

## Article

# Design of Cross-domain Fashion Accessories with Application of Tainan Culture: A Case Study of “Initial Tour, Temple Painting”

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**Abstract:** We analyzed the organization of temples, Tainan Grand Tianhou Temple and the relationship between the sedan chair, umbrella, and embroidery craftsmanship in this study regarding the architecture of Tainan Grand Tianhou Temple. Those products were transformed into cross-domain fashion accessories. We collected design elements to design backpacks and shoes and confirmed the method. By integrating the designs with theories, “Initial Tour, Temple Painting” collections were created. The products showed the spirit of tradition and modernity. Traditional embroidery was made of leather, and laser was used to carve a wooden shoe platform. Such works interpreted the meaning of traditional temple culture to add value to tradition. Various materials were matched to leather to show the beauty of works and combine cross-domain traditional craftsmanship and fashion design, which stressed the importance of innovation and inheritance. Pattern transformation is required to balance functionality and interest for users to enjoy using the product.

**Keywords:** Tainan Sacrificial Rites; Grand Tianhou Temple; Tainan; God’s sedan chair; Accessories; Fashion design

## 1. Introduction

As school education focuses on disciplines, culture is not familiar to students. As a result, cultural heritage and living environment are undervalued. Local culture links an ethnic group and the daily life experience of a community. Additionally, it enables students to learn and appreciate beautiful things (Ministry of Education, 2019). Taiwan is an island with an exchange of diverse and rich history and culture and owns folk customs. However, these are unfamiliar to many people. It can be enjoyed through education and passion through continuous observation and experience. Thus, it is important to promote local culture through artwork.

Recently, internationalization has become a slogan of modernity for industries. Thus, it is worth transforming cultural assets into international elements, shaping their “one-of-a-kind” value (Chen, 2016; Yen & Chang, 2023). In the wave of globalization, “localization” is stressed to interpret and develop local culture. Many scholars mentioned that the cultural diffusion of globalization triggers people’s reflection and identification with their culture, which urges designers to create works with distinctiveness and cultural characteristics by differentiating their cultures from others. The design and application of local culture are emphasized by constructing the recognizability and differentiation of commodities and creating consumer cultural experience (Van Raaij, 2005; Lin & Lin, 2009, Chen & Chen, 2014; Hong & Lin, 2017) Wen-Chung Pan, the Minister of Education addressed the “Forward-looking and Practical 30 Years—Local Culture and Education Symposium” and announced that the more local we are, the more international we become. In the past, knowing more about a country was regarded as isolating it in a global society. On the contrary, it is the trend to be “more local so that we will be more international,” which is the direction to move towards (Yahoo News, 2021). It is necessary to introduce local culture for students and residents to learn more about the culture of the land. This is the concept that the more local we are, the more international we become, and it is the goal of a country in the future.

Tainan was the first town developed in Taiwan, and it has the richest history and culture as an ancient city of culture. The most renowned temple in Tainan is Grand Tianhou Temple which was the first official worshipping temple in Taiwan. It is also known as the Grand Mazu Temple. It was designated as a level 1 and a national historic site in Taiwan and Fujian Province in 1985. It is the top Mazu temple in Taiwan in terms of its historical status (Sacrificial Rites Grand Tianhou Temple, 2021). The exterior and interior of the temple are magnificent. Its ancient stela, stone sculptures, wooden carvings, paintings, horizontal inscribed boards, tripods, carved printing blocks, and so on make people comprehend the brilliant cultural relics and architecture of the Grand Tianhou Temple. Thus, stone-carved dragon pillars in the worship hall, in particular, were explored in this study.

Especially, we studied leather craftsmanship to design fashion accessories that integrate traditional and modern designs. Cylinder backpacks and shoes were produced with various materials. By introducing traditional embroidery to leather materials,

Eight Immortals were presented on the products. We also adopted elements such as “dragon pillars in the worship hall” of Tainan Grand Tianhou Temple, sedan chairs and umbrellas for pilgrimages with golden glittering thread, and other elements.

