a longer shelf life.

### *2.4.2 Consumer market*

A business that wants to produce and bring mooncakes to the market needs to complete the necessary paperwork to distribute products to consumers such as business registration licenses, household business licenses, and more. individual business depending on demand and production scale; paper meeting food hygiene and safety conditions; product announcement to state agencies.

After fully completing the regulations set out by the state with mooncake products, the understanding of the mooncake market is also noted by manufacturers. Every year, moon cake production and trading units actively plan very early (from 1 to 2 months) to bring to the market quality product lines and rich designs.

To boost sales, many businesses have chosen many new products in terms of taste, and luxurious designs for their packaging so that customers have more choices. In Da Nang, famous mooncake production companies such as Kinh Do, Hai Ha, and Phuc Long often organize the sale of mooncake products very early, usually starting from the 1st day of the 8th lunar month. In the calendar, the form chosen by companies is to advertise products on media portals such as television, through the internet, tv with dynamic advertising, and through large billboards on the street.

Places to display and sell moon cakes are quite diverse, from supermarkets in the area to markets, grocery stores, and especially businesses that rent spaces in

crowded places. residents to open mobile stalls selling products during the 15 days of the Mid-Autumn Festival.



Figure 24 Display booth selling moon cakes of bakeries in Vietnam today.

*Self-photographed source.*

The consumer market for mooncakes in Vietnam is still active and many famous confectionery companies with many different business strategies and with many new product lines have been launched as a highlight for the brand.

Kinh Do mooncake is one of the most famous mooncake manufacturers in Vietnam. Kinh Do's outstanding products cannot fail to mention Kinh Do mooncakes, so the marketing strategy for capital mooncakes is always invested and changed every year. Kinh Do mooncake products always focus on traditional elements to create core values as well as create differences compared to other similar products on the market. The traditional flavors that are always welcomed by Vietnamese people can be mentioned as, mung bean, mixed, taro, coconut milk, green tea lotus seed, etc. In addition, Kinh Do's marketing strategy compared to its competitors. The other is processing techniques and additive formulas. This helps the marketing strategy of Kinh Do mooncakes achieve great success.

Huu Nghi mooncake is a big cake company in Vietnam's moon cake market, Huu Nghi mooncakes are always made from traditional, natural ingredients, typical of Hanoi's products such as glutinous rice flour with yellow flowers, Quang Ba lotus seeds, Nghi Tam cranberry fruit, Dien pomelo flowers... combined with modern

production lines and equipment, have produced cakes that are not only delicious but also retain their flavor. characteristics of the materials. Consumers will feel the taste of nature when enjoying these unique products of Huu Nghi. The distinctive feature of Huu Nghi Mooncake is the light sweetness of the cake, suitable for the taste of the majority of consumers, grapefruit flower essence creates a natural fragrance, increasing the attractiveness of the cake. In addition, Huu Nghi's mooncakes are preserved using clean gas technology and activated carbon packs to absorb oxygen.

## 2.5 Summary of Chapter 2

Through chapter 2, students provide the most complete background possible about the material of the Vietnamese traditional moon cake, and the historical stages of the moon cake's formation based on the database of folk legends. time, traditions, oral stories, and from books, and newspapers. Students provide the reader with an overview of how the traditional Vietnamese mooncakes are different from those of other countries in the Southeast region, Asia, and beyond the Asian countries. In chapter 1, students also delve into how the traditional mooncake-making process goes through the stages to highlight the flavor and traditional elements in the formation of the cake. Vietnamese traditional mid-autumn festival. In summary, chapter 1 is the research basis so that students can deeply understand the origin of traditional Vietnamese mooncakes, from which to understand and apply for the application and promotion of that tradition through products, application products.

พหุ ม ประ โท ชี เว

## CHAPTER 3

### CULTURAL FACTORS AFFECTING FACTORS TRADE OF VIETNAM

#### MOUNTED CAKE

#### 3.1 Cultural factors can affect product trade

First of all, it must be said that consumer behavior can directly affect the decision to purchase or refuse products of businesses. This has important implications, including planning marketing strategies. Buyer behavior is influenced by four major factors: cultural, social, personal, and psychological. All of these factors give us the basis to know how to reach and serve buyers more effectively. Therefore, studying consumer behavior along with the factors affecting consumer behavior helps marketers to recognize and predict the consumption trends of each specific customer. From there, make timely and effective marketing plans. Marketers must study the wants, perceptions, preferences, and selection and purchasing behaviors of target customers.

Such research will give us suggestions for developing new products, product features, pricing, channels, informational content, and other elements of the business's marketing. For effective marketing, you need to understand your customers. Listen carefully to understand the views and feelings of your target customers - especially when they are related to your product or service - and make sure to communicate directly with them. Explore the market to uncover new trends and golden opportunities that can benefit your business.

According to the American Marketing Association, consumer behavior is the thoughts, feelings, and actions that customers take during consumption. Factors such as opinions from other consumers, advertising, price information, packaging, product appearance, etc. can all affect the feelings, thoughts, and buying behavior of customers.

Consumer purchases are strongly influenced by cultural, social, personal, and psychological factors. For managers, these factors cannot be controlled, but they need to be carefully analyzed and their effects on buyer behavior considered.

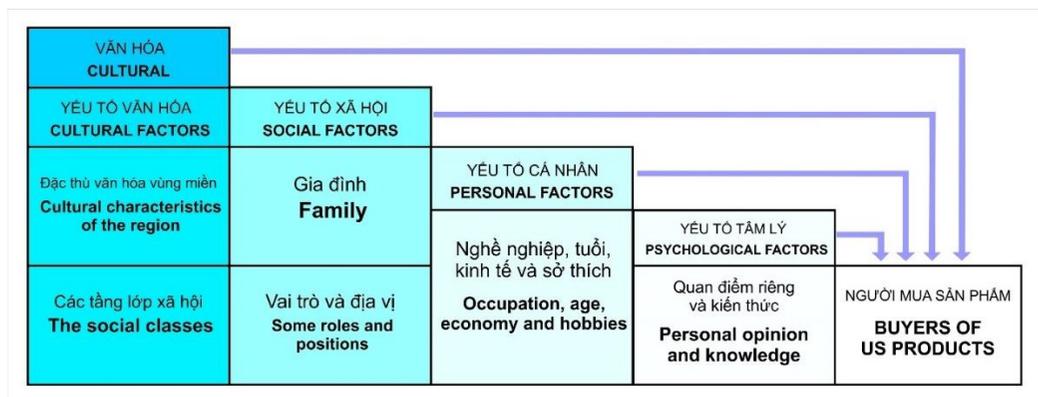


Figure 25. Model of factors affecting consumer behavior.

*Illustrated source of students*

Cultural factors are the most basic factors that determine the will and behavior of shoppers. For example, when Vietnamese people buy goods, they are always influenced by cultural factors bearing national identity that affect the value of choice. Marketers need to consider these factors when designing marketing strategies or advertising messages, product colors and styles, or salespeople's attitudes. In the past few decades, several countries believe that economic growth with the use of market economic mechanisms and the use of high-tech science and technology is enough for development. cultural factors. After a period of implementation, the results show that these countries have achieved some goals of economic growth but have encountered severe conflicts in society, and moral and cultural degradation is increasingly increasing. get a raise. Since then, leading to slower economic development, increased social instability and finally the bankruptcy of economic development plans, the country fell into a state of recession, unable to develop. This is the concept of rapid development by sacrificing socio-cultural values for development, going bankrupt.

From that fact, some countries have chosen the model: economic growth, along with the development of human resources, protection of the ecological environment, and preservation of national cultural identity. In this model, although the economic growth is not fast, it is sustainable, and the society is stable. This is the concept of economic development associated with cultural development, which is recognized by scientists and politicians. From that, it is assumed that development is an endogenous and self-directed process of global evolution specific to each society.

Therefore, there is a similarity in meaning and mutual transformation between development and cultural factors. Cultural factors cover all aspects of social production.

So what is culture? Currently, there are still many definitions of cultural factors, because cultural factors are products created by human labor, but human labor activities are very diverse, in many different fields. From there comes the creation of different specific concepts: tourism culture; business culture, and culinary culture ... Here in this article, the concept of culture is presented in a broad sense that is endorsed by many researchers. That is: Culture is a system of material and spiritual values created by the creator's labor, accumulated by the community, and created by the unique identity of each ethnic group and each society. In the Resolution of the 5th Central Committee (Term VIII) of the Communist Party of Vietnam, our Party affirms that: Vietnamese culture is the total of material and spiritual values created by the community of Vietnamese ethnic groups in the process. The process of building and defending the country..., is the result of exchanges and absorbing the quintessence of many world civilizations to constantly improve themselves. Vietnamese culture has molded the soul, mettle, and bravery of Vietnam, brightening the glorious history of the nation.

Culture is the goal of development because culture is created by humans, governs all human activities, is a production activity to provide spiritual energy for people, and makes people feel better. Humans are becoming more and more perfect, moving away from the original state of being developed from an animal to a human. Humans exist, not only need material products but also have the need to enjoy spiritual cultural products, the more developed people and human society, the higher the demand for spiritual culture. Meeting the spiritual and cultural needs is to ensure the development of more and more material wealth for people and society.

In that sense, culture is the spiritual foundation of society and the goal of development. Because after all, all development is determined by people, but culture shows a higher and more comprehensive level of cultivation, making people and society more and more developed, making people and society more and more

developed. the set; that means moving away from the primitive state, moving towards a prosperous, free, happy, and civilized life. In which, the humanistic and humanitarian nature of each individual as well as the whole community is fostered; promote to become noble values and good standards of the whole society. This goal is consistent with the long-standing aspiration of mankind and is the goal of the sustainable and progressive development of nations and peoples. This is an important content of the Socialism that we are building. Culture is the driving force of development because all development is governed by human decisions. Culture arouses and multiplies all creative potentials of people, and mobilizes great endogenous power in people to contribute to social development.

### ***3.1.1 Unique culture***

Each culture contains subgroups or specific cultures, which create their characteristics and degree of social integration for those members. Specific cultural groups include ethnic groups, races, religions, beliefs, and geographical regions. Culture is an activity belonging to the human world in general and is also a characteristic of each human community in particular.

A specific culture is a condition for each person's survival, at the same time it is also an achievement of each ethnic group and is what distinguishes this community from another community, is a "citizen identity". To determine the personality of each ethnic group in the human community is a "passport" to help nations and nations negotiate, a message to bring nations closer together, a basis, a foundation, is the pillar, is an important strength for the sustainable development of society. Culture with its unique potential, vitality, and strength, manifests and manifests the country's synergy. The origin of the characteristics and characteristics of the national culture, of course, must be found in the historical conditions of the nation. But before, and throughout history, geographical conditions influenced farming methods, socio-economic formations, and politics.

Vietnam is located in Southeast Asia, Southeast Asia is a rich, unified but diverse natural area, so the indigenous culture is rich and diverse in unity. The historical trend along with the absorption of exogenous factors from India, China, and

the West, the more diverse the cultures of the region, the more they tend to obscure the original - ontological culture, culture. endogenous in the region. Due to natural, socio-economic conditions and the history of national formation, Vietnamese culture soon tended to exchange, integrate, and acclimate, so Vietnam has a multilingual culture. rich in identity. Dai Viet civilization is ranked as one of the first 34 civilizations of mankind. Many scholars agree that the cultural identity of Vietnam was created in the wet rice area of the Red River more than 4,000 years ago, tempered and affirmed in 2,000 years of fighting and dialogue with China, for a successful cultuculturaltion.

During the history of more than 4,000 years, the adapt of Vietnam to the West in many forms, both by coercion and cultural dialogue, at times both resisting and absorbing, but Vietnamese culture Nam still retains its national identity and modernizes. Vietnamese culture has common features of culture in general and has its own distinctive and specific characteristics. These distinct basic characteristics are formed, summarized, preserved, and developed from the natural geographical, historical, political - economic - social conditions of Vietnam. Many scholars and researchers specializing in Vietnamese studies, cultural studies, and Vietnamese culture have had many multi-dimensional opinions on Vietnamese cultural characteristics, creating a rich, colorful picture, sometimes In contrast, but in summary, Vietnamese culture has relatively general features, reflected in the following 5 characteristics:

Firstly, the village community, which is clearly shown in 6 qualities: Solidarity, helping; Democracy, village; Weight of face; Love for the homeland, the village; Gratitude. Besides the good qualities, the commonality of the village also leaves many bad habits in the culture: Reliance; Habits of scratching, taking hats; Hospital honor, pride; Achievement obsession; Disease movement; Formal disease, etc.

Second, calculate the accent. The seven good qualities expressed in accent are Stability; Gentleness, tolerance; Sincerity and sentimentality; Poetry inclination; Endurance, patience; Hospitality. Besides, the accent is also the land where bad

diseases are formed such as Passive and closed diseases; Illness, sluggishness; Illness, lack of vision; Diarrhea, etc...

Third, the love of harmony is expressed in four qualities: Calculation of measure; relaxation; Cheerfulness, optimism; Practicality. However, harmony also causes limitations, such as General disease, sloppy; Illnesses of precious harmony; Disease mechanism; Double disease, indecision...

Fourth, coherence is expressed in two possibilities: Good coverage; Good relationship ability. The flip side of this associativity also creates bad consequences such as superficiality and lack of depth; Disease lives by relationship...

Fifth is flexibility. Expression of flexibility is reflected in 2 good qualities: High adaptability; Creativity.

Synthesizing 5 basic characteristics of Vietnamese culture, we find that the best quality and core value is patriotism; National spirit; kindness, love for people; the village community; nicety.

### **3.1.2 Social class**

Social classes are relatively homogeneous and stable classes in a society that are arranged in a hierarchical order and whose members share the same values, interests, and ways of life. behave the same. Social class is not based on a single factor such as income, but also a combination of occupation, income, education, wealth, and other factors. Marketers need to be interested in studying social class because people belonging to a social class tend to exhibit relatively similar behaviors, including shopping behavior.

## **3.2 Cultural factors have a direct impact on product commercialization**

### **3.2.1 Cultural factors of the country and territory**

Each country and territory has a culture with its characteristics. The citizens living there more or less inherited the characteristics of that culture. The characteristics of each culture will affect people's perceptions of all aspects of life, including, of course, behaviors related to product consumption. For example: In Asian countries like Vietnam, on the occasion of the "Mid-Autumn Festival", people will tend to buy a lot of products dedicated to the Mid-Autumn Festival such as

moon cakes, carp lanterns, star lanterns, and unicorn heads for children's lion dance fun... as well as other products such as fruits, and trays on the day of the Mid-Autumn Festival.

The customs and habits of small communities have a significant influence on the commercialization of mooncakes. Usually, within a culture of a country, there will appear communities with the same distinct customs and practices. This difference may stem from the difference in topography, historical origin, race... Similarly, these different factors will also influence the consumption behavior of people living in the area. each community. For example, Vietnamese mooncakes will be slightly different from those of other countries in the same region.

Belief is a factor that has a profound impact on people's beliefs and attitudes about a certain issue or thing. Just like culture, the characteristics of each type of belief will affect consumer behavior in many different ways. For example, for Buddhists, the Mid-Autumn Festival is an occasion to pay filial piety to parents and grandparents. It is an opportunity for Buddhists to do good and beneficial things for sentient beings.

### ***3.2.2 Social factors affecting product trade***

**Social class:** can be considered as a factor representing the consumer's income level, thereby profoundly influencing consumer behavior such as criteria for choosing to buy products and services, time and level of consumption. spending frequency, places and ways of shopping paying...

**Family:** is the closest factor in society that often affects consumers' purchasing behavior. Members often interact with each other, thereby influencing the perception and purchasing decisions of the remaining members.

The role and social status of each individual in society will affect the habits, behavior, communication, as well as needs, and shopping habits of each individual. People with different roles and statuses will have different needs for food, fashion, vehicles, and housing. For example, the purchase of high-end mooncakes is usually done by people with high incomes, and high social status.

### 3.2.3 Personal factors

Age is the first-factor affecting consumer buying behavior. At different stages in the process of adulthood and aging, people will need different consumer products to accommodate the changing needs of food, clothing, communication, health care...

Occupation: people with different occupations will have different choices about how to dress, different eating habits, products for work such as phones, laptops, vehicles, protective clothing, household...

### 3.2.4 Psychological factors

Motivation: people always have needs at certain times. However, not all of these needs are addressed, or addressed at the same time, if there is no motivation to push. Motivation can come to people through events happening in life, which can be objective or subjective.

Beliefs and preferences are how we humans view a particular issue, based on our knowledge and feelings, while attitudes indicate our evaluation of that issue, through facial expressions, intonation, words, gestures... Therefore, a person's beliefs and preferences about products or services or the image and brand of a business will affect this person's behavior towards the enterprise.

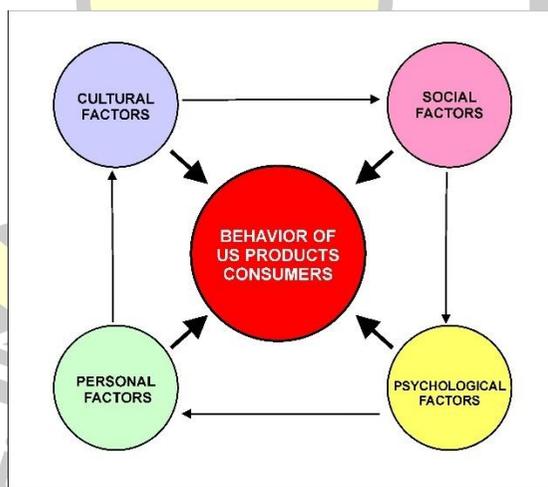


Figure 26 Diagram of factors affecting consumer behavior.

*Illustrated source of students*

Thereby, we see the importance of cultural factors affecting the commercialization of products. With traditional Vietnamese mooncakes, the cultural element here is a traditional dish dating back to ancient times, in addition to serving

the dietary needs of one of the most important festivals of Vietnamese people. moon cake is also a spiritual food, connecting generations of Vietnamese families. Therefore, the inclusion of cultural elements in Mooncakes plays a very important role in the commercialization strategy of companies. That cultural element must have traditional characteristics of the Vietnamese people. That traditional feature includes tangible cultural values and intangible cultural values.

