A STUDY OF THE PLANNING AND CREATION OF SHOPPING DISTRICT IMAGE  
- The Case of the Ruins of St. Paul Tourist Site

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Abstract: This paper examines and analyzes the streets and areas of the shopping district around the Ruins of St. Paul in Macau. It concludes by performing image design simulation for the commercial signage of the shopping district. Students majoring in the study of art design undertook the simulation that follows the examination of the shopping district. These students selected and analyzed decorative patterns within the Ruins of St. Paul before transforming them into two-dimensional images. In the process of designing signage they drew image associations in assimilating the characteristics of patterns and their symbolic meanings with brand names and stores to propose image designs which were both individually unique and based on the same styles. This course of research not only fosters student’s ability to proactively choose subjects and design expressions in order to establish and discover the previously ignored features of patterns in the environment, but also construct one kind of visual image for the city and attempt to transform the shopping district’s previous modes of image design.

Keywords: Macau, Ruins of St. Paul, shopping district signage, image design

1. Introduction
1.1 Motivation

It has been over 300 years since the port of Macau was opened. It was designated a tourist city at the end of the end of the 1990s in the twentieth century. In 2005, Macau’s Historic Centre was added to the UNESCO list of world heritages, which was beneficial to enhancing the city’s image as a tourist destination. The area’s traditional shops are all located close to well-known tourist sites such as Senado Square, St. Dominic’s Church, the Ruins of St. Paul’s, and others. The commercial district images of many renowned cities take the creation of superior district scenery with visual order as their primary mission. Common examples of this are signage with uniform outward appearance, which incorporates unique local cultural elements. Scenery design is possibly the most directly observable among these, as it not only represents the overall image of a shopping district, but also attracts the attention of tourists and leads them to shop and consume.

As a result of Macau’s environmental factors, the streets near famous tourist sites are often narrow. As such, a topic these shopping districts must initially address in their formation is how to construct a streetscape with a historical atmosphere, as well as bring out the uniqueness of the shopping district and conform to shop themes within a confined space. Therefore, the focus of this study is the provision of design proposals. It seeks to create an image for well-known tourist site shopping districts through store signage design.

1.2 Purpose

This study starts with the junctions involved in the renewal of streetscapes for cultural heritage conservation areas, and creates actual design proposals through the integration of aesthetic design and schemes for recreating the images of shopping districts within cultural heritage conservation areas in an attempt to bring about future development for these shopping districts. The objectives of this research are as follows:
1) Gain an understanding of Macau’s history and environmental transformation through relevant documents and records before further exploring its local image.

2) Our study performs a field study to analyze the field characteristics of roads leading to the Ruins of St. Paul, as well as details concerning its businesses. It collects and organizes this information to establish a design orientation for creating shopping district visual image.

3) This study also traces back and examines stylistic elements such as the intent, structure and patterns in researching the traditional symbolism of the Ruins of St. Paul architecture in conceptualizing the signboard designs of the iconic shopping district.

4) One final goal is our desire that the students undertaking the design simulation can establish and discover the beauty in the patterns of the environment that were previously ignored, and develop acute sensitivity toward the perceptual objects of reality through proactively choosing diverse subjects and design expressions. In addition, we hope they will establish their own compositional aesthetic principles and further enhance the imaginative abilities and unlimited potential they must possess in order to fulfill the role of a designer.

2. Literature Review

2.1 Macau’s Historical Background

The Portuguese attacked and defeated a legion of pirates and drove them from their fortifications in Macau according to area historical records. Thereby, the Portuguese won the right to reside in Macau through this military victory, and settled in the region [1]. In the period of several decades, from 1553 to the end of the Ming, the Portuguese leased and settled Macau. They started to utilize its excellent port, in addition to putting great effort into launching trade between East and West. Macau rapidly developed into the out port for foreign trade in Canton, as well as a transit port for trade between Eastern and Western countries. Macau was also influenced by foreign religions. The number of residents believing in Catholicism increased rapidly following the construction of churches and the rise of missionary activities [2].