In designing and creating the fashion accessories of shoes and backpacks, the culture of the Grand Tianhou Temple was combined with traditional embroidery craftsmanship as “cross-domain” crafts. In addition to combining tradition with modernity, the ancient looks of Tainan were newly interpreted. The novelty and originality of fashion accessories were enhanced as they presented culture and creativity. Temple fair culture contains different meanings in different space-times for diverse ethnic groups. Different cultural meanings present the unique value of “the more local it gets, the more international and fashionable it shows”.

In this study, three main research objectives were established.

1. Analyzing the origins and cultural meanings of Tainan Sacrificial Rites Grand Tianhou Temple, temple fair culture, and embroidery craftsmanship
2. Capturing and inducing design factors from cultural elements, and applying these features and elements to backpacks and shoes after transforming characteristics and elements
3. Creating “Initial Tour, Temple Painting” series by creating fabric materials such as shoes and backpacks and scrutinizing their design characteristics
4. Proposing suggestions for creating more artwork

## 2. Literature Review

### 2.1 Taiwanese Folk Beliefs and Culture

#### 2.1.1 Organization and Functions of Temples

Folk beliefs generally refer to “local, homogeneous and compulsory religious practice and activity that connects them with daily life. Additionally, there is a tradition passed down for a long time behind folk beliefs, and the tradition strengthens existing life and interaction among people (Lin, 2008; Ting, 2013; Ou, 2015).” However, the history of Taiwan’s temple fairs started from folk beliefs in the agricultural society in the early days. At that time, people revered gods and ghosts and believed in Taoism. Moreover, most people depended on religion to find peace in their minds. As a result, religious activities became a trend. In addition to providing people with comfort, by coagulating people’s identification with their community, making them unite, and preserving traditional culture and art, temple fairs provided good benefits to develop the local economy (Yu, 1999; Hsieh, 2012; Ou, 2015; Huang & Lai, 2024). According to the data compiled by National Religion Information Network, Ministry of the Interior, Tainan City has 1,617 registered temples, which is the most in Taiwan. A temple is found on every street corner. The Mazu pilgrimage is a grand occasion in Tainan’s temples, and numerous temples participate in the pilgrimage. Followers value the pilgrimage, and its importance even exceeds other religious ceremonies and rules. A pilgrimage is always held with a temple fair, and a temple fair without a pilgrimage is underestimated. We participated in the temple fair in Tainan in person to observe the pilgrimage held by the Grand Tianhou Temple and the structure and decorations of the sedan chair and umbrellas used for leading the way in the procession. These elements inspired the design and creation of products.

#### 2.1.2 Grand Tianhou Temple

Grand Tianhou Temple is also known as Dong Ning Princess of Heaven Temple and is located adjacent to Chikan Tower (formerly known as Fort Provintia) in the West Central District, Tainan City. It enshrines Mazu, the Goddess of the Sea, and it has been listed as a national historic site. In 1683, Shi Lang led the military to Taiwan to defeat Zheng Ke-Shuang. In order to win the hearts of the people, Shi petitioned the Qing court to rebuild the official residence of Lord Ning Jing into the Princess of Heaven Temple to enshrine the Goddess of the Sea and maintain the Taiwanese’s belief in Mazu. Later, the temple was rebuilt into the “Grand Princess of Heaven Temple”. It was claimed that Mazu had helped Taiwan recover. Mazu was given the title of Empress of Heaven (Tianhou), and the name of the temple was changed to the “Grand Tianhou Temple,” which was the first Mazu temple built by the government in Taiwan (Chang, 2013; Lin, 2017). As the Grand Tianhou Temple enjoys honorable status, it always has an unending stream of pilgrims. Decorative crafts and arts in the temple have been made by the best craftsmen. Paintings drawn by renowned painters in Tainan in different eras are hung on the walls of both sides, and fine artworks are seen in the temple as well. Entering the temple, a giant statue of golden-faced Mazu enshrined with the mighty and vivid Guardian God of Super-Eyes and Guardian God of Super-Ears is greeted. The three statues of gods are the best examples of clay sculptures. The capitals of the dragon pillars in Sanchuan Hall show a mixture of Chinese and Western cultures as the transformation of the decorative “Acanthus” for the capitals of classic architectures of the West. Taiwanese craftsmen transformed them into patterns that were acquired from the resplendent and complex carving patterns of buildings from the Japanese colonial period to make cabbackpacke capitals that are often seen in many temples (The website of Travel Tainan, 2022). In addition to the body of the dragon on the dragon pillar, different

figures standing in the crevices of the dragon are observed. The dragon pillar was transformed into symbols to design shoes and shoe tongues with leather craftsmanship in this study.