With the characteristic of tangible cultural values, that is, cultural values have been recorded through archival images such as images of ancient cultural spaces such as communal houses, wells, banyan trees, lotus flowers, etc, carp, lion dance, dragon dance, and outstanding architecture.

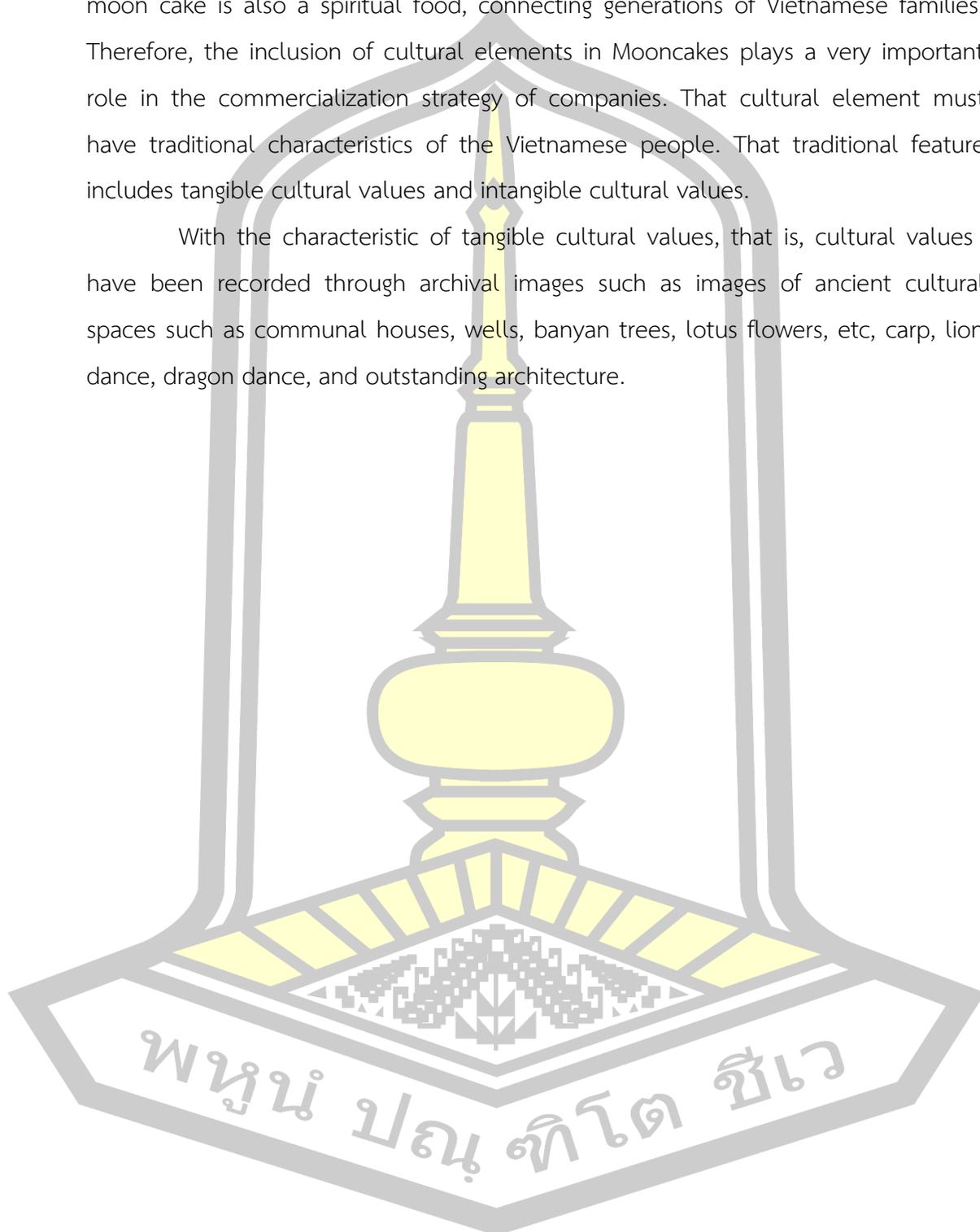




Figure 27 Traditional cultural values of Vietnamese people.

*Source of Hang Trong folk paintings and Dong Ho folk paintings*

And through the stories of the elders about ancient values such as folk games and items related to the Mid-Autumn Festival.

พจนานุกรม ปณฺ ชาติ โตะ ชีเว



Figure 28 Traditional folk games of Vietnamese people.

Source from website - <https://toingiuvedep.vn/hinh-anh-tro-choi-dan-gian-viet-nam/>

With invisible cultural characteristics, it is the fairy tales related to the legend of the moon cake such as the story of uncle Cui, the story of sitter Hang, the story of the jade rabbit, the story of the carp turning into a dragon...



Figure 29 Fairy tales about the legend of mooncakes of Vietnamese people.

Source from the website - <https://kenh14.vn/trung-thu-nay-cac-anh-chang-hau-nghe-da-lam-gi-cho-co-nang-hang-nga-cua-minh-chua-20200925215959881.chn>

### 3.3 Summary of Chapter 3

In chapter 3, participants delve into the factors that may affect the commercialization of mooncake products in the market. These factors such as social factors, cultural factors, family factors, the average income of social classes, psychological factors, regional factors, etc. create a significant influence on the purchase and enjoyment of mooncakes. For example, if the per capita income is at the average income level of the society, shoppers will buy cakes that are not picky about the quality or design of product packaging, but only focus on matching the taste. own taste and pocket, people with higher incomes, better start thinking about choosing a cake that is not only delicious but also has many flavors and a more beautiful and luxurious packaging design. It shows how important the factors related to commercialization are. And market research is a must for every product business strategy.



## CHAPTER 4

### COMMERCIALIZATION OF VIETNAM'S MOON CAKES

#### 4.1 Commercialization of products associated with traditional cultural values

##### *4.1.1 How important are traditional cultural values?*

Each traditional cultural value is the result of a long creative process. There, people are both the subject of cultural creation, both the beneficiary and a cultural product, for that reason, the commercial development of products needs to be closely linked with the value of the product. Traditional culture is the inevitable trend today. Ho Chi Minh <sup>[13]</sup>(1890-1969) once said: "To build socialism, there must be socialist people". At the same time, in every development, whether in height or depth, quality is at the core. The development of products related to cultural traditions is the same, even more, important when every development wants to achieve quality and sustainability, it is necessary to have cultural value content. Therefore, the formulation of commercial development policies from cultural values of macro to micro scale must reflect the core values of the national culture.

Currently, many businesses in Vietnam focus on developing industries related to the development of cultural foundations as the policy of developing traditional craft villages since ancient times. It is both to maintain the local culture and to develop the local traditional professions and generate income for unskilled workers. For example, in Da Nang City, there are many famous traditional craft villages such as Non-Nuoc stone carving village located in the complex of Marble Mountains; Cam Ne mat village, Nam O fish sauce village...

<sup>[13]</sup>*Chủ tịch Hồ Chí Minh (childhood name is Nguyen Sinh Cung, the school name is Nguyen Tat Thanh, for many years of revolutionary activities before taking the name Nguyen Ai Quoc), was born on May 19, 1890, in Kim Lien village, Nam Lien commune. (now Kim Lien commune), Nam Dan district, Nghe An province; died on September 2, 1969, in Hanoi.*

With traditional cuisine, businesses are investing in traditional dishes of Da Nang such as Tran pork rice paper specialties, Ba Duong pancake specialties, Lien tea specialties, and Dong Tien mooncakes. ...Through many such examples, we see that the commercialization associated with traditional cultural values is of great importance. Vietnamese mooncakes have a long history of development and have gone through many different periods, so mooncakes carry a deep cultural value. Therefore, the commercialization of Vietnamese mooncakes must pay attention to cultural factors, both increasing the product value of Vietnamese mooncakes, preserving cultural traditions, and especially promoting to you. international friends about the difference between Vietnamese mooncakes compared to other mooncakes available on the Vietnamese market. To achieve commercial effectiveness, and focus on flavor characteristics, images must clearly show regional characteristics. Thus, the commercialization will be successful and bring great benefits to businesses.

The question is how to preserve Vietnamese cultural traditions to include in the design of the moon cake shape as well as the visual design of the product packaging for mooncakes while catching up with the development trend. development of other products related to mooncakes, while not being outdated but still achieving traditional cultural elements and values.

#### ***4.1.2 Commercialization of products based on traditional values***

Solving the problem as set out above, requires manufacturers, companies, and business owners to find cultural values and understand the importance of cultural values. Research and survey for consumers of mooncake products, survey about traditional flavors, survey about illustrations, survey about traditional decorative patterns of Vietnamese people, survey How is the cultural characteristics of Vietnamese people different from the cultures of other countries where mooncakes are made?

Regarding the traditional taste of Vietnamese mooncakes according to a market survey in Da Nang Through a survey of 80 Vietnamese consumers aged between 10 and 60 years old, with all levels and incomes, and gender; with 10 multiple-choice questions conducted online by students on the website:

www.docs.google.com, to find out consumers' habits and opinions about the taste of Mooncakes.

Through Section 1.6.1 Survey sample of consumers often use mooncake products of famous Vietnamese bakeries such as Kinh Do cake company, Huu Nghi cake company, and Hai Ha cake company (Study source) survey participants through www.docs.google.com).

According to a consumer survey in Da Nang, 60% regularly use mooncake products with traditional flavors, 28% use other and new flavors on the market, and the remaining 12% are important. interested in imported mooncake flavors. The above survey shows that Da Nang consumers also have a certain interest in traditional flavored mooncakes.

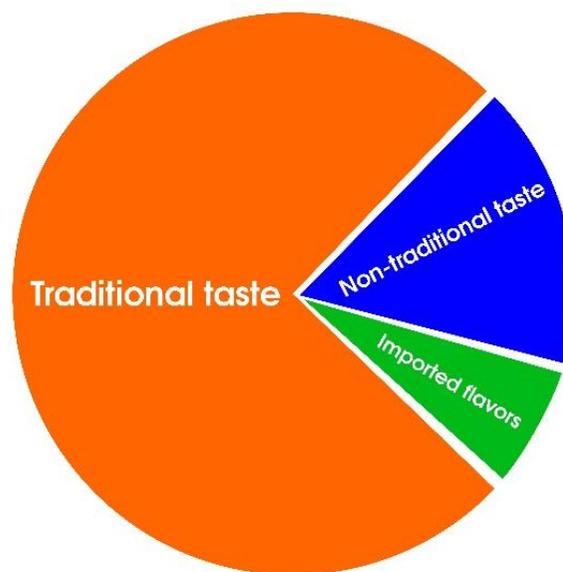


Figure 30 Consumer Diagram.

*Illustrated source of students*

## 4.2 How does cultural identity affect the commercialization of products?

### 4.2.1 What is cultural identity?

According to Wikipedia, the concept of Cultural Identity or cultural identity is the being or feeling of belonging to a certain group. It is part of one's self-concept and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality, or any type of social group. which has a distinct culture. Cultural

identity characterizes both individuals and groups that are culturally homogenous with members of the same cultural identity.

Cultural identity is the long-term process of formation and development of a social community, the quintessence formed during the historical development of that nation. They are created by people and express the characteristics of the nation and are associated with the economic and social development of a certain country.

In the history of social development of a country, cultural identity is the strength that helps them overcome the challenges and difficulties of history to develop a civilization and survive firmly. Cultural identity is historical, so each nation needs to promote its own cultural identity to create a solid foundation for the prosperity of the nation.

In addition, the preservation of national cultural identity is a necessary and important job for long-term application and development and is the best way for the entire nation to act towards protecting the cultural value system that has been adopted, and formed throughout history.

#### ***4.2.2 Importance of Cultural Identity for Product Commercialization***

In the general economic development trend of the whole world, the commercialization of products with national cultural identity is a common trend that each country attaches great importance to and considers a long-term development plan. and strategic. As we all know, each commodity product brings certain economic values to each company, or traditional craft village, those products determine the material life for a group of people or the whole community, depending on it. Therefore, such products are often invested by artisans in that community or by companies investing in them, focusing on developing the symbolism, specificity, and cultural identity of that region, to create a difference for their products when they are on the market.

In the era of integration and development, where products have the same quality, composition, and economic value, the problem of commercialization is how to sell products and bring in revenue. is an issue raised a lot in seminars on economic development associated with social factors? And they all realize that

focusing on product development based on cultural identity is a vital, long-term, and indispensable factor in the commercialization of products.

With the cultural identity of the Vietnamese people, it is the development of long-standing craft villages, and folklore festivals, thereby promoting traditional village products through festivals. there. For example, each locality has a distinct product bearing the identity of that locality, when it comes to cuisine bearing the cultural identity of a certain region, Hanoi City has Banh Com, City Hue has Banh Me Sung, Da Nang City has Mi Quang... And cultural identity is considered an unmistakable character and domestic tourists as well as international tourists when coming to that place, try to enjoy those traditional dishes.

So what are the important cultural factors to express cultural identity in commercialized products, that is a question that product manufacturing companies or craft villages are very interested in. And the issues raised for discussion are many such as the human factor where the product is formed, the local culture, the typical traditional occupations, the taste factor of the traditional product, promotional images bearing the typical cultural identity of that region... Among many elements of that cultural identity, the typical culinary culture element, the image element imbued with cultural identity. are two factors that determine quite a lot about the research topic that students are doing.

The cultural identity of each traditional Vietnamese dish is reflected in each flavor that culinary artists have distilled and created to create dishes with bold Vietnamese flavors, and those flavors are summed up by materials available from familiar food and food sources of Vietnamese people, such as rice, sticky rice, spices, chili, pepper, and cashew nuts. Cultural identity through the images on the packaging bearing the characteristics of the Vietnamese people, that is, the ancient customs, the images of traditional festivals, the architectural works bearing the Vietnamese character...With the above information, students understand the importance of Cultural Identity to the commercialization of products. Try to select and synthesize to include in the process of creating products that students are researching.

### 4.3 Commercialization associated with sustainable development

#### 4.3.1 *What is sustainable development?*

Sustainable development is a development that meets the needs of the present life without compromising the ability of future lives to meet those needs, based on a close combination of the past and the present, harmonizing economic growth, solving social problems, and protecting the environment. In the general development of globalization, the issue of economic development is the key issue for each country. But for long-term and sustainable development, it is necessary to promote the inherent values and internal resources from the local culture in combination with the current development trend.

The term "sustainable development" first appeared in 1980 in the publication of the World Conservation Strategy (published by the International Union for Conservation of Nature (IUCN) with the content Very simple: "The development of mankind cannot only focus on economic development but also respect the inevitable needs of society and the impact on the ecological environment".

For the sustainable development of the cultural field, it is necessary to promote the values of craft villages and artisans along with creating the best space and working environment to promote that potential, such as Only then can there be deep and broad sustainable development.

#### 4.3.2 *Commercialization of mooncakes in the country is associated with sustainable development*

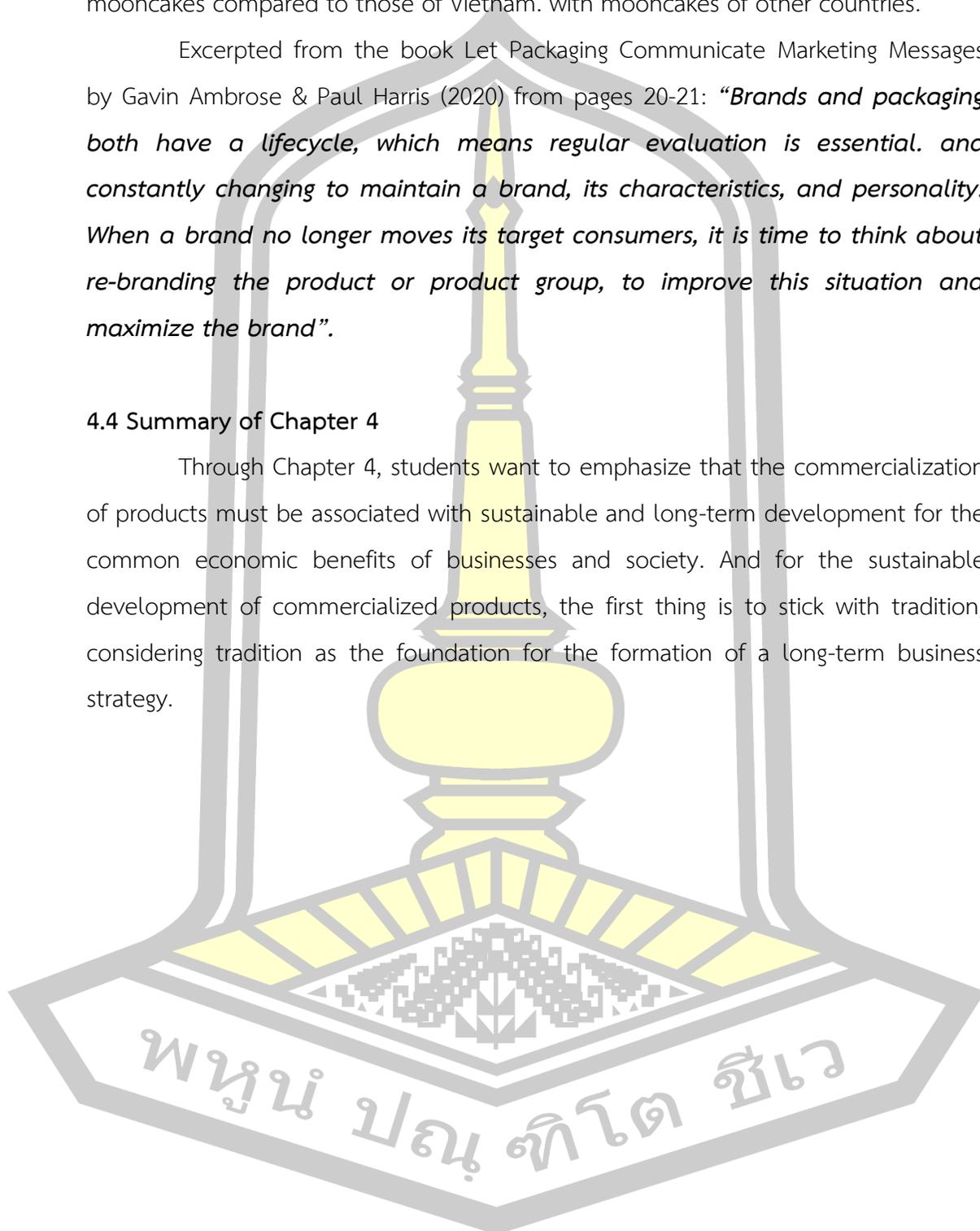
The market for moon cakes in Vietnam is now quite rich, and the demand of people during the current Mid-Autumn Festival is quite large. When life is full, the demand for cuisine is quite rich and sophisticated, so the big bakeries in Vietnam gradually transformed, focusing on the design, focusing on meaning, and origin of each product. products, to promote products according to the chain of awareness of cultural values, family values, and coziness in each meal. Therefore, the commercialization of mooncakes has made steady and sustainable progress, based on the traditional elements of the nation. So, sustainable development in terms of the commercialization of mooncakes requires bakeries to exploit the traditional

cultural elements of each locality, to clearly show the difference between Vietnam's mooncakes compared to those of Vietnam. with mooncakes of other countries.