2.2 Macau’s Environmental Characteristics

In Macau: Colours of Culture [3] Correia proposes that a discussion of the history of Macau should start with the construction of the A-Ma Temple in 1488. At that time, when explorers first arrived in Macau, they walked to the nearby temple and inquired about the name of the area to residents. The locals, misunderstanding the explorers, thought they were referring to the name of the temple, and replied “Ma-ge” (the Chinese name of the A-Ma Temple). From this time forward, the Portuguese called the city by the transliteration for “Ma-ge”: Macau. The Cantonese name for Macau, “Ou-mun,” designates its place as “the gate of trade,” which precisely and appropriately expresses the city’s critical position as the door to China.

Generally, the Historic Centre of Macau commonly refers to the older areas of the Macau Peninsula. The core historical district includes many historical sites, which have been declared world heritage sites. The area is comprised of abutting squares and streets such as Barra Square in front of the A-Ma Temple, St. Augustine’s Square, Senado Square (Figure 1), Jesus Square (Figure 2), and others which form the major paths for tourist foot traffic in the Historic Centre of Macau.

2.3 Macau’s Local Image

These architectural structures are the last mark left behind by Portugal on the colony. In particular, Roman Catholic churches are visible everywhere on the small island. These churches are centers of spiritual faith, and the region is divided into the parishes of Our Lady Fatima Parish, St. Anthony Parish, St. Lazarus Parish, Cathedral Parish and St. Lawrence Parish, in addition to others, from which developed the adjacent residential areas. These formed settlements intermingling European churches and local homes. Macau’s more prosperous tourist district is primarily concentrated around A-Ma Temple and Senado Square, and extends inward toward the Ruins of St. Paul. St. Paul Cathedral was originally built in 1580. The last repairs it underwent were completed in 1635. However, the cathedral was destroyed in a fire in 1835, and the only remnant is the facade of the architectural structure’s front wall. Because the structure resembles a traditional Chinese memorial arch from the exterior, it came to be known as Da San Ba Memorial Arch (San Ba is the Chinese transliteration of São Paulo) (Figure 3). The Ruins of St. Paul are an important landmark in Macau. It is possible to
find instances of this architectural structure’s use to convey the image of the city in much of the media related to the tourist industry (Figure 4). Thus, it has become one of the most impressive sites for tourists who visit Macau.

At present, many cities and towns in Asia have packaged and created narratives for their historical assets to create local charm for tourist consumption. Liu [4] believes the essential graphics of city logos should utilize the object which is most familiar to the locals, and which is most capable of triggering interest in those from other regions. An animal or plant unique to the region, for example, or an image pertinent to local cultures and traditions, can become a basic element of a city emblem. Hence, with the notion of moving from local culture toward globalization, many local cultures or products unique to one area have already become important themes representing their countries.

2.4 Macau’s Image Identity

Many cities seek to create a brand name through the uniqueness of their image in anticipation of improving industrial competitiveness. There is an inseparable relationship between image and branding, and image is a characteristic manifested in branding. In order to transform city image into a brand, image identity must first be developed. While this is originally a business concept, there are different considerations involved here, as city branding must take more environmental factors into account. Ries [5] points out four possible positioning standards to consider in creating a city brand: urban differentiation, theme, memory and symbolism, which will allow for the creation of a refined brand image for the city.

Generally speaking, the role and function of corporate image, including the corporate logo, textual name, and auxiliary graphics are all presented in visual design. When a specific city designs its image identity, it often chooses unique thematic environmental materials or symbolic meaning, which it conveys to the public through symbolic vocabulary. Furthermore, it adopts symbolic visual patterns for use in various mediums.

We guided students majoring in art and design in the undertaking of this study (Figure 5), and took the brand identity theory model proposed by Randall [6] in conceptualizing the Ruins of St. Paul shopping district image (Figure 5). This model can assist in the analysis of the area’s characteristics and further used for purposes. For example, the personality of internalization can be used to describe the characteristics of a city, while culture can be utilized in examining the various facets of creations in a city, including religion, art, tradition, etc. Self-image, on the other hand, reflects the intrinsic aspects of the city or, in other words, its personal perspective.