## 2.2 Tainan Culture and Traditional Embroidery Craftsmanship

### 2.2.1 Relation between God's Sedan Chair and Umbrella

The sedan chair was used for transportation. The concept of gods sitting in the sedan chair is rooted in people's minds, so the sedan chair is still used for the main transportation of gods on a pilgrimage (Chu, 2009). According to Ou (2015), sedan chairs are commonly used for worshipping gods and moving the statues of gods and other important objects. They often look like a chair or a palace, which not only secures the statues of gods or sacred objects but also represents the identity of a god. In the religious cultures of central and southern Taiwan and outlying islands, sedan chairs represent gods, providing alternative communication modes for gods in the mortal world (Liu & Chao, 2020). Umbrellas were called "imperial canopies" in the ancient times. They were the canopy of a carriage used to shield emperors, queens, and concubines from sunshine. The canopy was adorned with embroidery to manifest the nobleness of emperors, and it was later used in the procession of gods' pilgrimages (Ministry of Culture, 2013). The pilgrimage umbrella shapes a cylinder, embroidered with the name of the god chiefly enshrined in a temple and the name of a temple, and patterns of Eight Immortals, dragons, and phoenixes. Two sword belts tied to the umbrella are decorated with tassels. The main function of the sword belts is to lead the way in front of the sedan chair when gods go on a pilgrimage or when followers offer incense. The umbrella holder has to keep spinning the umbrella counterclockwise when they go in procession, which stands for the never-ending multiplication of life and wishes people safe and well (Yao, 2011). The close relationship between the sedan chair and the pilgrimage umbrella shows the primary and secondary relationship between the two. We employed the structure of the sedan chair to design a wooden shoe platform with the concept of deconstruction and reconstruction to display the classic sedan chair in shoes. Additionally, a beautiful and fashionable cylinder backpack was designed based on the image of the umbrella. We used traditional silver glittering embroidery with leather to show the conflict between old and new cultures.

### 2.2.2 Clothing Embroidery Craftsmanship

Embroidery was developed in different eras, and it was at its peak in the Qing Dynasty. According to documents, Taiwan's embroidery craftsmen in the early days originated from Fujian Province, and Tainan was its earliest place of origin. In the Qing Dynasty, embroidery workers moved to Tainan to prosper the weaving and embroidery industry there. There are numerous embroidery shops by Tainan Sacrificial Rites Martial Temple and Kaiji Martial Temple. Clothing for gods, tablecloths, Eight Immortals embroidery, and undergarments for the abdomen are required for the religious ceremonies of Buddhism and Taoism. In general, embroidery workers draw pictures on fabrics and embroider pictures with golden and silver thread and various knitting methods. Eight Immortals embroidery is a piece of rectangle embroidered cloth with the pattern of Eight Immortals. The auspicious object of "Eight Immortals embroidery" is hung on the door lintel of the temple or residence. The Eight Immortals embroidery embraces people's wishes and prayers being an indispensable object (Wang, 2022). Therefore, we integrated the skills of embroidery into the cylinder backpack to display a traditional hand-embroidered visual effect.

Based on the results of the literature review, we integrated "cross-domain" traditional crafts and fashion design. In response to the concept of "global localization," we aimed to create mutual creativity and imagination for people to learn the culture and develop the existing values and a sense of identity. Cultural differences need to be respected and empathized.

## 3. Research Methods

We used three cross-domain methods. First, we collected data on design elements to investigate the characteristics of the culture of traditional temple fairs through field observation in the Grand Tianhou Temple. Second, starting from temple fair culture, we compared past and modern cultural elements before reconstructing new elements. Next, we designed fashion accessories by capturing the elements of aesthetics. The final products were expected to enhance experience in cross-domain fashion design.