Excerpted from the book *Let Packaging Communicate Marketing Messages* by Gavin Ambrose & Paul Harris (2020) from pages 20-21: ***“Brands and packaging both have a lifecycle, which means regular evaluation is essential. and constantly changing to maintain a brand, its characteristics, and personality. When a brand no longer moves its target consumers, it is time to think about re-branding the product or product group, to improve this situation and maximize the brand”.***

#### 4.4 Summary of Chapter 4

Through Chapter 4, students want to emphasize that the commercialization of products must be associated with sustainable and long-term development for the common economic benefits of businesses and society. And for the sustainable development of commercialized products, the first thing is to stick with tradition, considering tradition as the foundation for the formation of a long-term business strategy.



## CHAPTER 5

### CREATIVE PROCESS OF NEW MOON - CAKE PRODUCTS

#### 5.1 The process of creating new mooncake products

*Excerpt from the book Let the packaging convey the marketing message by Gavin Ambrose & Paul Harris (2020) from pages 90-91: “The design process requires a high degree of creativity, but it also needs to be controlled and directed. to create a realistic, workable solution to the design problem that meets and even outperforms the original goals in the problem.”*

*Excerpted from the book Let Packaging Communicate Marketing Messages by Gavin Ambrose & Paul Harris (2020) from pages 91-92: “The design process begins with defining the design problem and target audience. Having a clear understanding of the problem and the barriers helps designers find precise solutions and solve problems more successfully. The research phase then reviews or searches for information, including the history of the design problem, end-user research, and opinion interviews, as well as identifying potential impediments”.*

##### 5.1.1 Shape of Traditional Mooncake

In the concept of yin and yang of the five elements of the Vietnamese people, the square is the ground, representing growth, and the circle represents the moon - which is full, and rich. In a mooncake box, the cake is placed next to the soft cake, and the square placed on the round side represents the harmony between the earth and the sky. The cake is salty and sweet, sour and bitter to balance. These factors will help the body balance yin and yang, without harming health, as well as creating a very harmonious taste for people to enjoy.

The flexible cake is made from roasted glutinous rice flour stuffed with sugar, and fragrant grapefruit perfume, molded in a wooden mold, or a round plastic mold (about 10cm in diameter). The filling of the sticky rice cake is usually made with finely ground lotus seeds or green beans. White sticky rice cake, symbolizes the reunion, especially the love and chastity that couples have for each other. This type

of cake is usually round in shape, representing the shape of the full moon. The pure white color of the sticky rice cake is a symbol of the meaning of "reunion", especially the love and chastity of husbands and wives for each other.

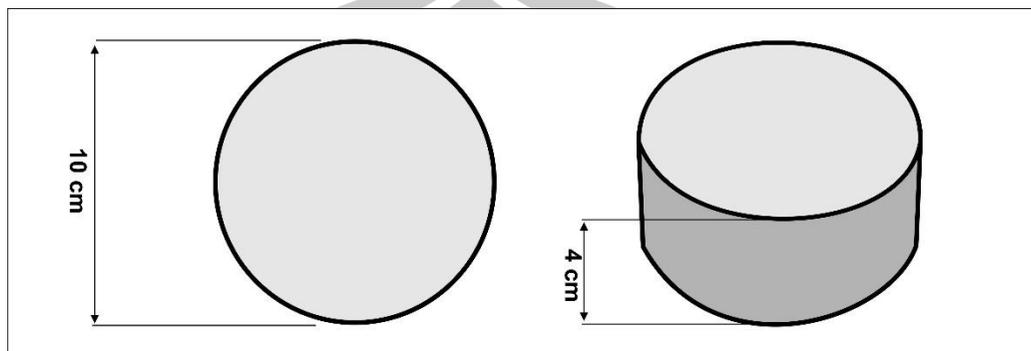


Figure 31 The size of the traditional sticky rice cake.

*Illustrated source of students*

Meanwhile, baked goods are usually made of square shape (the side length is about 7-8 cm), brown color represents the color of the earth, and the aroma of burnt sugar blends with the sweet, fleshy, and fatty filling inside. . The crust is usually made of yeasted wheat flour mixed with eggs, melted sugar. The filling is made from many different ingredients, which are a combination of salty and sweet. The filling of the pies can be made with mung beans, taro, or lotus seeds, wrapped in salted egg yolks smelling of vanilla or durian or mixed with ingredients such as ham, pork, or bird's nest. , coconut, melon seeds, lotus root, pumpkin jam, lemon leaves... Because it is made from many ingredients, the filling is usually a combination of salty and sweet, evoking an association that no matter how much life has to go through. If you are bitter and miserable, there will always be loved ones by your side, covering, protecting, and giving you the sweetness of love.

พหุมนุ ปณู ทิโต ชีเว

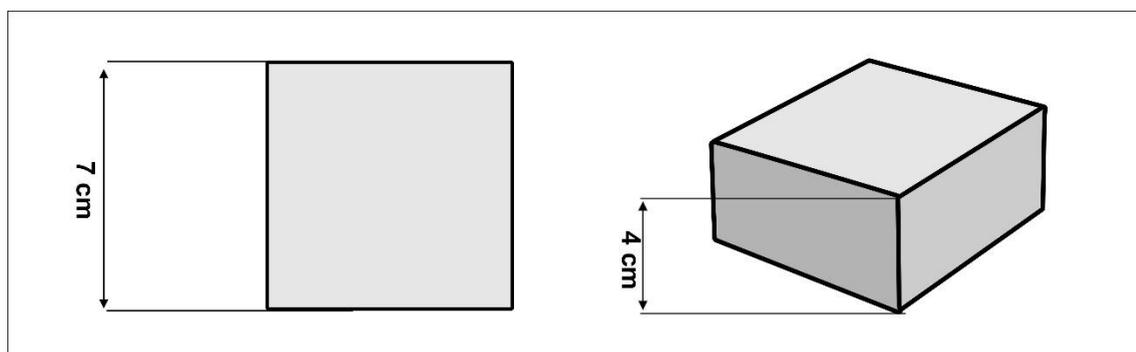


Figure 32 The size of a traditional scone.

*Illustrated source of students.*

Because of such great significance, after a long time, moon cakes still carry two traditional shapes, round, and square. These two shapes are quite familiar to Vietnamese people, so to create a new shape for the new moon cake, it is necessary to carefully study, and choose a shape that is both new and familiar but still carries a familiar image, and traditional.



Figure 33 Characteristic colors of traditional baked goods and cakes.

Source from the website - <https://vaobepkhogi.vn/2-cach-lam-banh-nuong-trung-thu-don-gian-nhat-doi-vi-ngay-tet-doan-vien/>

### 5.1.2 Creating a new mooncake shape in the research topic

From ancient times, in the traditions of Asian countries. The lotus flower is used as a sacred symbol, to represent people with a noble personality, strong energy, and unaffected by evil circumstances. People are often affected by the difficult influences of society in their living situations, but they know how to strive to live a worthy life, in spirit, persevere, be patient, endure, and overcome. . When its petals open, it is also a sign of the expanding vitality of the soul. An appearance of pure beauty unpolluted, from the mud. The lotus is also widely cited in Buddhist texts as well as the Puranas and Vedic Hinduism. This flower represents sophistication, purity, and nobility. Therefore, the image of the lotus appears in works of art, poetry, painting, architecture, sculpture, etc.

The Lotus flower has a pure beauty and fragile but extremely strong vitality. Despite living in the mud, the lotus flowers still rise to give off a fragrant aroma that encapsulates all the essence of heaven and earth. It is a symbol of undying vitality, under any conditions, this flower still blooms brilliantly and reaches out to the sun. Therefore, people often compare these qualities of the lotus to the image of a Vietnamese farmer who has a strong vitality, integrity, and purity and does not do anything contrary to morality and conscience. Besides, the lotus flower also has many specific meanings and represents all classes of people in society. For example, with the roots submerged in the mud represents the status of poor workers, but they do not succumb to fate but always rise to all difficulties of the situation. The lotus leaf represents the intelligentsia, who have a great vision and influence on society. And the brilliantly blooming lotus flower represents the upper class of intellectuals who have the power to dominate social life.

*“He who performs his duty without attachment, offering the results to the Highest, will be unaffected by sinful influences, just as a lotus leaf is unaffected by water.”*  
Bhagavad Gita 5.10.

In Buddhism, the lotus is a symbol of purity, awakening, and loyalty, because it grows out of dirty mud but retains its pure, noble self. Besides, flowers also symbolize moral values, holiness, and purity, as well as the maintenance and development of the Buddhadharma. The lotus flower fully converges in the meaning

of philosophy, noble life, and noble dignity. Accordingly, Buddhism takes the lotus flower as a Buddha station, a spiritual symbol of five basic things:

- No dirt: The lotus flower grows from the foul-smelling mud but is not entangled in any dirt.
- Purity: The lotus flower from blooming to dying is never attacked by any bees or butterflies.
- Purification: When lotus plants grow and begin to multiply, they will make the water there cool.
- Sophistication: Lotus scent exudes a pure fragrance, but not too strong.
- Patience: The lotus plant from germinating in the mud to rising above the water, spreading its leaves and blossoming is a process of great patience.

Lotus flowers appear a lot in Buddhism such as the image of Guanyin Buddha sitting on a lotus platform, when worshipping the Buddha, his two hands are folded into the shape of an unblown lotus. Or infamous Buddhist works such as One Pillar Pagoda, Tay Phuong Pagoda, Cuu Pham Lotus Tower at But Thap Pagoda... The lotus flower plays an important role and has certain meanings for beliefs. Since ancient times, in feng shui, the image of flowers has been used to support good air for the owner of the house.

In particular, the lotus is a flower capable of bringing prosperity to the owner. The lotus flower symbolizes purity, escape from the world, and living in the mud but always keeping the purity. Therefore, many people often display items in the house such as lotus branches, lotus plates, lotus lamps, etc., which will make the space more cozy, pure, and gentle. In addition, hanging pictures with lotus flowers in the house also has the effect of regulating prosperity, increasing the energy source of health for the family, as well as helping homeowners remove all worries, calm down, and enjoy happiness. The lotus flower is the image, harmony, characteristic of a life cycle in 8 petals, born from darkness and mud but blooms with the essence of perfection to be achieved. The eight petals of the lotus are also eight typical characteristics: purity, clarity, wisdom, patience, forgiveness, perfection, sacrifice, and humility.

In Vietnamese culture, the lotus is not only a beautiful flower but also a symbol of Vietnamese consciousness, a symbol of Vietnamese personality. This is also a flower that fully converges in itself with the noble human meaning, philosophical meaning, the meaning of yin and yang of the five elements, and a strong rise, a strong will to live like the Vietnamese people. Therefore, the lotus was recognized as Vietnam's national flower on September 2, 2011, and is a symbol of Vietnamese culture. Because of that meaning, on November 1, 2002, the national airline of Vietnam (Vietnam Airlines) took the six-petal lotus as the logo representing the national airline of Vietnam, ignoring many other meaningful symbols. such as Dong Son Bronze Drum, Bamboo Tree, Cone... Since then, the image of the lotus flower has been attached to flights of Vietnam's national airline and brought the image of Vietnamese people flying in the sky to spread, spread more widely.

Through those events, I learned how the lotus flower has a profound meaning in the traditional culture of the Vietnamese people. This is the reason why the lotus flower inspired me to create a new look for Vietnamese Mooncakes. Diving deeply into learning about the lotus, the most impressive thing is that each lotus petal contains many meanings, and the shape of lotus petals is very harmonious, round, and perfect, so I chose lotus petals as the main shape for the cake. My new moon cake, which has a profound meaning, brings closeness to consumers and refreshes the shape of the moon cake.

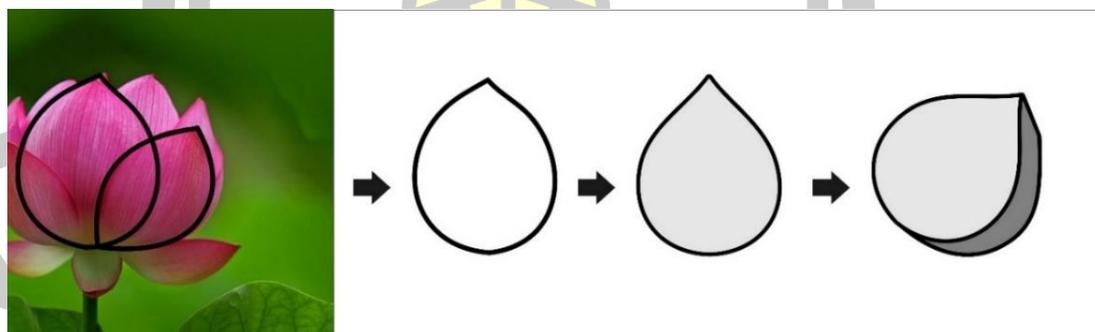


Figure 34 The new shape of the moon cake in this research project.

*Creative and illustrated source of students.*

The new moon cake size is 9 cm high, according to the concept of East Asians in general and Vietnamese in particular, the number 9 is Que Ly: a number preferred by Asians and considered a number lucky because they believe that this is

the "number of the Dragon". In the Ba Quai, the hexagram Ly means preservation and resilience. So the number 9 therefore also has this meaning. In Asian culture, the number 9 is also considered the number "king". Because it implies eternity, completeness, and longevity. Thus, the number 9 holds a very important position in the ancient beliefs of the Vietnamese people.

The width of the Mooncake is 7 cm, in the Bagua, the number 7 is the Que Doai: meaning joy, enjoy, and enjoyment, in numerology, the number 7 is a very complete person and always towards perfection. With that in mind, I took the width of 7cm to give customers joy and excitement when enjoying moon cakes. Thus, the height and width of the new moon cake is a combination of eternal salvation, longevity, completeness, and great joy for the people to enjoy, in addition, a perfect combination and highly traditional. That's why I chose the size for the Mooncakes to be 9cm and 7cm.

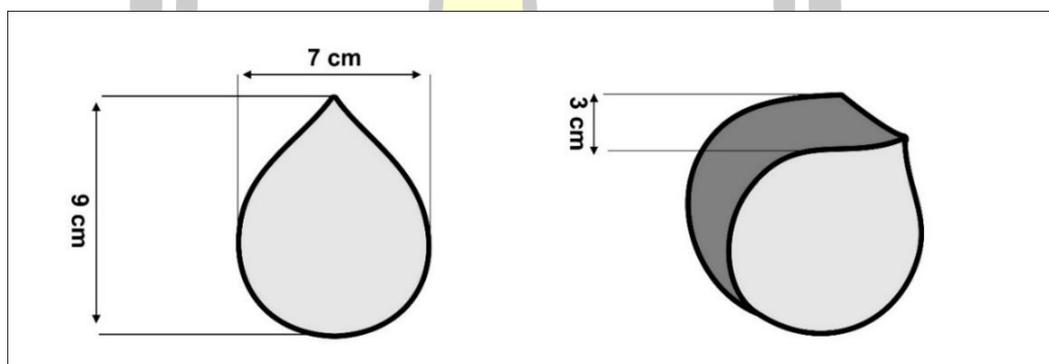


Figure 35 Dimensions of the new mooncake.

*Creative and illustrated source of students*

### **5.1.3 Patterns of traditional moon cakes**

Traditional Vietnamese mooncakes from the time they appeared until now still retain the traditional Vietnamese motifs such as dragon, phoenix, carp, chrysanthemum, lotus... Vietnamese people those patterns represent affluence, warmth, peace, and happiness, so over time, most mooncake manufacturers still apply those motifs and only change the way they look. The rhythm enriches the texture of the cake.



Figure 36 Textures used on traditional moon cakes.

The dragon motif is a motif with a special position in the culture and beliefs of the Vietnamese people. Dragon is the leading mascot of the four spirits (Long, Lan, Quy, and Phung). It is in these Han-influenced parts of Asia, where agriculture is paramount, that people attach great importance to the rains that make the soil fertile. So in this country, the dragon is a symbol of rain and fertility, here the dragon is considered a great benefactor.

This is an imaginary mascot that some ancient people believe appeared in the Yangtze River in China and the Ha Long Bay of Tonkin in Vietnam. Anyway, folklore considers it to be the biggest scaled mascot. Dragons live in the water and hide in the depths of swamps during the dry winter months. But when the cold season is over and the first rains fall, it wakes up, appears, and thus heralds heavy rains that enrich the fields. It is also said that this aquatic mascot lays eggs. Each time a dragon lays ten eggs, of which only the first egg hatches into a dragon. The latter nine are myths and each has a predisposition. Thus, following the appearance of the dragon came the heavy rain.