This study highlights the city’s unique visual imagery via unique local characteristics and integrates regional transnational corporations, as well as local ones based on experimental design conceptualization and the utilization of the design methodology of morphological association. Finally, it creates a distinct shopping district style based on local cultural connotations.

3. Methodology

Information mediums play a definite commercial role within cities while beautifying their environments and scenery. Thematic wall paintings, iconic advertising, shop window displays and signage, as well as other objects, are all phenomena seen in the midst of large-scale urban development. This study examines the shopping district of the Ruins of St. Paul in Macau, and constructs an image design for this tourist site following a field study. The process of this study is divided into four segments:

Collection of materials: This study looks at published works related to themes on Macau such as A Comprehensive History of Macau [2], Macau's World Heritages [7], The Architectural Heritage of Macau [8] and others. It then collects and collates content from these documents and records in explaining the historical background and environmental transformation of Macau. It furthermore explores other characteristics of local image.

Cognitive map: Macau’s residents and visitors from
other regions necessarily have varying degrees of subjective cognition of the city’s environment. Through the investigative method of cognitive map drawing we interpret how much the user remembers about the environment and area. This study takes students from the Department of Art and Design, City University of Macau, as its research subject. The Fountain in Senado Square is designated as the starting point, while the Ruins of St. Paul are the endpoint. Participants drew landmarks, shops and other objects of interest to them along this path based on their memories. We intend for this survey to serve as a reference material source, and will assist in the planning of shopping district visual image.

Field study: analyzes the decorative themes of the Ruins of St. Paul’s architecture through observation and video records. In addition to exploring the implications of decorative images, it attempts to transform the cathedral’s images into a graphic lexicon which can be utilized in design presentation, and also contemplates how to utilize this lexicon in the ruins’ shopping district signage. An environmental study and statistical analysis of businesses was undertaken concerning the shopping districts around the Ruins of St. Paul for our research between January and May of 2015. These investigations allowed us to understand the commercial attributes of the shopping district and provided the basis for the visual design of the district’s image signage.

Exploration of Thinking: The city’s old town is a place of cultural confluence which provides visual thematic material, and it is possible to find elements for application in the experiment here. We start with the decorative patterns of unique architecture of the Ruins of St. Paul. For example, we perform diverse structural analysis of the formal patterns. Hereafter we can create a great variety of patterns and styles based on motif structure and the features of shapes before integrating brand image into the shopping district based on image and function. Examples include: corporate logos, the text used for brand names, and product appearance. Students referenced the operational concepts of businesses in drawing associations, or created imagined or composite graphics from the appearance of brand logo patterns. The combining of colors and objects was temporarily excluded at this stage, and designs were expressed through graphics in a straightforward manner. The final explanations provided were informed by the deliberations and thoughts of the designers. Subjective consciousness and judgements concerning ideas may be part of this process. However, this study essentially desires to provide more diverse and richer visual imagination in order to provide referential direction which can be followed in designing a shopping district image through this design simulation, as business attributes are unique and not immutable.

Design manifestation: One problem involved in utilizing the Ruins of St. Paul’s architectural structure as design subject is its complicated decorative patterns and elaborate design. Therefore, we first took raised reliefs as two-dimensional images and only selected partial patterns in transforming them into designs. Representational patterns were simplified into visual graphics and were applied to the design of sign images. On the other hand, the students chose the stores in the Ruins of St. Paul Shopping District utilized as practice exercise subjects.

4. Investigation and Analysis

4.1 Investigation of Ruins of St. Paul Shopping District

The Ruins of St. Paul Shopping District, which this study examines, is defined as the area extending from Senado Square inward to the Ruins of St. Paul (Figure 6). It covers all streets and shops in the pedestrian area. In particular, the crowded traditional street, which starts at Rua da Pahe and stretches to the St. Paul Street, is an important thoroughfare leading to this tourist site. In particular, there are larger crowds on the southern section of St. Paul Street than the northern. Because the southern section also has more traditional souvenir shops, it is referred to as “Souvenir Street.” Based on our examination, the road at the southern end of Paul Street contains 43 stores. Among these, 17 are souvenir item shops such as Koi Kei Bakery, Chuiheungyuen, Yingkee Tea Shop, and other well-known brands. Within a short distance of approximately one hundred or more meters there are two to four name brand shops. This demonstrates that businesses are doing well and there is a great deal of competition.