After the literature review, we conducted field research on the temple fairs of the temple and probed into the architectural art of the temple and the purpose of the sedan chairs in religious pilgrimages. We applied these elements to the fashion accessories of backpacks and shoes. The backpack and shoes were designed using these elements and the characteristics of traditional embroidery craftsmanship with modern leather crafts (Table 1).

**Table 1.** Research methods and tools.

<b>Stage</b>	<b>Subject</b>	<b>Method/Tool</b>	<b>Step</b>
I	Documents about the organization of temples, the Grand Tianhou Temple, the sedan chairs of gods, umbrellas, and embroidery craftsmanship.	Document analysis/Collection of relevant documents and data	Confirmed the theme of the research, and extensively collected documents and data to deeply comprehend the meanings of theories in documents and analyze them.
II	Creation of dragon pillars and the sedan chairs of gods, experimental design of materials, and template design for accessories.	Experimentation method/Field research	Collected design elements by field research, experimented the feasibility of processing trial materials by experimental design, and designed the templates of shoes and backpacks.
III	Creations of Initial Tour, Temple Painting series	Hands-on design/Backpack and shoe-making techniques	After testing fabric materials and templates, the author was inspired by his drafts, and he applied his skills to the production of backpacks and shoes. Last, the study discussed the benefits of the result and recorded the process in a report.

Based on the aforementioned research steps, tools, and methods, the procedure of the study was established as shown in Fig. 1.



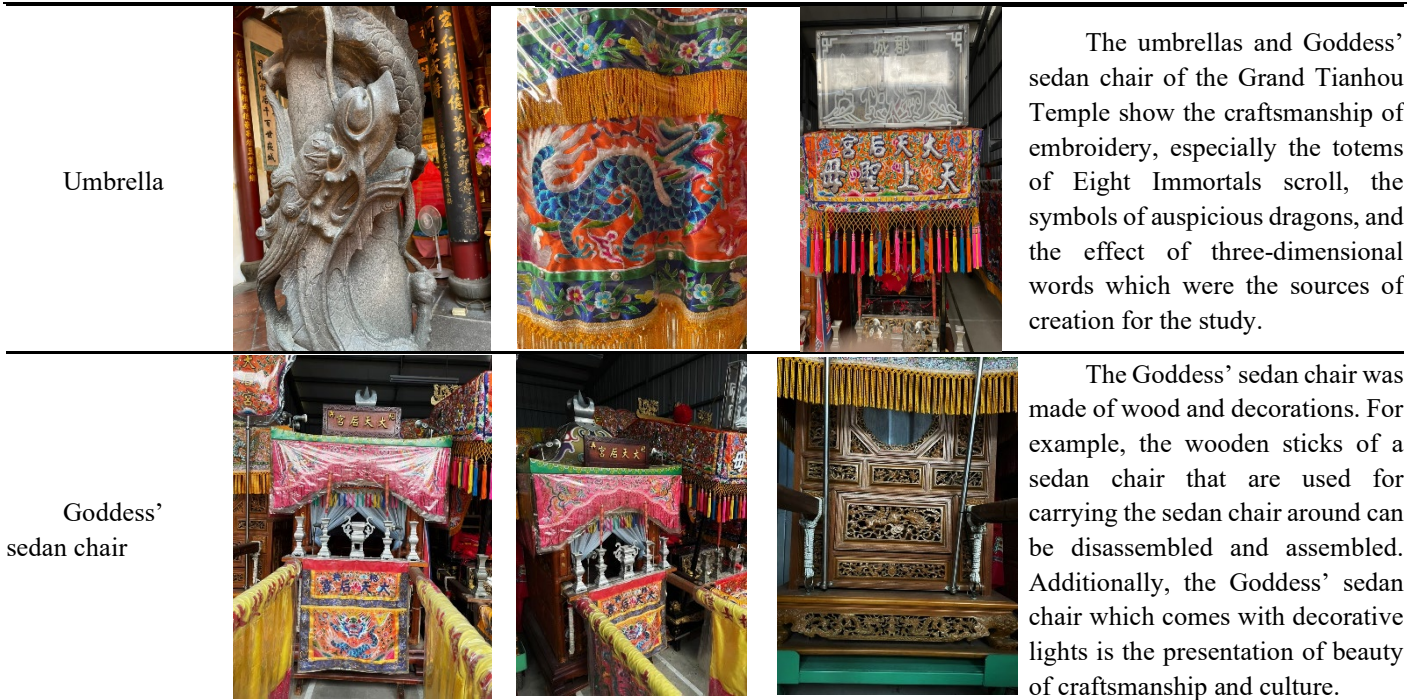
Fig 1. Research procedure.