Therefore, in ancient times, kings sent these magical animals everywhere, and in their kingdom, there was never a shortage of rain. In the spring, dragons are sometimes carried away in processions of the gods. It must contribute to the success of the rice crop. But the real dragon festival is the Mid-Autumn Festival. It must

protect the great October harvest. On the full moon night of August, people solemnly process dragons through the streets, preceded by five-colored flags, lanterns shaped like fruits, fish, or precious objects, and bright signs with the words "Hoang Long Think" That" (hope the golden dragon makes life prosperous) or "Thien Ha Thai Binh". Since then there has been the custom of dragon dancing or dragon procession in the Mid-Autumn Festival festival which takes place every year during the Mid-Autumn Festival, Dragon dances are woven with bamboo, and covered with paper and cloth. It was given a body full of scales and spikes of blue or green, a jagged tail, a bushy-bearded head, bright eyes darting back and forth, and four dangling legs with terrible claws. It is installed on poles for the dragon dancers to carry it, the dragon dancers themselves are also colorfully dressed, winding to soft melodies.

In the legend of the Dragon, the grandson of the Fairy, the dragon is the pride of the Vietnamese lineage and origin. Dragon is often used to decorate important works, in the middle of the rooftops, creating majesty, and clearly showing the cosmological and human outlook of contemporaries. In the minds of Vietnamese people, the image of the dragon represents majesty and power, symbolizing the noble qualities, humanity, noble spirit, strength, and courage of the Vietnamese nation. The image of dragons is very intimate and deeply rooted in the Vietnamese mind. The ancient dynasties also made dragon dance become an indispensable traditional art form in the solemn ceremonies of the royal court. In folk life, dragons are shown in a variety of ways: dragon dance in the communal house yard on festivals and holidays; children's game dragon snake on the cloud; Dragons in Dong Ho folk paintings, dragons on paper... During the four thousand years of civilization, from the time the Hung Kings built the country up to now, the Vietnamese dragon has always been attached and present in the cultural and spiritual life of Vietnam. the Vietnamese; is a symbol of the noble qualities, strong rise, and national pride of the Vietnamese people through historical periods. That explains why the dragon image is used a lot in making motifs for moon cakes from ancient times to now.

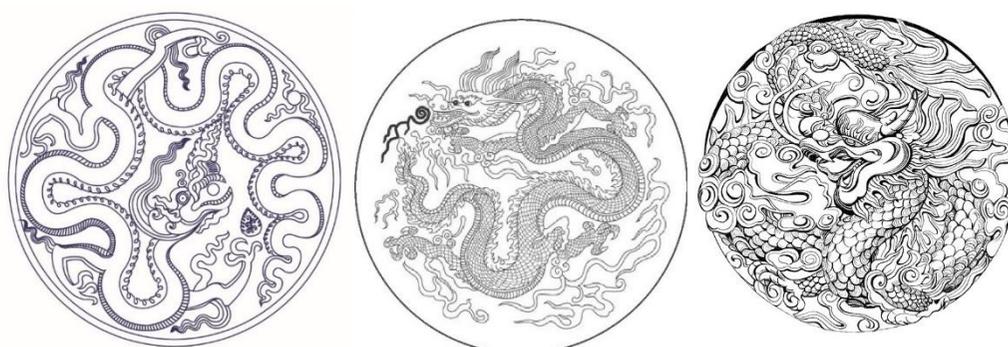
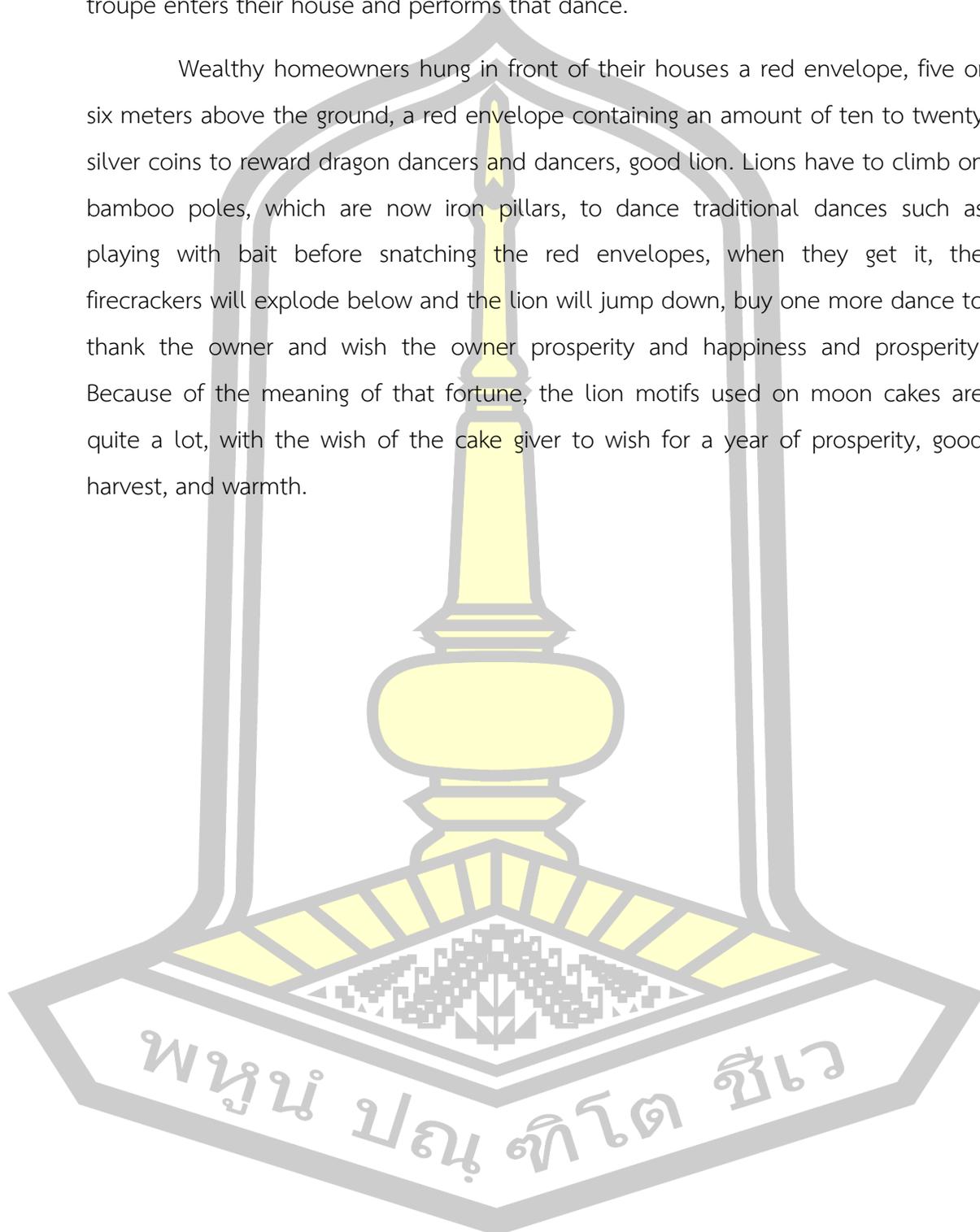
*Dragon Age Lý**Dragon Age Lê**Dragon Age Trần*

Figure 37 Dragon motif moon cake.

The Lion (Lan) motif is one of the four noble mascots: Long, Lan, Quy, and Phung. Lan is female, and the male is called Ky, collectively called Ky Lan. The unicorn is a half-dragon half-animal-headed animal, it only has one horn, because it never butts anyone, so this horn is considered the embodiment of Tu Tam. Following the dragon dance is the figure of a lion following, only the head is woven with bamboo and covered with paper, connected to it with a long red cloth. This head is raised by a person, shaking it with both hands, pretending to be a lion dance. Another person holds the head of the cloth and dances to the movements of the lion dancer moving when to the right, then to the left and when spinning, to give the animal a body and a tail. According to the ancient concept of the Lion or the Lion dance, it brings fortune and luck to the homeowner, so every Mid-Autumn Festival, in addition to the dragon dance to pray for a bountiful harvest, peaceful

temperament, the Lion dance. bring good luck and prosperity when the lion dance troupe enters their house and performs that dance.

Wealthy homeowners hung in front of their houses a red envelope, five or six meters above the ground, a red envelope containing an amount of ten to twenty silver coins to reward dragon dancers and dancers, good lion. Lions have to climb on bamboo poles, which are now iron pillars, to dance traditional dances such as playing with bait before snatching the red envelopes, when they get it, the firecrackers will explode below and the lion will jump down, buy one more dance to thank the owner and wish the owner prosperity and happiness and prosperity. Because of the meaning of that fortune, the lion motifs used on moon cakes are quite a lot, with the wish of the cake giver to wish for a year of prosperity, good harvest, and warmth.





*Unicorn motifs of the Le Dynasty*

*Unicorn motifs in the Nguyen*

*Dynasty*

Figure 38 Moon cake with a lion motif.

Phoenix etymologically means king of all birds. The phoenix is described as having a swallow's throat, a cock's beak, a snake's neck, a forked tail like a fish's tail with 12 brilliant long feathers (when it lives for many years, it has 13), the high forehead of a crane, the crest of Siamese duck, has the stripes of a dragon and the

back is arched like a turtle. Phoenix feather 5 colors, song-like music and has 5 magical variations. The phoenix rarely appears in pairs and is often hidden. When it took off, it was served by a flock of small birds.

The phoenix is a livable animal, does not kill insects and does not damage plants, spends its whole life living on the tree, eating bamboo flower seeds, and only drinking water from sprayed waterfalls. The phoenix is seen as a spirit bird, its eggs serve as food for the gods. According to legend, the phoenix only appeared in prosperous times. Residing in the southern corner of the celestial world, it is, therefore, a symbol of the sun, the warmth of summer, and the harvest of crops. This is a bird born from the sun and fire. The sun represents the positive or dynamic principle. For the correlation in terms of the direction in the space of the gods, the phoenix corresponds to the positive "Que Duong"; but about the dragon in terms of gender, the phoenix represents the negative element. The image of the phoenix itself is a gentle, elegant image with deep and noble spiritual meanings.



*Phoenix of the Ly Dynasty*



*Phoenix of the Nguyen Dynasty*



*Phoenix of the*

*Tran Dynasty*

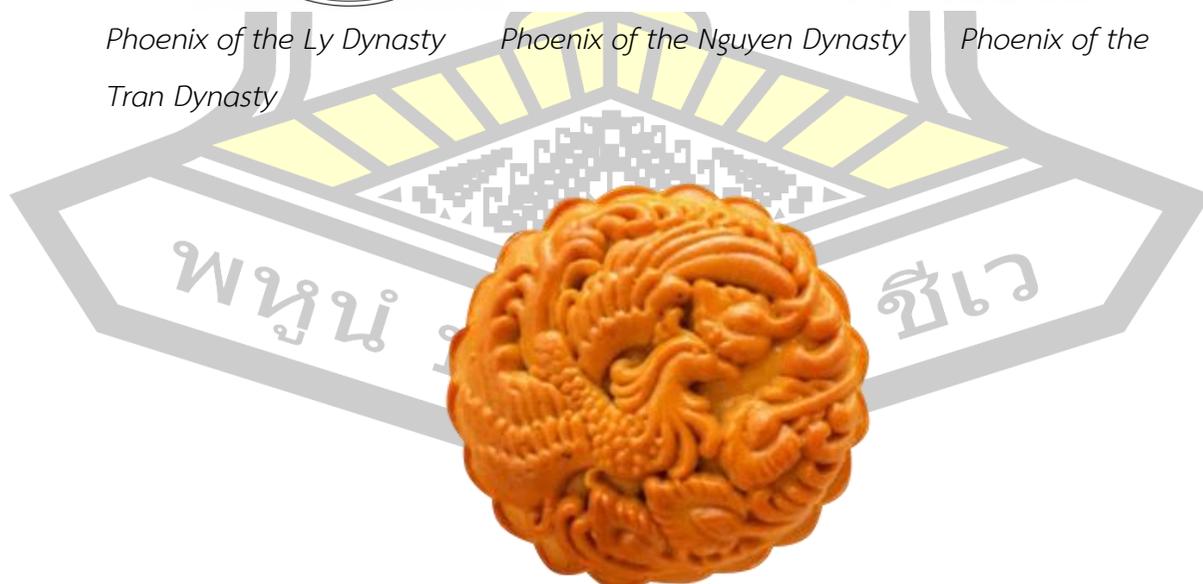


Figure 39 Phoenix motif moon cake.

Carp: is an animal that has been honored since ancient times, associated with the legend "Carp turned into a dragon", and "Carp crossed the dance floor". The image of the copies is symbolic of courage and strength to overcome difficulties. According to the Eastern concept, the scribes symbolize health and fortune. On the road, the copies are symbols of promotion and fame. Carp is also considered a feng shui mascot that can attract wealth, and create good luck and fortune.

The image of a carp turning into a dragon crossing Vu Mon carries a lot of feng shui meanings as well as a profound human meaning, and it is also thanks to the meanings below that the ancients chose carp as a mount to bring Mr. Cong and Mr. Tao back. Thien Dinh worships the Jade Emperor in the last days of the lunar year. The meanings of the image of the carp turning into a dragon are: Valuable qualities (with pearls in the body) make a difference to all species, have abundant health. Sacrifice, perseverance, perseverance, willingness to face challenges and pain to achieve the dream of becoming a dragon. Courage to overcome difficulties and obstacles, courage to overcome difficulties. The image of a carp turning into a dragon is also the crystallization of luck, success, and victory, and is also a symbol of aspiration for success. The carp turned into a dragon and sprayed water, making the land fertile, the trees green, bringing life to all species, a symbol of affluence, warmth, and happiness.

Therefore, nowadays, people often like to give items with the image of a carp turning into a dragon to partners, customers, business people, and students preparing to enter university exams...such as a way to wish them health, luck, and success. If the family has young children starting to go to school, people often look to buy car statues or paintings to pray for good luck and favorable conditions for children when studying and taking exams. In learning, the carp exam symbolizes the effort, and perseverance to overcome difficulties to achieve success. Therefore, moon cakes with carp motifs are bought by parents for their children and grandchildren with the hope that their children and grandchildren will study well and overcome difficulties to succeed.



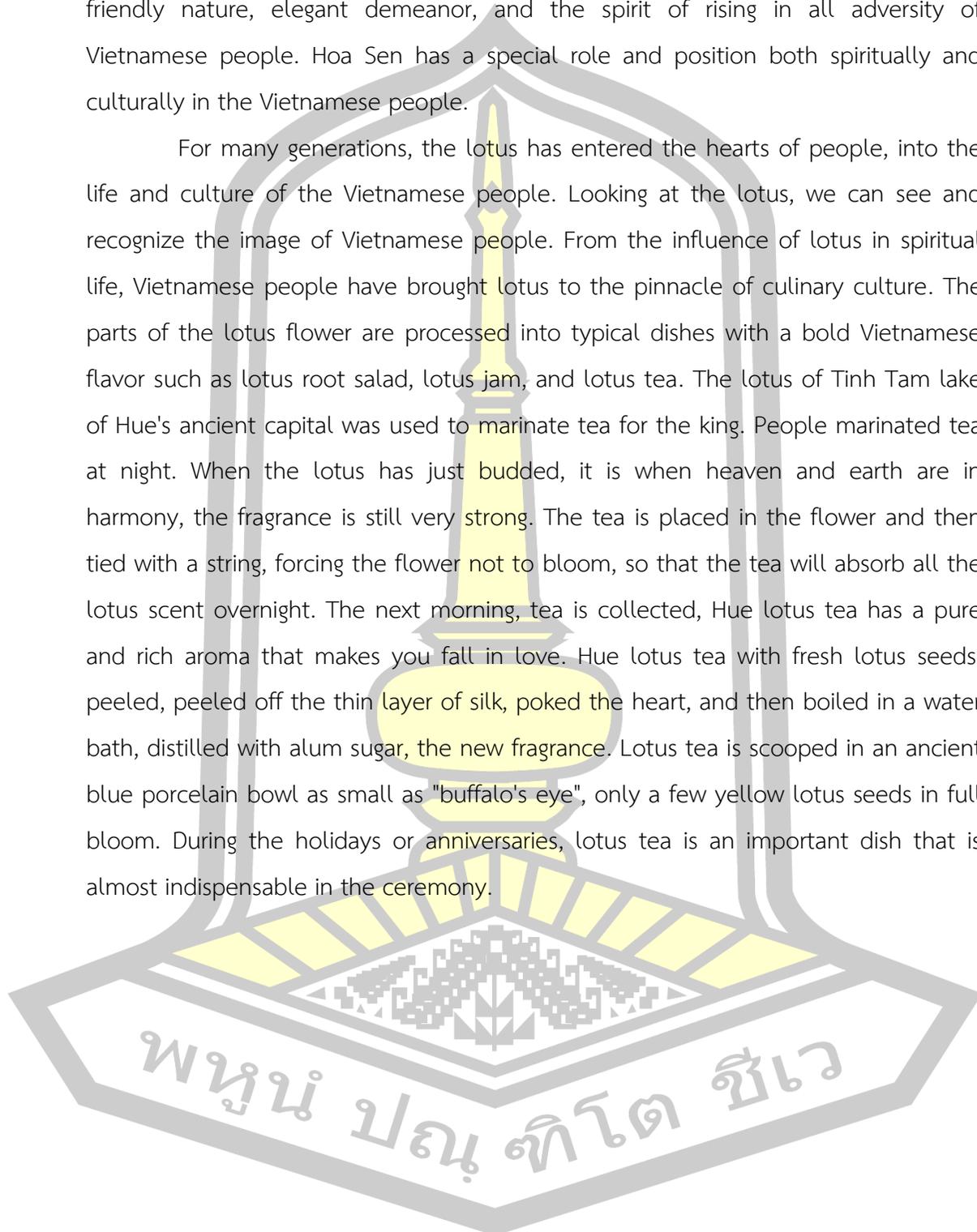
Figure 40 Carp mooncakes pattern.

Lotus as mentioned above is a flower with both scent and color, but the lotus scent is not too strong but gentle, evoking a noble spirit. The lotus color is discreet, and loving, with pinkish white petals, and a yellow pistil. From the time it blooms to the end, it has never been bitten by bees and butterflies. Through many constraints to reach the open space, the lotus continues to rise under the sun, open its buds, bloom, bloom, and fill the space with incense. The formation of the lotus takes place according to the law of samsara. Lotus has both buds - flowers - seeds. The blooming lotus represents the past, the lotus flower represents the present, and the lotus seed represents the future and continuity.