Figure 6. The Ruins of St. Paul Shopping District

Because of the effects of various people utilizing and manipulating space in different manners within the course of urban development at various times, unique
environmental patterns are created. In his research Lynch [9] indicates that any city possesses similar images, and it is the repetition of a multitude of various images which constitutes the city. Images are also created by the consensus of a majority of city residents with respect to a number of continuous and common images. Both Macau residents and those visiting from outside areas will necessarily be impressed by the region around the Ruins of St. Paul. This is, of course, a well-known tourist site which all visitors must see. Here, we were able to utilize the image-construction principles proposed in *Image of the City* [9]: path, edge, district, node, and landmark. This study used cognitive map drawing experiments and interviewed users concerning their familiarity with the surrounding environment and geographical locations. Hand-drawn maps allowed us to easily understand the environmental perceptions of both locals and those from other regions concerning the Historic Centre of Macau. The actual field, which extends from Senado Square to the Ruins of St. Paul, can be divided into Senado Square, St. Dominic Square, St. Dominic Street, Rua da Palha, St. Paul Street, and other roads. These areas contain business premises, religious sites, and public facilities, with 123 units in total, which our study takes as the purview of its research.

This study took students from the Department of Art and Design, City University of Macau as the subject of its study. There were 52 male participants and 74 female participants, among which 42 were from Macau and 84 from other regions. A total of 126 hand-drawn maps were produced. All respondents remembered details of the Ruins of St. Paul Shopping District locality to different extents. The survey indicated most students were aware of the positional relationship between Senado Square and the Ruins of St. Paul. However, one student only remembered these two landmarks (Figure 7). In contrast, students only had a vague impression of the shops on the periphery of this area. Only 11 students could remember 7 places (Figure 8), and only one student remembered 31 places (Figure 9).

From the survey results (Table 1) we found landmark architectural structures or facilities left strong impressions for the most part. This was particularly true for the fountain in front of Senado Square (8.0%), St. Dominic Square and St. Dominic’s Church (4.9%), Jesus Square and the Ruins of St. Paul (8.2%). In addition, some public facilities and public art, such as Civic and Municipal Affairs Bureau publicity materials, the Macau Post Office kiosk, the Sino-Portuguese Friendship Monument, and others, easily attracted people’s attention as a result of being located in squares.

Places of business in areas away from streets, and those which were well-known brand names in particular, such as McDonalds (7.0%), Sa Sa Cosmetics (4.8%), Watsons (3.8%) Koi Kei Bakery (3.4%), and Wong Chi Kei Congees and Noodles (1.4%) around Senado Square, and the two shop windows of the Swarovski Crystal Jewelry store on St. Dominic Street close to St. Dominic Square (2.0%, 1.4%), as well as the Sa Sa Cosmetics shop (2.5%), and SK-II Cosmetics (1.7%) on the left side, in addition to other shops, were easier remember.

Recognition for stores on thoroughfare pedestrian paths were as follows: stores on Rua da Palha which students recognized included Lancome (1.1%), Sa Sa Cosmetics (1.2%), Nature Republic Cosmetics (1.2%), and the Body Shop Cosmetics (1.1%). Hereafter stores which students recognized on the right side of St. Paul Street connecting to the Ruins of St. Paul included Nike (2.8%), the Dairy Queen Ice Cream Shop (1.8%), the Yeng Kee Bakery (1.3%), and Forever 21 Apparel (3.4%). Important sales locations for the Koi Kei Bakery are located on the left side of this street with neatly arranged shops. It has its fourth branch in the Feng Cheng Old Macau Souvenir Center, and its fifth two stores over. Its sixteenth branch is located in front of Jesus Square. Participants remembered these three stores to varying degrees (0.8%, 1.1%, 1.2%) even though it is the foremost brand name on “Souvenir Street.”