We collected and organized photographs in field research as shown in Table 2.

Table 2. Design elements (taken in this study).

Element	Photo	Illustration
Dragon pillar in front of the temple		

The dragon pillar is carved with circular carving skills. You may look up at the head of the dragon from below and will feel an auspicious dragon coil the pillar powerfully from every angle. Additionally, you shall pay attention to the three-dimensional auspicious dragon on the pillar.



#### 4. Results and Discussion

##### 4.1 Theme: "Initial Tour, Temple Painting"

The temple fair of the Grand Tianhou Temple was the main motif of this study supplemented by pilgrimages. The researched objects included umbrellas, the sedan chairs of gods, and the architecture of the temple. Additionally, classic colors were blended to subvert and innovate people's stereotypes of traditional temple fair culture. In addition to preserving traditional and classic elements, we applied visual effects to the fashion accessories of shoes and backpacks. We interviewed the manager and staff of the temple to comprehend the details of the architecture and stories behind the temple, including equipment used for pilgrimages, the arrangement of the procession, and the content of the event. Three themes were found as a result: "Pilgrimage Umbrella—Cylinder Backpack," "Temple Building—Men's Casual Shoes," and "Cum-Joe—Sneakers".



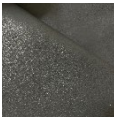






##### 4.2 Consumer Group and Product Positioning

People men between 20 and 30 years old were the major consumer group of the study. This group is often depicted as fashion lovers who pursue unique fashion. Practical functions and cultural and fashion trends are important for them. Thus, products for the age group usually show a strong color contrast using lively green and bright red which are commonly seen in the temple fair culture. The cylinder backpack was designed with Eight Immortals embroidery techniques in this study. Cotton was stuffed in the leather, and the product was hand-embroidered with golden and silver glittering thread. Additionally, the designed shoe tongue of Cum-Joe sneakers presented a three-dimensional dragon image with different colors of leather and totems which are often seen at a temple fair. Taiwanese traditional Eight Immortals embroidery and the elements of temple fairs were combined with an innovative approach.

##### 4.3 Color Planning and Design Drafts for Works

Design drafts were created for the three works of art. Each of these works had a meaning that referred to the data on popular trends and styles on the WGSN system (WGSN is a trend forecast company. It provides consumer and product design forecasts for global brands. Additionally, it offers business and marketing consultation.) Colors and materials were used to follow a brand-new style of fashion accessories by interpreting temple fair culture for younger generations. Colors with high saturation and brightness were adopted. The main color tones of cultural relics for temple fairs are often bright red, bright green, or dark blue, which were adopted in this study. Pink was chosen as a supplementary color to make design elements stand out. The entire color of these works varied with the presentation of themes. Design drafts and color planning are shown in Table 3.

**Table 3.** Colors and materials used for fashion accessories.

Material	Cattle leather	Photo	Material	Pig lining	Photo	Material	Goat leather	Photo
Characteristic	1. Firm texture 2. Air permeable and breathable 3. With tiny pores		Characteristic	1. Smooth on the skin 2. With delicate lines 3. With tender texture		Characteristic	1. Tender and flexible 2. With high ductility 3. Lustrous on the surface	
Material	Metallic two-way zipper		Material	Hook lock		Material	D ring	
Characteristic	1. Easy to zip up and down 2. Zip up and down freely.		Characteristic	2. Quick to disassemble and assemble 3. For fixing		Characteristic	Can be used with hook lock	
Material	Decorative tassels		Material	Pin		Material	Wood	
Characteristic	1. Strong style 2. Old-fashioned Eight Immortals decorations		Characteristic	1. For fixing tassels 2. For decoration		Characteristic	1. Used to make the sedan chair-shaped shoe platform 2. Delicately carved	

4.4 Materials

The main materials of the study were cattle, goat, and pig head leather, Wood, silver glittering thread, and other materials were also used. The shoe platform was made of wood to display the image of the sedan chair. High-density EVA foam was cut and stitched to make the sole of the shoe. Metallic zippers and hook locks were used as functional parts. Ornamental tassels and pins were used to show the details and styles of the works (Table 3).