Thus, the lotus became symbolic in the Buddhist art of the East. It symbolizes mystical beauty, fanciful, deep thought. The lotus flower also symbolizes the nobility and indomitableness of a gentleman, keeping his heart tight against the temptation of fame and fortune, keeping himself clean even amid mud. In addition, the lotus flower also symbolizes purity, because the lotus has many seeds and it is born in the mud and then emerges and radiates its fragrance. The lotus flower has

long been an endless source of inspiration for poetry and art. It symbolizes the friendly nature, elegant demeanor, and the spirit of rising in all adversity of Vietnamese people. Hoa Sen has a special role and position both spiritually and culturally in the Vietnamese people.

For many generations, the lotus has entered the hearts of people, into the life and culture of the Vietnamese people. Looking at the lotus, we can see and recognize the image of Vietnamese people. From the influence of lotus in spiritual life, Vietnamese people have brought lotus to the pinnacle of culinary culture. The parts of the lotus flower are processed into typical dishes with a bold Vietnamese flavor such as lotus root salad, lotus jam, and lotus tea. The lotus of Tinh Tam lake of Hue's ancient capital was used to marinate tea for the king. People marinated tea at night. When the lotus has just budded, it is when heaven and earth are in harmony, the fragrance is still very strong. The tea is placed in the flower and then tied with a string, forcing the flower not to bloom, so that the tea will absorb all the lotus scent overnight. The next morning, tea is collected, Hue lotus tea has a pure and rich aroma that makes you fall in love. Hue lotus tea with fresh lotus seeds, peeled, peeled off the thin layer of silk, poked the heart, and then boiled in a water bath, distilled with alum sugar, the new fragrance. Lotus tea is scooped in an ancient blue porcelain bowl as small as "buffalo's eye", only a few yellow lotus seeds in full bloom. During the holidays or anniversaries, lotus tea is an important dish that is almost indispensable in the ceremony.



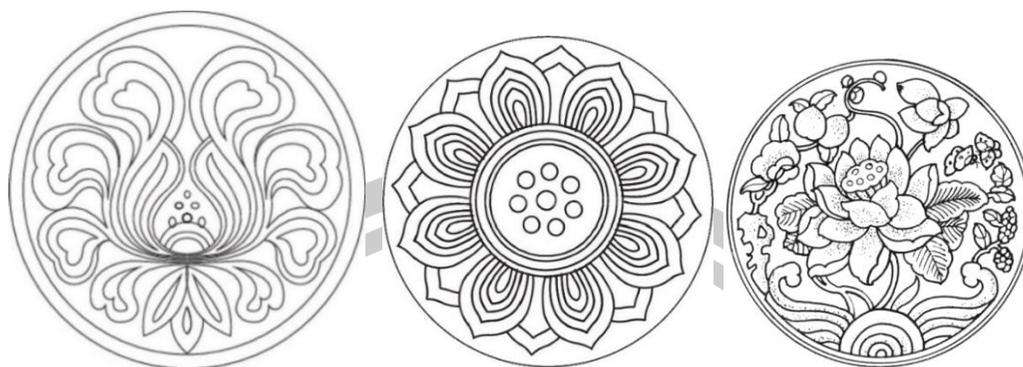


Figure 41 Moon cake with Lotus motifs.

Apricot blossom: In Asian culture, the apricot blossom has existed many rich symbolic metaphors. Both ancient and noble are in the aesthetic-ethical system of Confucianism and are both close and lyrical in folk aesthetics. Apricot blossom also symbolizes the spring of heaven and earth full of life, solidity, and sweet flavor. Apricot flowers create emotional impressions, signaling spring colors. The Apricot flower also has an anti-evil aura and is also a symbolic image of a girl. Plumming many different forms such as mai phoenix, plum bird, and digging dragon. Although slender but strong, pure, gentle, and discreet fragrance.

The ancients used the mettle of the man as a gentleman. Confucianists in troubled times often liken themselves to a plum branch that blooms in the east wind to keep themselves clean. The elderly prefer the old age of the old man, wishing for healthy old age and long life. As for the shape of the flower, it is likened to a noble and noble girl. Perhaps for those reasons, every Mid-Autumn Festival comes. Mooncake manufacturers often choose stylized apricot flowers to apply to

mooncakes. For people who buy mooncakes with apricot flower motifs, they want to have as much joy, health, and happiness as apricot flowers.

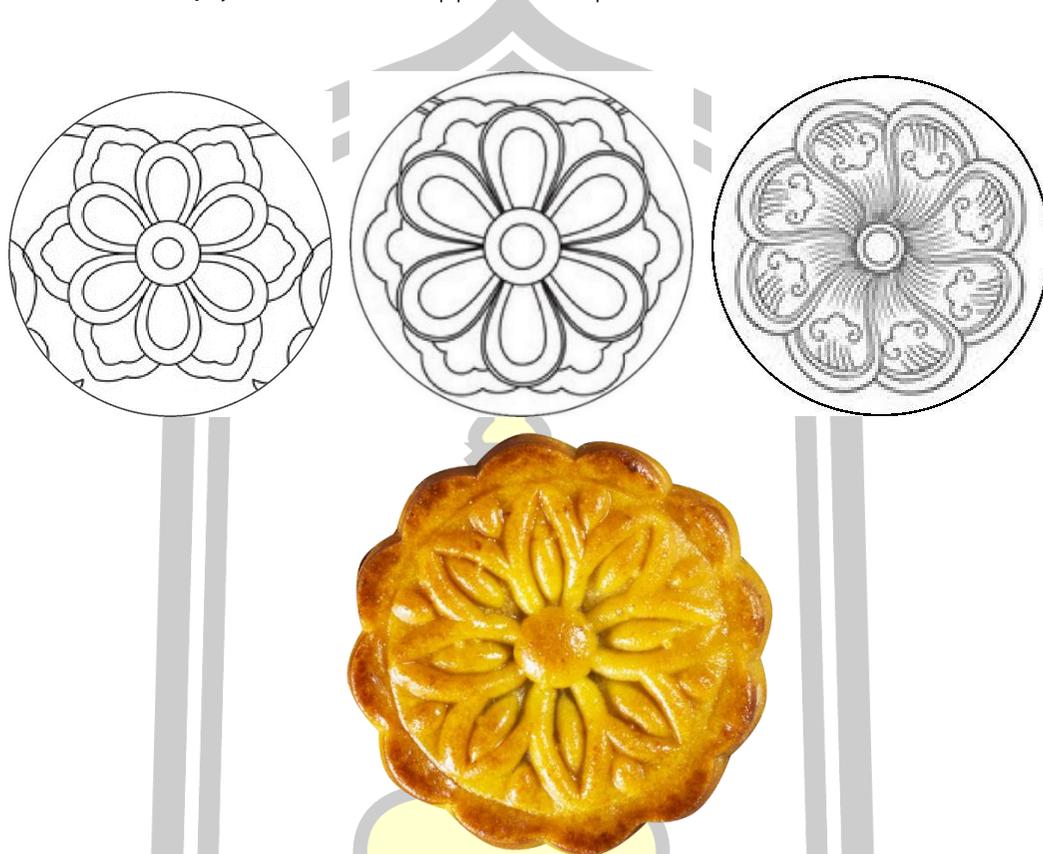


Figure 42 Moon cake with apricot flower motifs.

Chrysanthemum: Symbolizes the strength of nature, and human happiness, chrysanthemum represents deep, discreet beauty. From the natural feature that when the tree dries up, the petals fall to the base, the chrysanthemum is also a symbol of fidelity. Chrysanthemum flowers "turn" into phoenixes and five-colored clouds. In addition, in Vietnamese culture, the chrysanthemum is a flower that represents abundant health, longevity, and the filial piety of children to their parents. This meaning comes from the fairy tale about chrysanthemums. Therefore, people who buy moon cakes with chrysanthemum motifs often aim to give them to the elderly in the family, children and grandchildren give cakes to grandparents, and children buy gifts for parents to pray for their health, be healthy, and live happily with your children.



Figure 43 Moon cake with chrysanthemum motifs.

*“Vietnamese decorative patterns are the quintessence of the hands and brains of ancestors, they were formed by agricultural thinking, to reflect a traditional concept of wanting to be full and all things happy. Patterns are concrete evidence of the development process of Vietnamese visual art”*. Excerpt from the Book of Decorations in Traditional Vietnamese Fine Arts. Edited by Tran Lam Bien, 2018.

#### **5.1.4 The process of creating new textures for Vietnamese moon cakes**

In the process of making moon cakes, the selection of motifs to put directly on the product and product packaging plays a very important role in the aesthetics and unique characteristics of each type of cake, which is the distinguishing factor. distinguish the motifs of traditional Vietnamese cakes and moon cakes of other countries present on the market. For that reason, I pay great attention to finding patterns that are suitable for Vietnamese people and are the most obvious motifs that come from Vietnam.

Inspired by the place where I am working and living in Da Nang City. A big city in Vietnam. Da Nang is a city imbued with traditional culture with famous scenic spots such as Ba Na mountain, Ngu Hanh Son, Hai Van pass, Son Tra peninsula...and

has beautiful beaches, fine white sand pulling. tens of kilometers long. Not only that, Da Nang is one of the most developed cities in Vietnam.

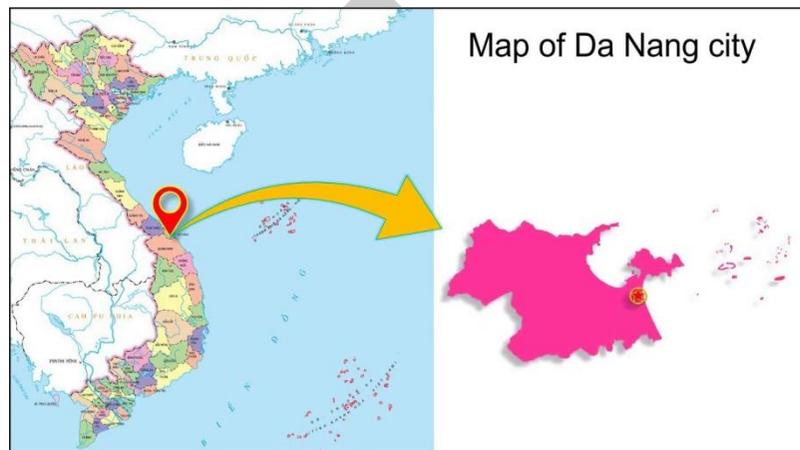


Figure 44 The geographical location of Da Nang.

Many famous architectural works were built in Da Nang such as City Administration Center, Ba Na Hills, and Asia Park. In addition, Da Nang is known as the City of Bridges, there are 6 famous bridges with different designs such as the Han River Bridge is the symbol of Da Nang, it can be said that this is the rotating bridge. first in Vietnam. Every day at 1 a.m., the middle part of the bridge turns 90 degrees to open the way for large boats to cross the Han River. Thuan Phuoc Bridge is the longest cable hammock bridge in Vietnam. Nguyen Van Troi Bridge has become a pedestrian bridge that has attracted many people to come to enjoy the fresh air of the ancient remains of a coastal city. Dragon Bridge is the 6th bridge spanning the Han River. The most impressive feature of this bridge is its ability to spray fire and water into a powerful and beautiful stream of steam, expressing Da Nang's desire to reach out. Tran Thi Ly Bridge is the most fanciful cable-stayed bridge on the Han River, the bridge looks like a colorful sail reaching out to the sea, expressing the desire to rise of the Da Nang people. Love Bridge in Da Nang with beautiful little locks on the bridge railing. Besides, the statue of "carp turning into a dragon" makes visitors feel like they are in the beautiful country of Singapore. It is for that reason that I learn about Da Nang city and Da Nang culture to create a new set of motifs, imbued with the cultural identity of the people of Da Nang.

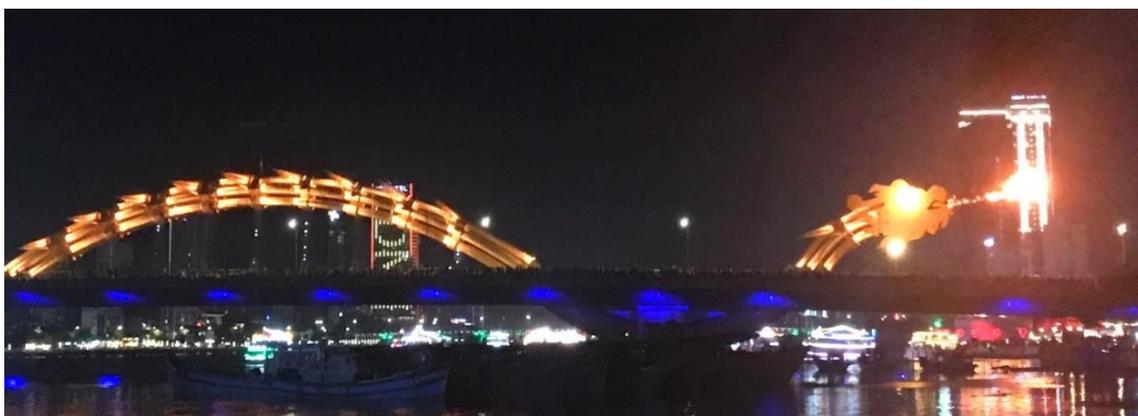


Figure 45 Dragon Bridge – Da Nang.

*Self-photographed source.*

In contrast to the historical line, according to the Cham language, the place name "Da Nang" can be explained as "big river" or "big river mouth". This place has been noted on maps drawn from the sixteenth century onwards. That is to say very early on, in the way the name was formed, the large estuary and port properties were noted as an important point of the city. Da Nang city is located in the middle of the country, bordering Thua Thien - Hue province to the north, Quang Nam province to the west and south, and the East Sea to the east. This is a city with high mountains, deep rivers, steep hills, and midlands alternating with narrow coastal plains.

Da Nang is considered an important transit point on the Central Heritage Road, Da Nang city is surrounded by three world cultural heritages: Hue, Hoi An, and My Son. A little further is the world's natural heritage Phong Nha - Ke Bang National Park and Thien Duong cave or Son Doong cave are considered the largest natural cave in the world. It is this location that highlights the role of Da Nang city in the region, which is the place to receive, serve and transship guests. In the middle of the sixteenth century, when Hoi An was already a busy trading center in the South, Da Nang was the location of the port, transshipment of goods, and repairing ships.

At the beginning of the 18th century, Da Nang's pre-port location gradually became a trading port to replace Hoi An because at this time the French had brought European shipbuilding techniques into development with large, deep-

bottomed ships, in and out of Da Nang Bay easily. In 1835, when king Minh Mang gave an example: "Western ships can only dock at the Han estuary, and other seaports are not allowed to trade", then Da Nang became the largest trading port in the Central region. After invading our entire country in 1889, the French colonialists separated Da Nang from Quang Nam and renamed it Tourane, under the direct control of the Governor General of Indochina. In the early twentieth century, Tourane was built by France to become a Western-style city. Turn Da Nang into a new-style city with invested social infrastructure and production techniques.

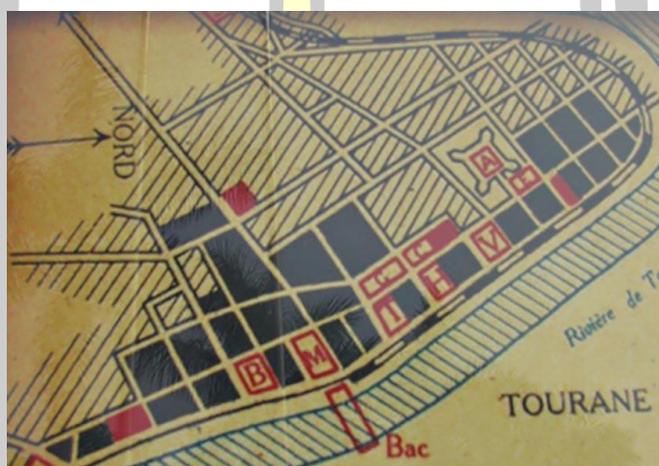


Figure 46 Part of the map of Da Nang during the French occupation.

Source from website - <https://anhducdigital.vn/ky-uc-kho-quen-qua-bo-anh-da-nang-xua.html>

In 1950, the French handed over Da Nang to the Bao Dai government (1949-1955) which was the government under the arrangement of the Japanese fascists and was the first emperor of the Vietnamese Empire. In March 1965, units of US Marines landed in Da Nang and established here a large mixed military base. In 1967, Da Nang was built by the South Vietnamese government into a political, military, and cultural center for tactical zones I and II. In 1975, peace was restored, and Da Nang (a city directly under Quang Nam - Da Nang province) embarked on recovering from the heavy consequences of the war. Although there are still many difficulties, the city's restoration and development have achieved many achievements, especially during the renovation period, after 1986. On November 6, 1996, at its 10th session, the IXth National Assembly approved the Resolution of the 9th National Assembly. decided to allow Quang Nam - Da Nang province to

split into Quang Nam province and Da Nang city directly under the Central Government.



Figure 47 The center of Da Nang in the past.

Source from website - <https://anhducdigital.vn/ky-uc-kho-quen-qua-bo-anh-da-nang-xua.html>

Since the separation into the city of Da Nang, it has grown tremendously in terms of culture, tourism, and economy, many architectural works have been built, making Da Nang the most developed city after Ha Noi capital and Ho Chi Minh City. With the issue of culture and cultural development, Da Nang City also pays great attention to the development of traditional and perennial festivals of the Da Nang people, such as the festivals of the people in the coastal areas. Praying for fishermen, hope that a year of offshore fishing of the fishermen will be favorable, with favorable weather and favorable weather, and many kinds of seafood will be harvested...

พหุมนุ ปณู กิโต ชีเว



Figure 48 The Fishing Festival of Da Nang City.