The hand-drawn map survey indicated no significant
difference between students from Macau and those from other regions with respect to understanding of the environment and region, and the landmarks and shops listed above were the ones students most remembered and were most impressed by. This indicates that these well-known brand shops are of a certain economic scale within the shopping district. We can further ascertain that local brand stores such as Koi Kei Bakery and Sa Sa Cosmetics have employed the business strategy of opening more than one store on many roads in an attempt to take over the shopping district, and leave the greatest impression on consumers.

Table 1. Ruins of St. Paul Shopping District Environmental and Area Perception Survey

<table>
<thead>
<tr>
<th>Sample Number</th>
<th>Landmark Architectural Structures</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>126</td>
<td>Fountain</td>
<td>8%</td>
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<tr>
<td></td>
<td>St. Dominic’s Church</td>
<td>4.9%</td>
</tr>
<tr>
<td></td>
<td>Ruins of St. Paul</td>
<td>8.2%</td>
</tr>
<tr>
<td>Total (persons)</td>
<td>118</td>
<td>73</td>
</tr>
<tr>
<td>Percentage</td>
<td>8%</td>
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<table>
<thead>
<tr>
<th>Sample Number</th>
<th>Regional Stores (Senado Square)</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>126</td>
<td>McDonalds</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td>Sa Sa</td>
<td>4.8%</td>
</tr>
<tr>
<td></td>
<td>Watsons</td>
<td>3.8%</td>
</tr>
<tr>
<td></td>
<td>Koi Kei Bakery</td>
<td>3.4%</td>
</tr>
<tr>
<td>Total (persons)</td>
<td>103</td>
<td>71</td>
</tr>
<tr>
<td>Percentage</td>
<td>7%</td>
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</tr>
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</table>

<table>
<thead>
<tr>
<th>Sample Number</th>
<th>Thoroughfare Stores (Ruins of St. Paul Street)</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>126</td>
<td>NIKE</td>
<td>2.8%</td>
</tr>
<tr>
<td></td>
<td>Dairy Queen</td>
<td>1.8%</td>
</tr>
<tr>
<td>Total (persons)</td>
<td>41</td>
<td>27</td>
</tr>
<tr>
<td>Percentage</td>
<td>2.8%</td>
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</tbody>
</table>

4.2 Analysis of Ruins of St. Paul Decorative Patterns

The Ruins of St. Paul are seen as an important historical landmark. They are constructed from granite and their exterior appearance overall is grey and hard, thus exuding a sense of stability and calmness. The ruins are Italian Baroque in architectural style. From bottom to top, its columns are Ionic, Corinthian, and composite in style respectively. In addition, from the Eastern architectural elements which are integrated into the structure, such as the lion head from which water runs, we can see that the localized missionary strategy of the Jesuits is reflected in the church’s architecture.

The themes of the Ruins of St. Paul façade appear on five levels, with each demonstrating unique decorative subjects [8][10]. Below are the details:

1) First level: The white dove represents the holy, while the sun (Figure 10-a), moon (Figure 10-b) and stars symbolize the universe created by God.

2) Second level: Jesus stands in the tabernacle in the center and around him on both sides are the torture implements utilized in his passion such as a ladder, a banner, a nail, a lance, a crown of thorns, pliers, and other objects. On either side of the instruments of torture are angels which hold up a cross and a stake respectively (Figure 10-c, d). The ears of wheat are a metaphor for the notion that a harvest thousands of times greater is obtained by sowing the seeds of faith, as Catholicism draws an analogy between Christ’s death for our sins and seeds. The rope represents Jesus Christ’s suffering and sacrifice.