4.5 Template Design for Cylinder Backpack, Casual Shoes and Sneakers

In Table 4, Work (1) shows a three-layer cylinder backpack, Work (2) shows a pair of men’s casual shoes, and Work (3) shows a pair of sneakers along with an octagonal wooden shoe platform.

**Table 4.** Templates of cylinder backpack, casual shoes and sneakers.

Work (1) Cylinder backpack (structure of the cylinder backpack)	Work (2) Men’s casual shoes	Work (3) Sneakers and octagonal wooden shoe platform (shoe board)
		

4.6 Manufacturing Processes and Analysis of Finished Products

The three products were created and named “Initial Tour, Temple Painting”. The design elements of the products were extracted from the pilgrimages of the Grand Tianhou Temple by integrating cross-domain traditional crafts and fashion design and reconstructing them in the design of fashion accessories. The elements included the dragon pillars of the Grand Tianhou Temple, the sedan chair and umbrellas of Mazu on a pilgrimage, and the golden glittering embroidery of Eight Immortals. These represented the creation spirit. The manufacturing processes of these products are shown in Tables 5–8 including the photos, design philosophy, colors, and materials.

**Table 5.** Manufacturing processes of backpacks, casual shoes, and sneakers.




<b>Work (1) Pilgrimage Umbrella—Cylinder Backpack</b>		
<p>Step 1</p>  <p>Made a template with a paper model, and made initial samples with the synthetic leather. Last, created the work with a template.</p>	<p>Step 2</p>  <p>Eight Immortals embroidery techniques were adopted to hand-sewed silver glittering thread and leather together.</p>	<p>Step 3</p>  <p>After drawing and coloring pictures, it was hand-embroidered right away before being sewn with the sewing machine.</p>
<p>Step 4</p>  <p>The double-way zipper was sewed at the top with the sewing machine, and then the strap was sewed as well.</p>	<p>Step 5</p>  <p>Fixed the gourd-shaped hook, pin, and decorations on the work, and then sewed the strap on it to complete the work.</p>	<p>Step 6</p>  <p>Finished product.</p>
<b>Work (2) Temple Building—Men’s Casual Shoes</b>		
<p>Step 1</p>  <p>The half template of the shoe with the synthetic leather, and then made with genuine leather after the size was confirmed.</p>	<p>Step 2</p>  <p>Sewed the vamp. Flipped the external leather and the pig head leather inside after they were sewn together. Then stitched the vamp and sole of the shoe together.</p>	<p>Step 3</p>  <p>Made shoe insoles with cattle leather, and the sole of the shoe was made with EVA foam.</p>
<p>Step 4</p>  <p>Attached EVA to the hand-ground foam, and wrapped the sole of the shoe with leather.</p>	<p>Step 5</p>  <p>Glued the shoe based on the parting line of the template. Cut cylindrical wood and attach it to the side of the sole to finish the work.</p>	<p>Step 6</p>  <p>Finished product.</p>
<b>Work (3) Cum-Joe—Sneakers</b>		
<p>Step 1</p>  <p>The half template of the shoe with synthetic leather, and then made with</p>	<p>Step 2</p>  <p>Sewed clouds on the leather along with cotton inside the cloud with the technique of</p>	<p>Step 3</p>  <p>The cattle leather was used to make the shoe</p>






genuine leather after the size was confirmed.

Eight Immortals embroidery. Then sewed each piece to the shoe where the pattern had been determined to be sewed in that order.




tongue. Sewed the auspicious dragon on the shoe. The hook and loop fastener was attached to the back of the shoe tongue.