Source from website - <https://phongnhaexplorer.com/cam-nang-du-lich-mien-trung/le-hoi-cau-ngu-da-nang.html>

For rice farmers, the herd Procession Festival carries the profound concept of praying for a year of favorable rain and wind, lush plants, and bountiful crops. The name of the herd represents a unique feature of the festival, tourists who come to attend not only can admire the worship and mascot of the village but also admire the little girls and boys playing in the fields.



Figure 49 Pastor (Muc Dong) Festival of Da Nang City.

Source from website - <https://mytour.vn/location/tag/3656-le-ruoc-muc-dong.html>

For those who love the cuisine of Da Nang people, the Tuy Loan village festival brings traditional dishes such as Quang noodles, Banh Xeo...and folk games of Da Nang people such as Bai Choi, and wrestling...festival aims to remind children and grandchildren of the original tradition of folk games and folk dishes.



Figure 50 Tuy Loan Village Festival of Da Nang City.

Source from website - <https://danangsetravel.com/le-hoi-lang-tuy-loan-n.html>



Figure 51 Traditional dishes and games at Tuy Loan Village Festival.

*Self-photographed source.*

Especially, the Mid-Autumn Festival festival is prepared by the Da Nang people very early, from the first days of the 8th lunar month, craft mooncake factories, as well as large bakeries, have prepared a large number of cakes. large to

meet the demand for moon cakes of Da Nang people. Related items are also produced such as lion dance heads, carp lanterns, star lanterns, and local masks...to make the festival more lively and joyful.



Figure 52 Mid-Autumn Festival in Da Nang city.

Source from the website - <https://en.vietnamplus.vn/nighttime-industries-provide-leverage-for-green-economy-expert/198129.vnp>

In parallel with preserving and developing folk festivals, Da Nang city also focuses on developing tourism through current new festivals such as the International Fireworks Festival, and the festival in Ba Na Hills... to promote trade and tourism. That's why Da Nang is the destination of many domestic tourists, as well as international tourists.





Figure 53 International Fireworks Festival in Da Nang city.

Source from website - <https://duyendangvietnam.net.vn/he-nay-nen-du-lich-o-dau.html>

In addition to traditional folk festivals and current festivals, Da Nang attracts domestic and international tourists through its natural scenic spots such as Marble Mountain, Ba Na Peak...With Five Elements Mountain. This is a national cultural and historical relic, Marble Mountain is a masterpiece of the natural landscape that the Creator has bestowed on the land of Da Nang. With the harmonious beauty of the natural ecological area intertwined with the spiritual and cultural life, this place is increasingly attracting tourists to visit every year, the name Ngu Hanh Son dates back to the 18th year of Minh Mang. (1837) when King Minh Mang, based on the structure and natural position of the mountain and the theory of yin and yang of the five elements, named the mountains respectively: Kim Son - Moc Son - Thuy Son - Hoa Son - Tho Son. Particularly, Hoa Son has 2 adjacent mountains, so it is called Duong Hoa Son and Am Hoa Son) and the common name for the population is Ngu Hanh, Son.

พหุมนุ ปณู ทิโต ชีเว

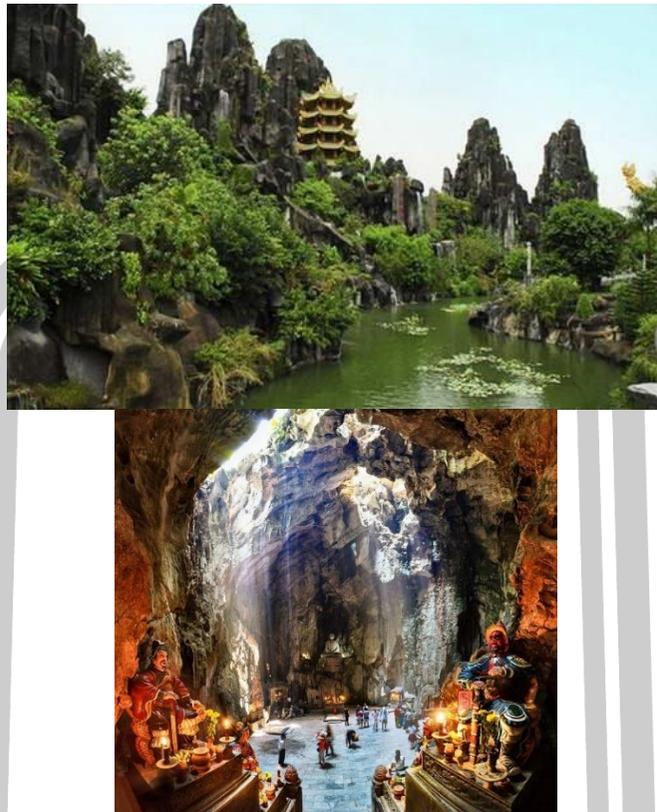


Figure 54 Ngu Hanh Son Scenic Landscape Complex in Da Nang.

Source from website - <https://helloworldvietnam24h.com/marble-mountains-ngu-hanh-son-in-da-nang-viet-nam/>

With the top of Ba Na mountain, which is one of the mountains covered with clouds and fog, with a lot of rich trees, the impressive altitude brings cool weather all year round, so this place is called This is the reason why the French, after occupying Da Nang, chose Ba Na as a resting and relaxing place for high-ranking officers. After peace was restored, Ba Na became the destination of many domestic tourists and was developed by the government into one of the most attractive tourist destinations. And when traveling to Da Nang, Ba Na is the first destination of tourists who want to explore Da Nang, a memorable place and quite typical of Da Nang tourism. With European architectural works, and most notably the French house architecture, in addition to the Golden Bridge architecture, since its appearance in 2018, the Golden Bridge has become a phenomenon that attracts tourists. the attention of a large number of domestic and international travel

enthusiasts. And recently, Times magazine also voted the Golden Bridge in the Top 10 most attractive destinations on the planet in 2018.

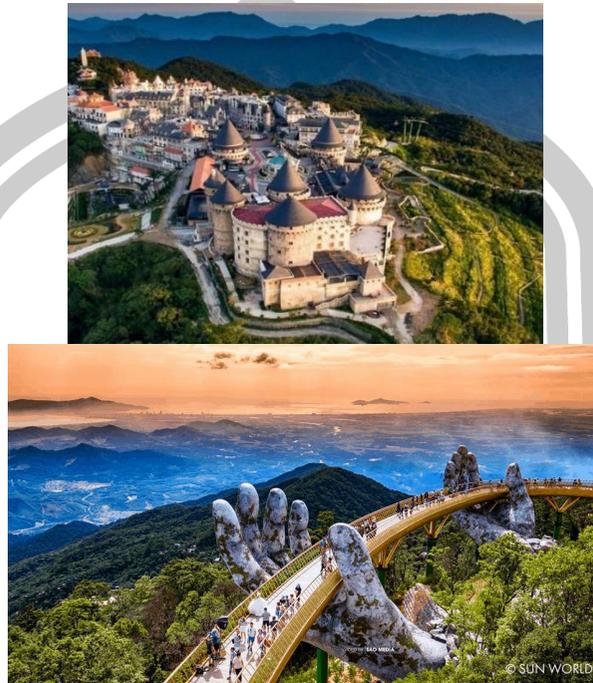


Figure 55 Ba Na peak with French architecture.

Source from website - <https://ticotravel.com.vn/resort/pulchra-resort-danang/>

Through the data and characteristics of culture, architecture as well as festivals in Da Nang and choose the most characteristic of Da Nang culture and people to make a new set of motifs with bold regional and unique characters. promoting the culture of Danang people in particular as well as Vietnamese people in general, with this new set of motifs I hope to promote the image of Da Nang people and the image of Vietnam to international friends, when traveling to Vietnam on the occasion of the Mid-Autumn Festival, and choose Moon cakes as souvenirs, typical dishes to bring back as gifts.

A new set of motifs is selected from the typical regional culture of Da Nang City, which is the Cau Ngu Festival and the Bridge Boat Racing Festival for the fishing season of fishermen with smooth sailing, fish full of compartments...



Figure 56 Boat racing festival image.

*Creative and illustrated source of students*

Next in the set of motifs are the iconic architectures of the Da Nang people, which is the Chicken Church, the administrative building of Da Nang City, these two architectures represent two ancient and modern architectures. The Chicken Church is a symbol of the remaining ancient architecture of the French colonial period built in 1923, this is the only church built during the French colonial period in Da Nang city with the popular Gothic architecture in Da Nang. In Europe, going through many ups and downs of history, the Con Ga church still brings with it certainty, lightness, and silence.

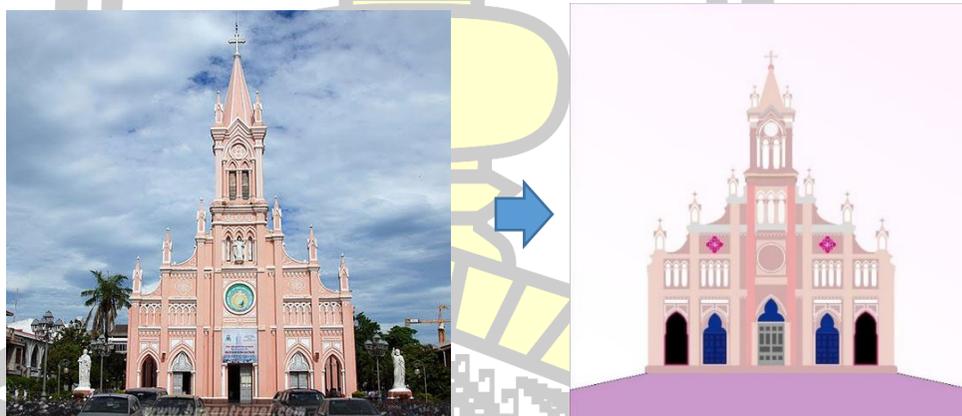


Figure 57 Con Ga Church – Da Nang.

*Creative and illustrated source of students.*

Referring to the modern architecture of Da Nang City, the administrative building of Da Nang city is one of the symbols of the outstanding economic development of Da Nang city, the pride of the Da Nang government. In terms of infrastructure.



Figure 58 Administrative Center Building – Da Nang.

*Creative and illustrated source of students.*

With scenic motifs, it is the motif of the National Monument Complex of Ngu Hanh Son Mountains as I introduced above about Da Nang City.

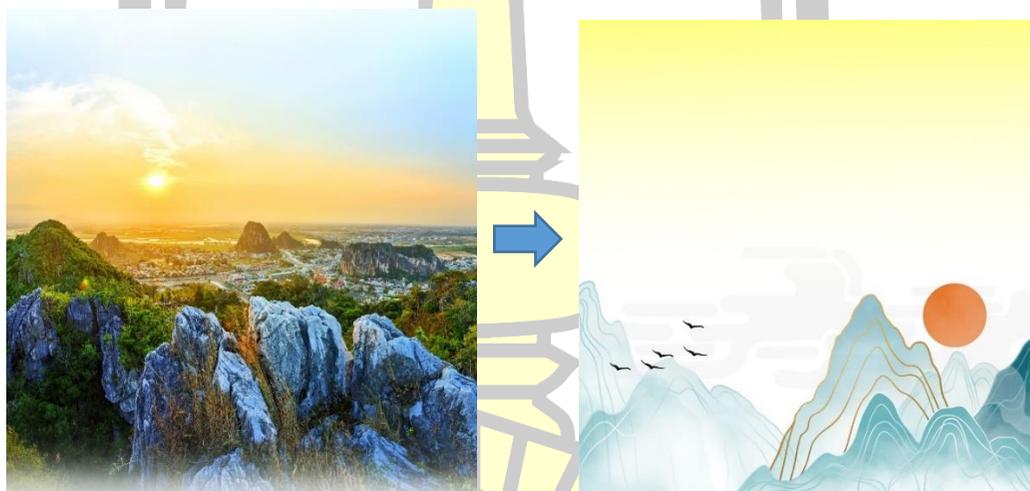


Figure 59 Scenic spots of Ngu Hanh Son Mountain – Da Nang.

*Creative and illustrated source of students.*

At the top of Ba Na mountain, as mentioned above, there are many French architectures and many large-scale amusement parks, but the architecture is still quite familiar to tourists from Europe, so I chose the Golden Bridge architecture, a typical architecture bearing the unique imprint of Da Nang people, as the main motif for the Ba Na mountain complex.



Figure 60 Architecture of the Golden Bridge – Da Nang.

*Creative and illustrated source of students.*

From the motifs that have been transformed into graphic works, I will apply them as the main decoration for the patterns on the cake, each motif is stylized in detail and put into the cake mold, so that when Pour the cake mold, the texture will be shown clearly and sharpest. Here are all the textures that have been put into the cake mold:



Figure 61 Outline of a new set of textures selectively designed based on regional characteristics of Da Nang City.

*Creative and illustrated source of students.*

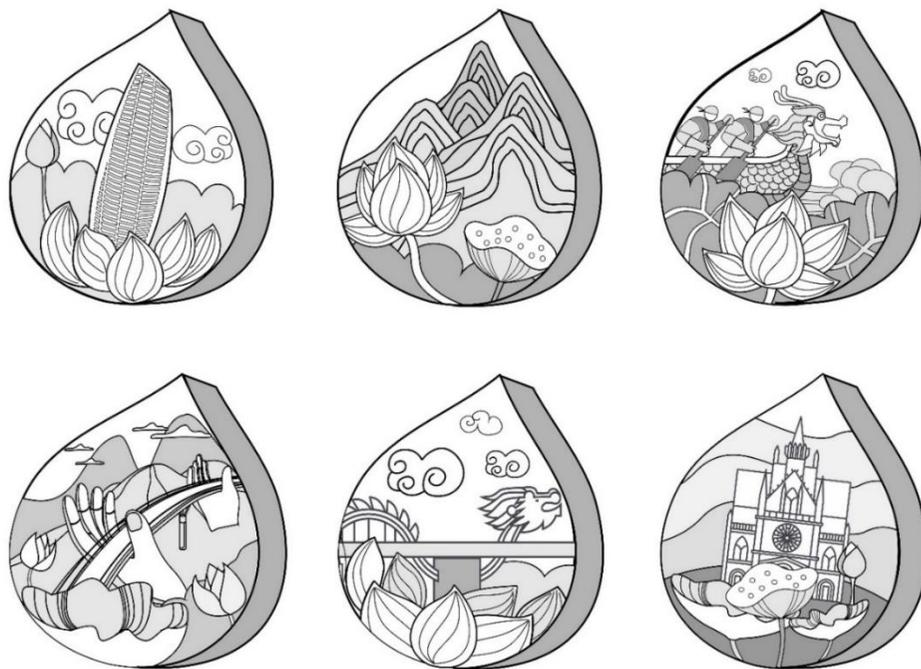


Figure 62 The new texture set has been completed and put into use.

*Creative and illustrated source of students.*

*Excerpt from the book Let packaging convey a marketing message by Gavin Ambrose & Paul Harris (2020) from pages 90-91: “Design is the process of turning a problem or requirement into a product or solution. complete design method. A design process usually consists of several main stages such as: defining the need, researching the problem, visualizing the design concept, developing the design concept and producing the prototype, and selecting the design concept. , design execution, and finally feedback to draw experience in the product formation process”.*

Thus, students have researched related issues, the needs of new design trends, and released new design products based on related factors, and students expect feedback from them. researchers in the same field and of course most importantly customers.

## 5.2 The process of creating a set of mooncake packaging products

As we know, the packaging of a product has a great influence on the commercialization of that product. Really good packaging is to help customers recognize the product, where the product is from, and what the item is contained in

the package. Through packaging, customers can see and feel all the languages expressed on it, which can be signals about color, texture, or visual attraction. And above all, whether the packaging is sturdy enough to contain the product, meets the safety requirements for the product contained within it. And to have the durability and safety of the product, the product designer needs to choose the paper to suit that requirement, not only that the paper needs to clearly show the traditional characteristics of the product, that region, that country.

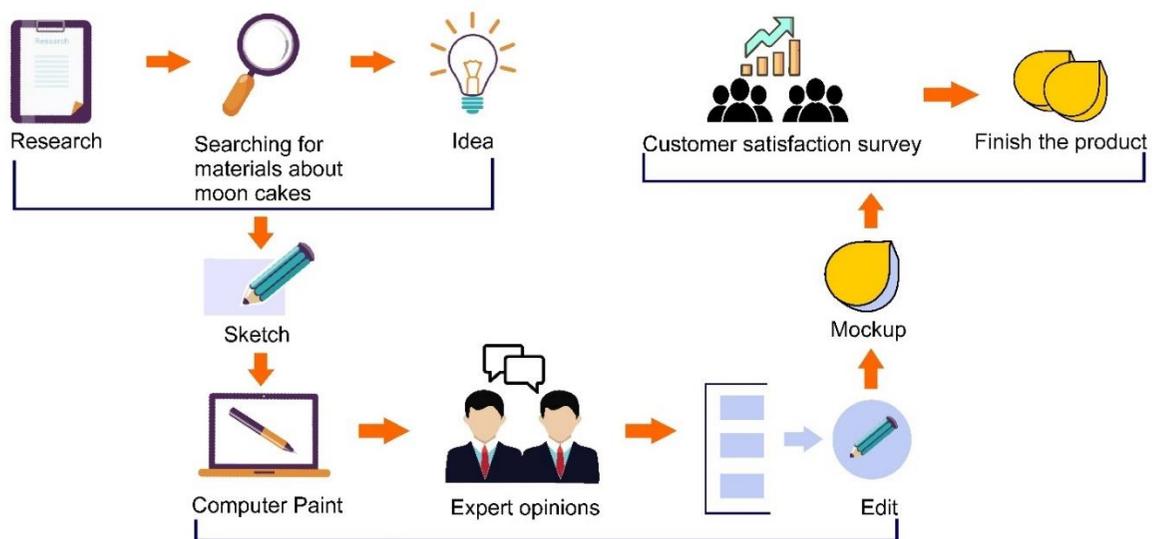


Figure 63 Workflow diagrams were researched and illustrated by students.