3) Third level: Mary the Mother of Our Lord sits in the center with three angels on each side respectively. From top to bottom, the angels are taking part in the actions of praying devoutly, blowing a bugle (Figure 10-g) and escorting Mary. On the right and left side respectively are the tree of life, which represents life everlasting, and the fountain of life, which symbolizes eternal wisdom. On the right side is an inscription in Chinese characters, “sheng mu ta long tou” (聖母踏龍頭 [Mary stepping on the dragon’s head]) accompanied by an image, which is derived from a story in the Bible, of a woman slaying a magical serpent (Figure 10-h). The inscribed allegory “nian si zhe wu wei zui” (念死者無為罪 [one who contemplates death will not sin rashly]), which is accompanied by a skeleton lying on the ground and grasping an arrow (Figure 10-i), causes people to contemplate what ultimately concerns them in life. The heaven below the crown and arrow is closed, as those who aspire to power cannot enter its gates. In addition, the ancient sailing ship and statue of Mary on the left side (Figure 10-f) express people’s prayers to Mary for the safety of those traveling afar. The Chinese inscription “gui shi you ren wei e” (鬼是誘人為惡 [evil spirits tempt people to sin]) is accompanied by the image of a demon which has been struck by an arrow (Figure 10-e), which symbolizes victory over sin. The white dove represents an open gate to heaven, which Catholic believers may enter.

4) Fourth level: bronze statues of the four Jesuit saints: St. Ignatius of Loyola, St. Francis of Assisi, Blessed Francis Xavier and Aloysius Gonzaga are on this level.

5) Fifth level: possesses three gates with the inscription “Mater Dei” over the center portal. “HIS,” the emblem of the Jesuit order, is inscribed over the left and right gate, and symbolizes Jesus as the savior.
While Ruins of St. Paul is the architectural structure tourists find the most impressive, there are a number of decorative motifs which many people might not be familiar with. It is possible to enhance the unique characteristics of the Ruins of St. Paul by simplifying their complicated and multifaceted graphic forms through design innovation techniques, then using the graphics created as design themes in various communicative mediums. In light of this, this study took the Ruins of St. Paul as the source of its design themes, and utilized thematically guided design education in attempting to have students of the Department of Art and Design select particular characteristics from the complicated motifs in the ruins and draw them as graphic patterns. Students could use either sketching or black and white depictions, and it was hoped they would construct an entirely unique images from the St. Paul ruins. Prior to undertaking this project, students visited the Ruins of St. Paul and used digital cameras to photograph the decorative patterns of the ruins. Hereafter, they utilized simplifying design techniques on these patterns while maintaining critical formal characteristics by creating graphics which were abstract in presentation. Abstract graphics should essentially be characteristically similar the actual objects they represent so that observers can draw associations.

Examples of the simplified graphics drawn by several students included the decorative themes of the Ruins of St. Paul such as the sun, moon, ancient sailing ship, an angel blowing a bugle, and a magic serpent, as well as others. Below is an explanation of the characteristics displayed in these designs.

The simplified appearances of the sun pattern in Figures 11-a1, a2, a3 have the same appearance as in the decorative pattern in the architecture, while those in Figures 11-a4～a13 present simplified graphics. All of these graphics preserve the characteristics of the original pattern, such as the light rays around the sun and the facial expression. Among these designs, Figure 11-a7 possesses a high level of decorative implications, as well as creating great interest in the viewer. The graphic in Figure 11-a5 is further simplified, as its appearance overall is nearly symbolic or iconic in form.

Of the simplified moon pattern designs Figures 12-b1～b4 closely resemble the decorative pattern in the ruins’ architecture. Figures 12-b5～b8 each display a pattern which has been simplified, and their graphics all maintain the distinguishing characteristics of the original motif, such as the rays of light on the periphery and the facial expression. Figure 12-b5 approaches being a simplified graphic. Figures 12-b9 and b10 are more abstract in appearance. They are almost completely geometric in their outward shape.

Of the simplified motifs for the ancient sail boat, Figures 13-f1 f5 relatively closely resemble the architecture’s decorative motifs. The identifying
characteristics of these designs are the sail composition, as well as the line of the waves against the hull. A majority of students maintained the unique characteristics of the ship relief in their simplification of the graphic. However, because the decorative pattern is more complex, the composition and number of sails became one focal point for simplification. We find that in Figures 13-f9, f10 and f11 the motif has been simplified by reducing the number of sails, thus making the overall outward appearance of the graphic more concise. Of particular interest is Figure 13-f13. This graphic has ingeniously done away altogether with the constraints imposed by the sail shape, and integrated the ship’s hull and wave into one. The design demonstrates a free geometric pattern.