Step 4	Step 5	Step 6
 <p>After sewing the shoe and the interior, insert the last to stitch the vamp and sole of the shoe together.</p>	 <p>Piled up the EVA foam and cut the prototype to finish the patterns on the front and back pieces. The shape of EVA inside the foam had to be adjusted many times to make sure both sides were the same.</p>	 <p>Finished product.</p>


**Table 6.** Design of Work (1) using pilgrimage umbrella image in backpack.

Front View	3D degree Image	45- Angle	Design characteristics: The backpack is a three-layer cylinder backpack. The umbrellas that tend to appear during the pilgrimage are captured, and their appearance and details are reproduced in the form of a backpack. This work also considers functional practicability and traditional craftsmanship, combined with innovation, etc., not just transferring symbols to leather products, such as: quick-release straps, chest straps derived from clothing concepts, and traditional Eight Immortals embroidery techniques combined with leather products and other special designs.
  			
Size (W: 30cm x D: 30cm x H: 45cm) Length of strap: 41cm.			
Source of Inspiration/Spirit	Uphold the concept of integrating cross-domain traditional craftsmanship with fashion design, the author re-deconstructed design for the fashion accessories of shoes and backpacks.		
Type	Backpack.		
Color	Brick Orange/Dark Blue/Bright Green /Sky Blue/Orange/Brown.		
Material	Cattle skin, pig lining (head); silver glittering embroidery.		
Accessory	Adjustable strap.		

**Table 7.** Design of Work (2) T using temple building in shoes.

Front View	3D degree Image	45- Angle	Design characteristics: Transferring the architectural design of the Grand Tianhou Temple and being inspired by its architectural structure, the body of the shoe is stacked with multi-layered curves to create a three-dimensional effect, and the leather is used to intersperse the shoelaces to create unique features. The middle bottom refers to the lifting ends of temple eaves, using hand-grinding to imitate the outline of Fujian-style buildings. The architectural shape representation is transferred to the shoe body, and the two shoes side by side will also present the image of a temple, which is visually interesting.
  			
Size (W: 10.7cm D: 30cm H: 25cm) (29cm / No. 45) Height of sole: 5cm.			
Source of Inspiration/Spirit	Uphold the concept of integrating cross-domain traditional craftsmanship with fashion design, the author re-deconstructed design for the fashion accessories of shoes and backpacks.		
Type	Sneakers.		
Color	Kakitsubata/Light Pink/Beige/Dark Wine Red.		
Material	Cattle skin, goat skin; pine.		
Accessory	Shoelace.		

**Table 8.** Design of Work (3) using Eight Immortals in shoes.

Front View	3D 45-degree Angle Image	Design Characteristics: The image of the Dragon Pillar in the Grand Tianhou Temple is captured and transformed into a symbol. The shoe tongue is designed to be detachable, and when the Xianglong (The auspicious dragon) shoe piece is put on, it strengthens the theme. In addition, the shoe platform structure takes a special form, which can not only be combined with the shoe body but also can be disassembled for decoration.
		
Size (W: 13cm D: 35cm H: 32.5cm) (29cm/No. 45) Height of shoe platform: 8cm.		
Source of Inspiration/Spirit	Uphold the concept of integrating cross-domain traditional craftsmanship with fashion design, the author re-deconstructed design for the fashion accessories of shoes and backpacks.	
Type	Sneakers.	
Color	Emerald Green/Bright Red/Sky Blue/Dark Blue/Claret/White.	
Material	Cattle Skin/Goat Skin/Pine.	
Accessory	Hook and loop fastener; shoelace.	

The promotional posters and details of the products are shown in Figs. 2 and 3.