So when designing a package, the designer needs to find out, what information the product needs: what does the shape of the package mean, and what does the illustration of the product mean to it? the message that the product wants to convey to the consumer. Excerpted from the book *Let packaging convey a Marketing message* by Gavin Ambrose & Paul Harris (2020) from pages 24-25: *“Packaging design is not just creating a shell to contain a product (a job relatively simple), but also creates a tool to communicate directly to the target audience and thus establish a positive bond with the customer. Successful packaging design requires consideration of two key factors in this context: the customer and the industry.”*

### 5.2.1 Design new shape moon cake product packaging

Referring to Vietnamese people in general and Da Nang people in particular, the village bamboo rampart is always a close image, associated with the life of every

Vietnamese. Right from the time when the land was reclaimed and opened, it was time to build and defend the country and fight against foreign invaders. Bamboo from ancient times is said to help keep the country, keep the village, keep the roof, and keep the rice fields ripe so that the Vietnamese people are warm and happy. National history books once marked the glorious feat of King Ngo Quyen when he defeated the Southern Han army on the Bach Dang river with bamboo poles turned into a battlefield. It is also the same rudimentary peaks that have contributed to regaining independence and freedom for the country. Bamboo also symbolizes the qualities and mettle of the Vietnamese people: gentle, patient, tolerant, but when needed, always unite and rise in the face of adversity.

Bamboo is attached to each person's life from the time they are cradled to the age of centenarians. The childhood of children growing up in the countryside is always associated with many memories of the village's bamboo ramparts. From the road to the school lined with bamboo rows, to the summer days playing under the green bamboo canopy, there are toys made from bamboo or delicious dishes from bamboo shoots through the mother's hands. Bamboo is so close, dear, and useful, so in the countryside, almost every house grows bamboo in front of the alley or after the homes.

We observe that the bamboo tree from the base to the top of the tree, from the bamboo stem to the bamboo leaves of this plant can be used, so it is not surprising that the lives of rural people are always associated with bamboo. Bamboo makes a house to shelter from the sun and rain with columns, roofs, slats, and woven bamboo mats. As a farming tool for agricultural farmers, as a fishing tool for fishermen fishing far from the shore, the image of bamboo is associated with the girth, hoe, shock, basket, roofing, pipe, etc. Household items made from bamboo are impossible to tell all about such as bamboo beds, bamboo cots, bamboo cabinets, bamboo tables and chairs, pots and pans, baskets, and bamboo mats. , gradually, sieve, basket, sieve, kitchen chopsticks, bamboo chopsticks... Bamboo trunks make a bridge connecting happy banks. Not only that, but bamboo also contributes to spiritual values with kite flute, pipe, trumpet, lute, bamboo swing, stilts, festive

flagpoles, or Tet tree... Fairy tales mention bamboo with meaningful lessons such as Saint Giong, Hundred Burning Bamboo Tree, Bamboo Tube Lady...

Even the newly established airline of Vietnam, Bambo Airline, also takes the name of the bamboo tree to give itself, through which we understand the important position of bamboo in human life in Vietnam. Because of the unique characteristics of the Vietnamese people, this research project on the packaging design of moon cakes, taking the shape of the new mooncake packaging, will be inspired by the shape of the bamboo body, the bamboo body is also round. Represents the moon, closest to Vietnamese people.



Figure 64 Bamboo rafts of Vietnamese villages.

Source from the website - <https://vinhphuc.edu.vn/tan-van-tam-su/nho-bong-tre-xua-c3318-191560.aspx>

I selected a segment of bamboo. From that segment of bamboo, I will stylize a round cylinder corresponding to a height of 30cm, with a radius of 10cm, containing three moon cakes as shown in the illustration.

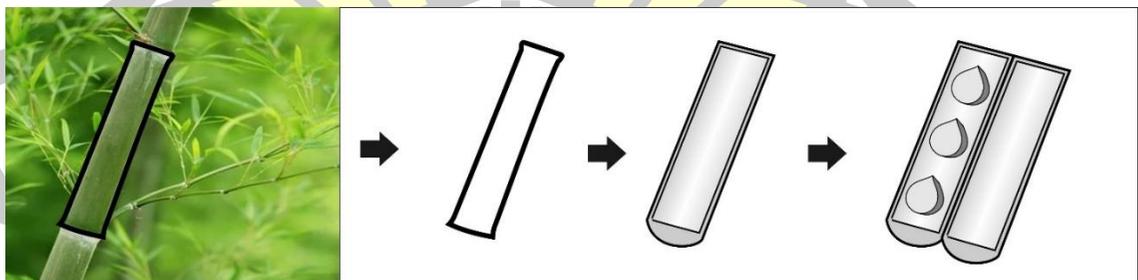


Figure 65 Concept of forming a new mooncake packaging shape.

*Creative and illustrated source of students.*

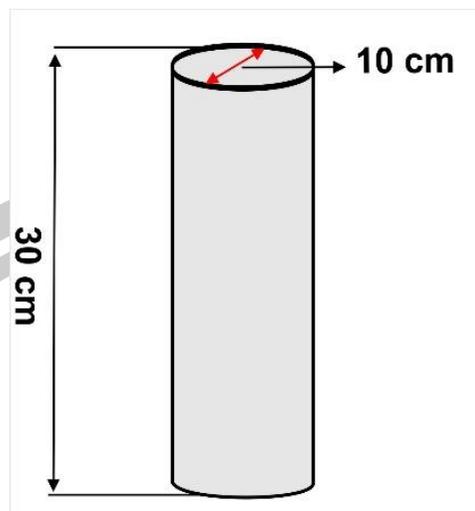


Figure 66 Overall dimensions of the new Mooncake packaging.

*Sources illustrated by students.*

According to the ancient concept of round cylinders creating a sense of solidity similar to Thai Son mountain, the construction of houses according to the Vietnamese wooden three-room architecture was also paid attention by the ancient builders to round pillars. framework for the construction of wooden houses as in the past. Therefore, it can be said that the cylindrical shape helps the packaging to contain the product safely and not damage the product inside.



Figure 67 Solid wooden cylindrical structure in a Vietnamese wooden house.

*Source from website - <https://nhagovina.com/15-mau-nha-go-co-dep.html>*

When arranging with a large number of packages, the round cylinder helps the product to have better impact pressure and is extremely safe for the product

inside. And when arranged on top of each other, it gives the viewer the shape of the entire bamboo tree.

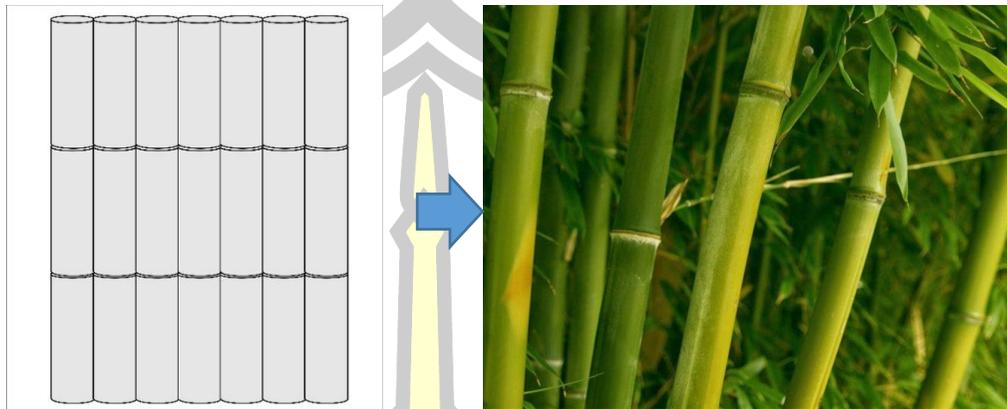


Figure 68 Image of packaging arrangement to create the shape of a bamboo tree.

*Creative and illustrated source of students.*

### 5.2.2 The image used on the new Mooncake packaging

As in Section 4.1.2, the process of creating new regional motifs that are motifs of architectural works and cultural festivals of Da Nang City, I have selected the two most typical motifs of the festival. The traditional and architectural festivals of Da Nang are the Boat Racing Festival and the Golden Bridge Architecture. The message is a combination of traditional cultural images and modern images.



Figure 69 The finished new packaging design of Cakes and soft cakes.

*Creative and illustrated source of students.*

The product has a complete packaging design with 2 main colors of the two cakes, which are yellow color of the light blue e color the cake. With two distinctive colors, customers can quickly identify product information.

In the packaging products for Vietnamese Mooncakes, I also designed a Bag to store Mooncake products when customers buy cakes. The bag is designed based on the Vietnamese national flower, the lotus flower. As mentioned in section 4.1.3 motifs of traditional mooncakes, the lotus is an integral part of the typical cultural capital of Vietnamese people, so the main image of the design is the main lotus flower. The middle, combined with the decorative colors red and yellow are the colors of the Vietnamese national flag, so when international friends come to Vietnam to travel and discover about Vietnamese people and choose Mooncakes as a gift. As a gift, the image of a handbag with the above characteristics will help effectively promote the regionality and traditional culture of Vietnamese people.



Figure 70 Design of bags for Vietnamese Mooncakes.

*Creative and illustrated source of students.*

### 5.3 Summary of Chapter 5

The entire chapter 5 outlines the process of forming a new moon cake shape through each research evidence on the cultural characteristics of Vietnamese people, choosing a feature with full cultural elements that people when When buying cakes, they have a feeling of familiarity and closeness and feel the simplicity

and sincerity of a piece of moon cake. Chapter 5 also focuses on the design of new packaging for new mooncake products, the packaging design is bold in cultural traditions are the cultural traditions of the Danang people. From there, bring the typical culture of Da Nang combined with the most characteristic elements of Vietnamese people to create a harmonious set of products that are both modern, familiar and traditional.



## CHAPTER 6

### SUMMARY

Through the research topic on Mooncakes: Cultural identity and the commercialization of Vietnamese traditions, the results can be summarized according to the research purposes as follows:

The overall goal of the thesis is to understand the cultural identity and meaning of the patterns on moon cakes in Vietnam, thereby creating new mooncake shapes, new textures, and packaging designs. New packaging meets the needs of consumers in modern society. For this purpose, I have helped readers understand somewhat the meaning of the patterns on Vietnamese mooncakes by explaining in detail the patterns that have been used so far in a specific way. through learning and taking notes in the visual language and through writing.

The first research objective: The emergence of traditional mooncakes in Vietnam. For the first research objective, it is quite difficult to find accurate data on the time of the appearance of Mooncakes in Vietnam because the records are only recorded in the period. I have tried to find out and state the main ideas about the period when it appeared most clearly in 1893. Since then, Vietnam's mooncakes have kept their original shape and traditional flavors are still present, until now.

The second research objective: To study the process of forming a mooncake product from the time of making the cake to the completion of a finished product for sale in the market. Research on the commercialization of Vietnamese mooncakes in the country. For the second research purpose, the students learned about the process of forming a Mooncake quite carefully from the preparation of ingredients to the making of the cake and the filling of the cake into the mold. Learning about that process, students gather information through interviews with artisan bakers, videos shot at bakeries, and visuals. Next, participants learned about the commercialization of handmade mooncakes and industrial mooncakes, and their understanding of the commercialization process was recorded by participants through product display booths. Mooncake products in the streets and craft bakeries and workshops. A

thorough understanding of the baking process and the commercialization of products helps students better understand the value of using Vietnamese mooncakes.

Third research objective: Research and create new shapes for moon cakes and design packaging with new textures based on traditional motifs. In the third research objective, participants learned about the traditional cultural values of the Vietnamese people, choosing two long-standing and considered traditional values of the Vietnamese people: the lotus flower, the national flower of the Vietnamese people, and the village bamboo ramparts, the village bamboo ramparts have been attached since the formation of the Vietnamese culture for thousands of years. From there, students used lotus petals to shape the new Mooncake and chose to burn bamboo to use as the new Mooncake packaging shape. The motifs used on the Mooncakes students have chosen regional motifs of Da Nang culture as the main motifs for the entire new mooncake system.

Thesis on researching Mooncakes: Cultural identity and commercialization of Vietnamese traditions, helping readers to deeply understand the origin of mooncakes, and understand the cultural identity in each cake's pattern. Vietnamese Mid-Autumn Festival. From there, it can be felt that Vietnam's Mooncakes have some characteristics that are different from Mooncakes from countries in Southeast Asia and beyond, Asia. And to keep that feature, we need to do something to preserve that feature and promote its full value. The thesis has gradually answered the above questions, although it is not deep and historical research, due to the limitation of the original historical data, but also partly raised the main ideas. and briefly summarize the history of Vietnamese mooncakes, as well as exploit specific cultural issues through festivals and folk games dating back to ancient times of the Vietnamese people.

The thesis aims to approach the cultural identity values in the development of moon cakes and continue to promote the renewal of traditional patterns based on the national cultural capital. Applying the methodology to introduce the cultural and artistic values of the Vietnamese people into the design of moon cakes and new mooncake packaging. And the most interesting issue in the process of making the

thesis is to bring the regional characteristics to serve as the main idea for the whole design as well as the packaging image for the new moon cake product.

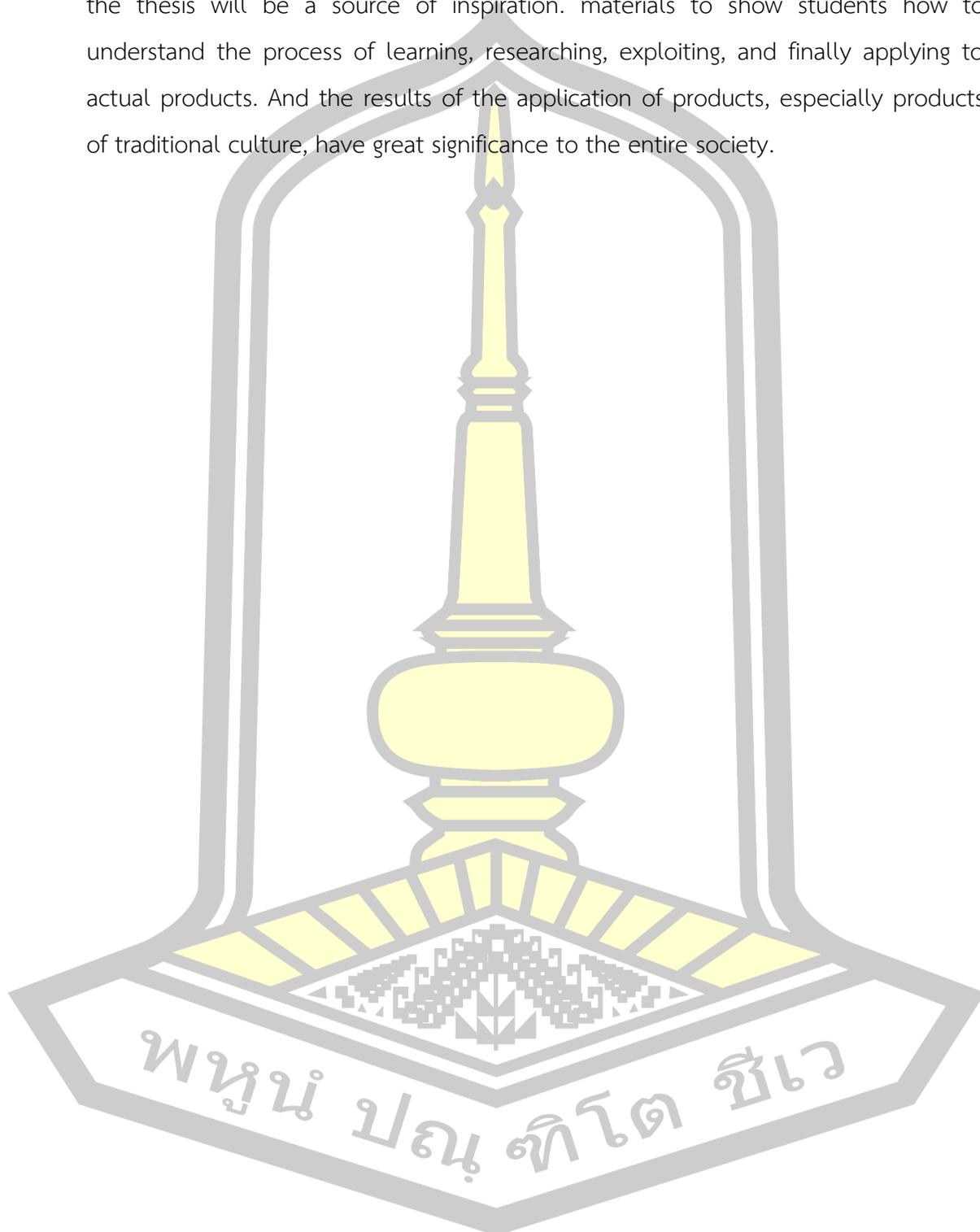
The reason why I chose the region as a unique feature for the whole design is to clarify and delve into the characteristics of Vietnamese mooncakes when being sold and promoted to international friends. Because currently in the Vietnamese confectionery market, with the development of the food industry, many domestic and foreign confectionery companies bring their traditional products to other countries for both commercialization and as a long-term and sustainable business strategy, so regional characterization is very important. And the results of the topic on the application of regional specific culture in my thesis are also shown quite clearly and I am quite satisfied with that.

The thesis contributes a part to the source of references about traditional art in general, the art of applying graphic design - modern packaging design in particular. When choosing to study the cultural identity and commercialization of Vietnamese mooncakes, I thought about the practical application of the topic to the life of society. With the demand for food during festivals, Tet festivals are very high among the Vietnamese people because today's life has been somewhat developed, and the economy of many social classes has changed and become more stable than in the past, with the period before 1975.