Figure 13. Simplified Decorative Pattern of Ruins of St. Paul

With respect to the simplification of the angel blowing the bugle Figure 14-g1 is rather similar to the original architecture, while Figures 14-g2～g5 present the angel more as a simplified graphic. These graphic representations all maintain the distinguishing characteristics of the original motif such as the angel’s wings and the bugle he is blowing. Among these Figure 14-g3 provides a close-up with just the angel’s upper body and bugle. It leaves out the important feature of the wings and focuses on the bodily movement of the angel blowing the horn, while Figure 14-g5 presents an abstract outline figure in its depiction.

Figure 14. Simplified Decorative Pattern of Ruins of St. Paul

Figures 15-h1～h4 closely resemble the decorative pattern in the original architecture in terms to the simplification of the magic serpent pattern. The distinguishing characteristics of these figures is the seven heads and the curved tail, as well as the winged-body full of scales. This is the most complicated decoration in the Ruins of St. Paul. Therefore, while simplifying this form, students maintained the major characteristics. At most, they simply used black and white techniques of depiction in simplifying the composition which included the heads or wings. Figures 15-h5～h8 present graphics simplified to various extents. In addition to maintaining the distinguishing characteristics of the original pattern, these graphics clearly do away with detailed composition. They are presented in silhouette form or simple outlining. One relatively unique example was Figure 15-h8, which only kept the major distinguishing characteristic of the head in accentuating the facial expression.

Figure 15. Simplified Decorative Pattern of Ruins of St. Paul

5. Ruins of St. Paul Shopping District Store Signs

The results of our investigation of the Ruins of St. Paul shopping district in the previous section indicate that the ruins were deeply impressive, and that famous brand name stores were easy for the public to remember. Participants chose between elements of landmark architectural structures, stores around the ruins, and thoroughfare stores, in undertaking shopping district signage design simulations. In addition, we added the two supplementary cases, an international and domestic brand respectively. We integrated store brand images with the decorative patterns of the Ruins of St. Paul in hopes of creating a unique image for the ruins’ shopping district in Macau.

In observing the Ruins of St. Paul’s decorative reliefs, we found it was composed of a large variety of themes. In fact, there is an implied component composition concept. Therefore, we can view the architecture’s decorative patterns as modular design. Of course, we can disassemble these component patterns and utilize them as themes in later design presentations. In the process of implementing this study, we first provided students with an understanding of the implications of these decorative themes, as well as their unique qualities, and anticipated that this would allow these designers to apply these elements in their image designs.
Below we present the design schemes of the shopping district image signage for the four teams, and explain the distinguishing characteristics of each. At this stage, we primarily took the independent concepts such as structure and composition to create the commercial district image signage. We further reconsidered our design thinking and created new visual messages by applying graphic integration methodology.

Case 1 (Figure 16): The Koi Kei Bakery, which produces pastries, is taken as the practice exercise subject for Case 1. The designers took the moon and sun from the Ruins of St. Paul as their primary element. These symbolize the origin everything, in addition to representing eternity. Therefore, Koi Kei’s place as a leading brand in the Macau souvenir industry is implicit in their use. The orbit of the “tai-ji,” or supreme ultimate, seems to encompass the entire design arrangement of the visual graphic, and the design possesses a strong sense of rhythmic movement. The standard Chinese characters for the Koi Kei Bakery (鉅記手信) are also integrated into the design, which is innovative while preserving the unique characteristics of the original figure so that consumers will retain a sense of familiarity with the brand identity.

Case 2 (Figure 17): Lemoncello Gelato, a frozen dessert retailer, is taken as the practice exercise subject for Case 2. The designers took one head of the magic serpent from the Ruins of St. Paul as their primary design element and utilized decorative plant patterns for the sign’s structure. They also added the decorative form of the moon as ornamentation. The manner in which the visual graphic is presented accentuates the magic serpent holding the form of the lemon in the logo, and there is an outline of an angel eating ice cream within the lemon form. Design schemes start from form and utilize the decorative patterns of the ruins to compose a classical signboard design which copies European styles. This design is presented in an extremely direct manner and is clear to its audience without requiring much explanation.