**Fig. 2.** Posters of “Pilgrimage,” “Temple Building” and “Eight Immortals”.



**Fig. 3.** Photographs of products.

## 5. Conclusions

The designed and manufactured products in this study present the design spirit of “integrating tradition with modernity” with traditional embroidery craftsmanship with leather craftsmanship. The laser engraving technique was introduced to make the wooden shoe platform to perfectly interpret the meaning of traditional temple fair culture with the assistance of processing techniques to achieve the benefits of “adding value to design with tradition.” Various materials were integrated and applied to embody the fashion and beauty of the products. The combination of “cross-domain” traditional craftsmanship and fashion design was emphasized through the innovation and inheritance of traditional culture. The patterns of an object were transformed, instead of using them directly. However, it was required to balance abstract and concrete objects. Functionality and interest were considered to resonate with consumers. The “Initial Tour, Temple Painting” series created in this study presents the fashionable temple fair culture and

integrates tradition and modernity. The storyline was created referring to a temple fair on a pilgrimage. Elements such as (1) the sedan chair for gods, (2) the umbrella in front of the sedan chair, and (3) the architecture of the Grand Tianhou Temple were symbolized. Field research was conducted to comprehend the folk customs and culture and overcome the challenges in designing the fashion accessories of the products using cross-domain methods. The design characteristics of these works are described in shown in Table 9.

**Table 9.** Design characteristics of products created in this study.

<p><b>Initial Tour, Temple Painting—“Pilgrimage,” “Temple Building,” “Cum-Joe”</b></p>			
<p><b>Design Characteristics</b></p>	<ol style="list-style-type: none"> <li>1. The three-layer cylinder backpack looks like the umbrella used in the pilgrimage. The interior of the lower part of the backpack has been reduced upward upon calculation. Additionally, reinforced materials have been added between leather to make sure the backpack can stand firmly.</li> <li>2. The dual-use strap that is shaped like a sword belt has been designed based on the sword belt on the umbrella. Additionally, two small pockets with the imagery of burning incense have been sewn. The quick-to-disassemble hook lock is attached to the strap to make it easy to put away. The backpack can be used as a backpack or a handbag based on users' needs.</li> <li>3. The work has been created with the classic color matching of totems and embroidery craftsmanship. The words of “Tainan Pilgrimage” on the top of the backpack were hand-sewed with silver glittering thread. There is a hand-drawn picture of Eight Immortals wishing the Goddess a great birthday, and the very bottom is two dragons with pearls. Moreover, the details on the leather of the backpack have been either sewn or drawn by hand.</li> </ol>	<ol style="list-style-type: none"> <li>1. Visually Interesting: When the two shoes are laid side by side, they shape like one another imitate the lines of the temple, making three-dimensional patterns on the shoes. Additionally, the soles of the shoes made with ground EVA foam and wood present the outline of the eave. The details of the shoes put side by side show the exterior of the temple.</li> <li>2. Insistence on Crafts: The author overcame the difficulty of making the special soles of the shoes, and created a three-dimensional effect with soft EVA materials by attaching them to the shoes by hand to make them look like the outline of the eave of the temple. Then the author wrapped the soles with leather. Last, cylindrical wood of different sizes was placed above to display the details of the shoes.</li> <li>3. Design of Special Shoelace Holes: Different from other shoelace holes which are made directly on the leather, the shoes have shoelaces crisscrossed with unique leather pieces inlaid to intersperse shoelaces.</li> </ol>	<ol style="list-style-type: none"> <li>1. Design of Wooden Shoe Platform: The handicraft restores the original look of a sedan chair being carried. It is an octagon from a bird's eye view. The three-layer structure of the shoe platform is H-shaped in the middle. Additionally, an adjustable inserted cylindrical gadget has been added to display the different looks of the shoes. It can be either attached to the shoes or detached to shape like a sedan chair.</li> <li>2. Insistence on Crafts: The soles of the shoes were handmade. The author first attached soft EVA materials to the soles to create the outline of the eave of the temple before wrapping them with leather. Last, the shoe platform made of wood transformed the appearance of a sedan chair. The lines on the wood have been preserved with laser carving techniques to create different levels of traditional cultural symbols. The author made bold color choices yet created the work delicately.</li> <li>3. Design of Double-layer Shoe Tongue: The hook and loop fastener was used on the shoe tongue which can either be detached or attached to the shoes based on wearers' preferences. Leather was used to pile up the image of the dragon. The water-proof coating has been applied to the shoe tongue to upgrade the style of the shoes and make them water-proof.</li> </ol>

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