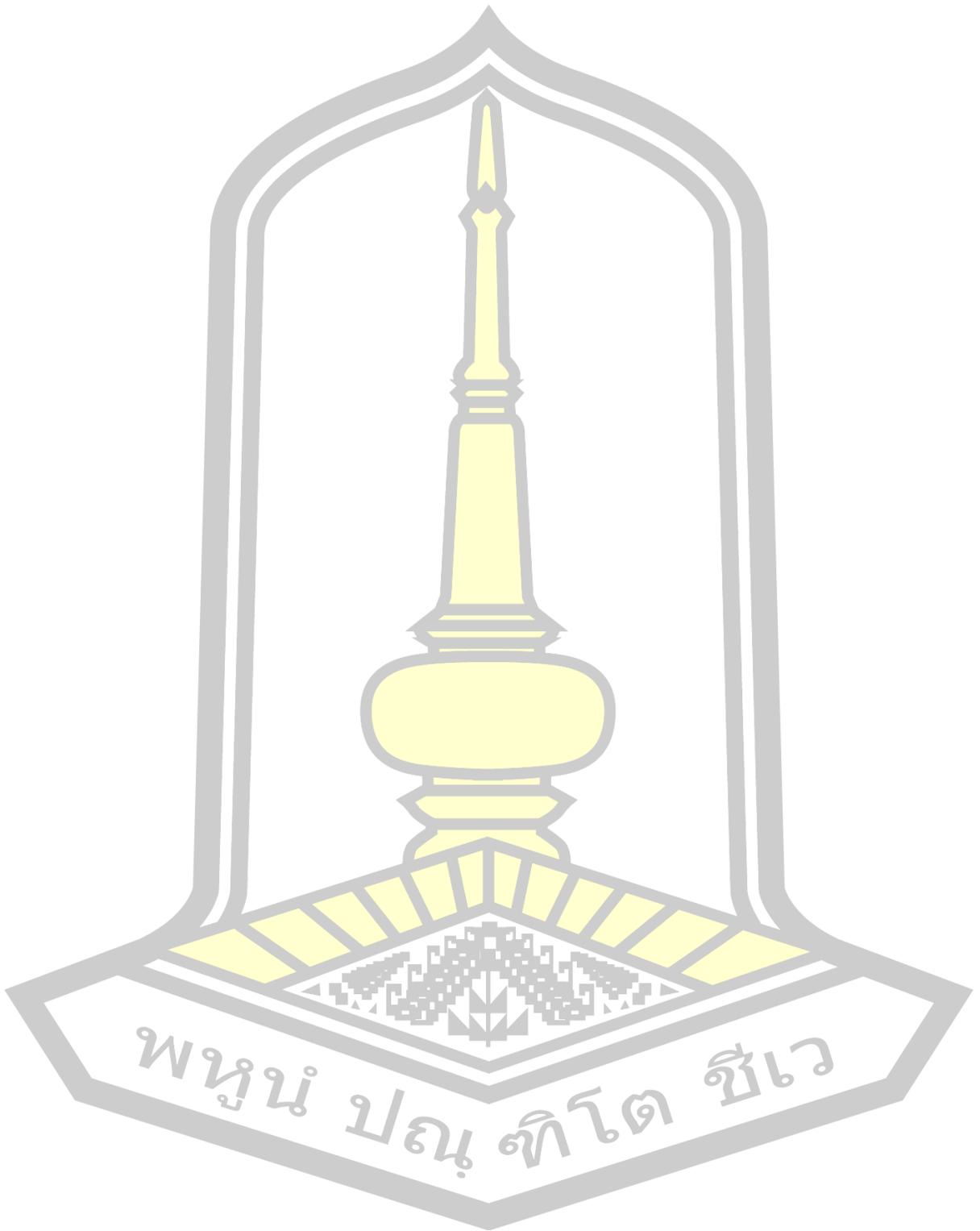
Through the study of the research topic Moon cake: Cultural identity and commercialization of Vietnamese traditions. Participants propose to use the topic as data to consider changing the traditional production and business model of Vietnamese mooncakes in a new direction in terms of new mooncake shapes and changes in packaging. Newly exploited more deeply the regional cultural characteristics, best expressing the characteristics of Vietnamese culture.

Finally, the students hope that with the research of the thesis on the topic Mooncakes: Cultural identity and commercialization of Vietnamese traditions, they can contribute a further study on the shape of Mooncakes. New mooncakes and new product packaging, make a small contribution to the study of the commercialization orientation of food-related products in Vietnam's culinary industry. Through the thesis, students understand the process of scientific research, thereby supplementing

their current teaching knowledge about the graphic design industry, and hopefully, the thesis will be a source of inspiration. materials to show students how to understand the process of learning, researching, exploiting, and finally applying to actual products. And the results of the application of products, especially products of traditional culture, have great significance to the entire society.



REFERENCES



## REFERENCES

- An, T. V. (2008). *Traditional craft in Hoi An*. Culture and Information Publishing House.
- An, T. V., & Hung, T. Q. (2018). *Chinese cultural activities in Hoi An*. Da Nang: Da Nang Publishing House.
- Anh, L. T. (2008). *World Heritage Site in Vietnam*. Hanoi: Culture and Information Publishing House.
- Anh, T. (2005). *Hoi An wooden house – Conservation values and solutions*. Hoi An: Publisher of Hoi An Monuments Conservation Center.
- Ba, T. (2016). *Hoi An is brilliant with silk*. Retrieved on February 21, 2022, from: <http://tuoitre.vn/van-hoa-giai-tri/20160328/hoi-an-ruc-ro-to-lua/1075030.html>.
- Binh, T. Q. (2000). *The relationship between culture and tourism*. Arts and Culture Magazine (2).
- Chew, M. M. T. (2009). Cultural sustainability and heritage tourism development: problems in developing bun festival tourism in Hong Kong. *Journal of Sustainable Development*, 2(3), 34-42.
- Cristopher Borri. (1998). *Origin of Dang Trong in 1621*. Ho Chi Minh City: Ho Chi Minh Publishing House.
- Dam, V. C. (2005). *Scientific Research Methodology*. Science and Technology Publishing House.
- Dao, N. T. A. (2015). *Hoi An “a living entity.”* Retrieved on February 25, 2022, from: <http://www.nhandan.com.vn/cuoituan/phong-su/item/26061502-hoi-an-mot-thuc-the-song.html>.
- Dep, B. (2012). *World Heritage in Vietnam (Volume 1)*. Youth Publishing House.
- E. Hobsbam, E.Langer. (2004). *Invention of Traditional*. Jiangsu. Yilin Press

E. Hobsbawm, T.O. Ranger. (1983). *The invention of tradition*. Cambridge: Cambridge University Press, 1–14.

Fukukawa Yuichi et al., (2006). *The architecture of Hoi An Ancient Town - Vietnam*. Hanoi: World Publishing House.

Fukukawa Yuichi. (2006). *The architecture of Hoi An Ancient Town - Vietnam*. Institute for International Cultural Studies. World Publishing House, 27.

Giang, L. (1999). *China past and present*. Youth Publishing House.

Giang, N. T. (2014). *Old artisan of Hoi town*. Retrieved on March 28, 2022 from: <http://baoquangnam.vn/van-hoa-van-nghe/van-hoa/201406/lao-nghe-nhan-pho-hoi-496632/>.

Hai, Q. (2007). *Old Town Lanterns bringing Hoi An to the World*. Retrieved on March 28, 2022, from: [www.hoianrt.vn](http://www.hoianrt.vn).

Hang, H. N. T. (2011). *Preservation and promotion of the cultural identity of Hoi An ancient town* (Master's thesis, 11).

Hiep, D. P. (2012). *Theoretical basis and methods of studying Vietnamese culture and people*. Hanoi: National Political Publishing House.

Hieu, N. L. (2001). *Hoi An lanterns - cultural beauty*. Retrieved On May 7, 2022, from: <http://nld.com.vn/van-hoa-van-nghe/den-long-hoi-an--net-dep-van-hoa-54753.htm>.

Hieu, N. T. (2014). *Hoi An Ancient Town - World Cultural Heritage*. Times Publishing House.

Hoa, N. T. A. (2015). *Bai Choi from a cultural perspective* (The case of Binh Dinh province) (Master thesis University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City, Vietnam).

Hoa, T. K. (1960). Some comments about Minh Huong commune and fairy tales in Hoi An. *Vietnam archeology journal*, 13.

Hoang Anh. (2016). *Hanging Hoi An Lantern*. Retrieved on February 21, 2022, from: <http://hoian.net.vn/en/news/Thu-cong-my-nghe-Hoi-An/Den-long-pho-Hoi-treo-cao-2925.html>.

Hoe, V. V. (2010). *Crafts and traditional craft villages in Quang land*. Da Nang: Publisher Da Nang.

Hoe, V. V., & Viet, H. H., & Tieng, B. V. (2012). *Traditional crafts and villages in Quang land*. Culture and Information Publishing House.

Hoi An Monuments Conservation Management Center. (2008). *Hoi An Traditional Crafts*. Hoi An Publishing House.

Hoi An Radio and Television Station. (2017). *Hoi An Ancient Town - World Cultural Heritage*. Retrieved on May 7, 2022, from:

<http://www.hoianworldheritage.org.vn/en/news/print/Van-hoa-nghe-thuat/den-long-pho-co-mang-hoi-an-ra-the-gioi-1497 .hwh>.

Hong, L. T. B. (2016). Vietnamese Lanterns in Cultural Exchange, *Art and Culture Magazine* 384(6), 42-46.

Hung, N. Q. (1995). *Hoi An Ancient Town and Cultural Exchange in Vietnam*. Da Nang: Da Nang Publishing House.

Hung, N. Q. (1995). *Hoi An Ancient Town and cultural exchange with foreign countries*. Da Nang: Da Nang Publishing House.

Huong, P. T. D. (2018). Traditional Creativity: New Concept And Meaning Of The Festival Hue Festival Recovery: Hue University Science Review. *Social Sciences and Humanities*, 127(6), 137-146.

Huynh, H. X. (2013). *Hoi An lantern recognized as a famous trademark 2013*. Retrieved on September 11, 2022, from:

International Cultural Research Institute, Chieu Hoa Women's University. (1996). *Hoi An Ancient Town Architecture, Vietnam*. World Publishing House.

International Symposium on the Ancient town of Hoi An. (2011). *Ancient town of Hoi An*. World publishers.

Ke, L. V. (2007). *Multidimensional world*. Hanoi: World Publishing House.

Kevin V. Mulcahy. (2016). *Public Culture, Cultural Identity, Cultural Policy*. Publisher Palgrave Macmillan

Kikuchi Seiichi. (2010). *Research on Hoi An Ancient Town – From the perspective of historical archeology*. World Publishing House.

Lam, H. (2021). *Sparkling Vietnamese lanterns*, *People's Newspaper*. Retrieved on March 28, 2022, from: <https://vietnamtourism.gov.vn/post/35641>.

Le, N. Q. (2011). *Cultural identity through traditional Vietnamese festivals*. Hanoi: Social Science Publishing House.

Li Tana. (1999). *The land of Dang Trong Vietnam's socio-economic history in the seventeenth and eighteenth centuries*. Ho Chi Minh City: Young Publishing House.

Liem, N. T. N., & Thach, D. T. (2020). *Developing traditional craft villages in Hoi An city (Quang Nam province)*. *Journal of Socio-Economic Development*, 28- 30.

Linh, H. T. D. (2017). *Research and propose solutions to preserve (effectively world heritage) Hoi An ancient town, for sustainable tourism development* (Master thesis, Hanoi National University, Hanoi).

Luu, P. (1996). *Chinese literary culture and some contacts in Vietnam*. Hanoi: Hanoi Publishing House.

Ly, M. (2020). *The craft of making Mid-Autumn lanterns in Hoi An ancient town*. *E-magazine Vietnam Craft Village*, Retrieved on September 5, 2022, from: <https://langngheviet.com.vn/lang-nghe-nghe-nhan/nghe-lam-den-long-trung-thu-o-pho-co-hoi-an.html22942>.

Marianne Rosner Klimchuk and Sandra A. Krasovec. (2012). *Packaging design from concept to product*. Hanoi Bach Khoa Publishing House.

Minh Khang. (2023). *Photo of Hoi An lantern won first prize in the British newspaper*. Retrieved on February 21, 2022, from:

<https://vnexpress.net/buc-anh-ve-den-long-hoi-an-dat-giai-nhat-tren-bao-anh-3410020.html>.

Ministry of Culture, Sports, and Tourism. (2014). *Hoi An Ancient Town promotes the value of Bai Choi in association with tourism development*. Retrieved on May 7, 2022, from: <https://www.vietnamtourism.gov.vn/post/16003>.

Moha Ennaji. (2005). *Multilingualism Cultural Identity and Education in Morocco*. Springer Science & Business Media, 19-23.

Nga, N. T. (2018). *Ancient lanterns in some relics in Hoi An*. Retrieved on May 27, 2022, from: [vanhoaquangnamonline.gov.vn](http://vanhoaquangnamonline.gov.vn).

Ngan, H. (2000). *Quang Nam past and present*. Youth Publishing House.

Ngoan, D. V. (1991), *Hoi An Ancient Town*. Hanoi: Social Science Publishing House.

Nhan, H. Minh (2001), *Hoi An - World Cultural Heritage*. Hanoi: Thanh Nien Publishing House.

Patrick McNeil. (2008). *The web designer's idea book*. HOW Books Publishers.

People's Committee of Hoi An town - Center for management and conservation of relics. (2004). *Proceedings of the scientific conference - Sa Huynh culture in Hoi An*. Hoi An Publishing House.

Phuong, H. D. (2016). *Bai Choi Singing - A Folk Art Value In Hoi An - Quang Nam*. UED Journal of Social Sciences, Humanities and Education, 6(4).

Quang, T. (2010). *Lanterns - A unique cultural feature of Hoi An*. *Journal of Cultural Heritage*, 1(30).

Supachai Singyabuth. (2006). *Luang Prabang, the World Cultural Heritage: Ritual Space and Negotiating Identity in the Process of Globalization*.

Thang, B. Q. (2005). *Intangible Culture in Hoi An – National Target Program on Culture*. World Publishing House.

- Thang, B. Q. (2005). *Intangible culture in Hoi An*. World Publishing House.
- Them, T. N. (2013). *Culture - theoretical and practical issues*. Ho Chi Minh City: Culture and Arts Publishing House
- Thinh, N. D. (2010). *Preserve, enrich, and promote Vietnamese traditional cultural values in renovation and integration*. Social Science Publishing House.
- Tinh, N. (2013). *Vietnamese cultural heritage – Identity and management and conservation issues*. Publishing House Construction.
- Trang, B. (2017). *Art of Bai Choi Central: Radio Voice of Vietnam – Foreign Affairs Department*. Retrieved on March 10, 2022, from: <https://vovworld.vn/vi-VN/giai-dieu-que-huong/dac-sac-nghe-thuat-bai-choi-trung-bo-604054.vov>.
- Trang, N. T. T. (2001). *Hoi An - World Heritage Site*. Ho Chi Minh City: Young publishers.
- Trung, C. T. (2007). *Relics - scenic spots Hoi An, Quang Nam*. Hoi An Monuments Conservation Management Center.
- Trung, N. C. (2004). *Sa Huynh culture in Hoi An*. Quang Nam Publishing House.
- Trung, N. C. (2005). *FaiFo Hoi An resident in history*. Da Nang: Da Nang Publishing House.
- Truong, K. V. (2010). *Lantern Festival in Hoi An*. Retrieved on December 11, 2022, from: <https://vietnamnet.vn/tet-long-den-o-hoi-an-8320.html>.
- Tuong, N. P. (2004). *Hoi An - World Heritage Site*. Ho Chi Minh City: Arts and Culture Publishing House.
- Tuyen, V. (2009). *Vietnamese folk festival*. Huy Hoang Bookstore: Ethnic Culture Publishing House.
- Uyen, D. T. N. (2014). *Hoi An Ancient Town of World Cultural Heritage*.
- Van, L. T. H. (2009). *Folklore of Hoi An - Quang Nam in cultural exchange today* (Master's Thesis University of Social Sciences and Humanities, Ho Chi Minh City).

- Van, S. T. (2012). *Chinese culture*. Ho Chi Minh: Ho Chi Minh City General Publishing House.
- Van, T. T. H. (2007). *Hoi An architectural monument in the historical process*. Hanoi: Hanoi National University, 207.
- Vietnamese Encyclopedia Dictionary. (2002). Hanoi: Encyclopedia Publishing House
- Vivi Ervina Dewi. (2020). Transformation of Rinding Gumbeng Traditional Art. *International Joint Conference on Arts and Humanities, Faculty of Languages and Arts, Universitas Negeri Surabaya, Indonesia, volume 491*, 886-889. DOI:10.2991/assehr.k.201201.148
- Vuong, B. V. (1998). *Vietnamese traditional craft village*. Hanoi: Hanoi National Culture Publishing House, 11-12.
- Vuong, B. V. (2000). *Handicraft heritage*. Youth Publishing House.
- Vuong, L. (2020). *Young engineer brings Hoi An lantern to OCOP*. Retrieved on March 10, 2022, from: <http://www.hoianworldheritage.org.vn/en/news/Dat-va-nguoi-Hoi-An/ky-su-tre-dua-den-long-hoi-an-va-ocop-1922> .hwh.
- Vuong, T. Q. (1996). *Vietnamese traditional crafts and craft ancestors*. National Culture Publishing House - Hanoi.
- Vuong, T. Q., & Hao, D. T. (2014). *Traditional Vietnamese crafts and craft ancestors*. Culture - Information Publishing House.
- Xuan, N. V. (2008). *Hoi An, Da Nang*. Da Nang: Da Nang Publishing House.
- Yen, T. M. (2004). *Traditional craft villages in the process of industrialization and modernization*. Social Science Publishing House, 21, 110.
- Zhang Hong. (2017). *Meticulously each motif of making Hoi An lanterns for APEC guests*. Retrieved on May 7, 2022, from: [m.danviet.vn/tin-tuc/ti-mitung-chi-tiet-lam-den-long-hoi-an-tang-khach-apec-814626.html](http://m.danviet.vn/tin-tuc/ti-mitung-chi-tiet-lam-den-long-hoi-an-tang-khach-apec-814626.html).

## BIOGRAPHY

NAME	Trần Công Trung
DATE OF BIRTH	september 5,1984
PLACE OF BIRTH	Vietnam
ADDRESS	75/22 Tieu La,Hoa Cuong Bac Ward, Hai Chau District, Da Nang City
POSITION	Teacher
PLACE OF WORK	Danang Architecture Univesity
EDUCATION	2013 Bachelor Degree of Architecture Danang University 2023 Master of Arts Program in Fine and Applied Arts Research And Creation Mahasarakham University

พหุบัณฑิต ชีวะ