Case 3 (Figure 18): The coffee retailer Starbucks is taken as the practice exercise subject in Case 3. The designers took one of the head of the magic serpent from the Ruins of St. Paul as their primary design element. They also cleverly integrated Starbucks’s Frappuccino and made the decorative form of the magic serpent part of the product. The manner in which this design is presented preserves the original appearance of the Frappuccino cup and causes the consumer to focus on the upper part of the product to create a pattern design of great interest. However, this mode of design thinking clearly utilizes “psychological image” and is not faithful in its depiction of the object itself. These images come from the memory. They are based on the premise that the public has already observed the magic serpent decoration in the Ruins of St. Paul and has a strong recollection of it. This would be the only way it could connect this image with the motif in the ruins.

Case 4 (Figure 19): The sporting goods retailer Nike is taken as the practice exercise subject in Case 4. Designers took the ancient sailing boat of the Ruins of St. Paul as its primary design element, as this boat is a symbol of the age of discovery. From the 15th to 17th centuries Europe’s maritime fleets roamed the oceans looking for new trade routes and partners. Of course, the ship also serves as a record for the history of the Portuguese arrival in Macau by sea. Therefore, the image of the sailing ship implies that the Nike brand came from a far-off land across the oceans. The form of a Nike logo integrated with an ancient sailing ship is displayed in the overall design arrangement of the visual graphic. This presents a feeling of speed in its design presentation. Thus, this design is exactly in line with the psychological impression Nike sporting good products impart to consumers.
6. Conclusion

With respect to shopping district signage, the planning for well-known iconic shopping districts in many cities has utilized uniform visual vocabulary and signboard sizes in specifying the overall visual presentation of the shopping district. After continuous contemplation throughout this study, we came to realize the close relationship between the architecture of the Ruins of St. Paul and shopping district planning, and an analysis of the decorative patterns of the ruins indicated they could be integrated into the design presentation of commercial shop signage. Guided by this thinking, the study integrated classroom teaching and design practice exercises, and the practical commercial shop designs we created produced a unique style in response to the local cultural atmosphere. The visual image of the Ruins of St. Paul shopping district signboards were further accentuated through differentiation to display the commercial characteristics of various shops. The conveyance of image is not merely the intuitive cognition of design form. Rather, through cognition we perceive definite symbolic features and messages. These allow the observer’s internal feelings to be stimulated through his or her cognition, and creates a connection with identifying features of the local culture. It is hoped this connection will ultimately become the most important psychological memory of a trip to Macau.

This study utilizes discoveries from its field study and also introduces classroom education design practice exercises in investigating this problem. In the initial stages of our research we focus on collecting materials and the observation and analysis of the environment, and our design research was grounded more on the integration of analysis and design schemes as we looked for possible design solutions. In the later stages of the study, we utilize the design drills in teaching practice, as this can approximate what must be taken into consideration in the actual design case, as well as provide an interpretation concerning the concrete aspects of design. Students played the role of designer throughout the design practice process. They were faced with the challenges of the design work flow, as well as the oppositional critiques of advisor representatives. During the undertaking of the case, advisors raised various questions, and the designers were forced to patiently read related literature and examine survey results, as well as continuously contemplate whether or not they had met the demands placed on them. Students understood that design is an activity win which one must take part in continuous dialectics in dealing with a particular problem. From the problem presented to the design through the conceptual modification, they ultimately took into consideration the measurement and revision of formal aesthetics such as compositional elements, visual symbols, the acceptance or rejection of patterns, and other issues, thus making the entire process much like an actual project experience. All of the design schemes proposed in this stage of addressing this topic are not yet complete and require revision. They are far from being applicable to actual practice, and there is a great deal of room for improvement. However, the educational method of design drills certainly allows students to be exposed to the society’s actual design demands.

7. References