

DESIGN AND DEVELOPMENT DABUJIANG PATCHWORK EMBROIDERY FOR MODERN BAGS

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DESIGN AND DEVELOPMENT DABUJIANG PATCHWORK EMBROIDERY FOR MODERN BAGS



A Master's Project Submitted in Partial Fulfillment of the Requirements for the Degree of MASTER OF ARTS (Master of Arts (Design for Business)) College of Social Communication Innovation, Srinakharinwirot University 2023

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THE MASTER'S PROJECT TITLED

DESIGN AND DEVELOPMENT DABUJIANG PATCHWORK EMBROIDERY FOR MODERN BAGS

ΒY

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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE MASTER OF ARTS IN MASTER OF ARTS (DESIGN FOR BUSINESS) AT SRINAKHARINWIROT UNIVERSITY

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The purpose of this research is to analyze and redesign a new Dabujiang patchwork embroidery bag for young women. This research combines qualitative and quantitative research. The researcher collected 54 pictures of Dabujiang patchwork embroidery products in Chenzhou City, China, and summarized the Dabujiang patchwork embroidery characteristics by studying patterns, colors and cultural meanings. The researcher designed and developed Dabujiang patchwork embroidery patterns for modern women's bag based on the new generation. The results of the research found that the themes of Dabujiang patchwork embroidery patterns had six categories: plants, animals, mythical creatures, texts, legends and borders. Colors are based on the five orthodox colors and each color have different meanings. In addition, young women were interested in the expression of cultural traditional meaning in patterns. The researcher scientifically designed six styles of bags with the Dabujiang patchwork embroidery pattern, based on their demand analysis framework. Through the questionnaire survey, it was found that the favorite bag of young women is the phoenix pattern of women's bags for success, which shows that modern women want to succeed in their career, and they have the idea of independence and self-worth realization in modern society.

Keyword : Dabujiang patchwork, Dabujiang characteristics, Women's bags, Pattern design

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CHAPTER 1 INTRODUCTION

Research Background

Chinese patchwork embroidery craft is a traditional art and culture in unique ancient times so far in this ancient Oriental land, distribution of its unique cultural charm. The study by Sevarakhon and qizi (2023) It is claimed that samples of patchwork art were first discovered in Egyptian tombs and in China, dating back approximately 5,000 years. (Sevarakhon & qizi, 2023)

In China, there are various forms of patchwork embroidery, with patchwork art representing a technology that exemplifies the country's exquisite craftsmanship. Patchwork design, which involves piecing together cloth of different shapes, originated during times of material scarcity and initially served practical utility functions. As people's aesthetic appreciation evolved, patchwork transitioned from simple assembly to intentional design, incorporating comprehensive innovations in color, craft techniques, and the visual arts. Consequently, patchwork has gradually evolved into a significant form of folk art. (Zhou, 2017). This folk art is not only beautiful and practical but also makes full use of otherwise worthless rags. The application of patchwork technology reflects the creative philosophy of resourcefulness and the production concept of sustainable design in ancient China. (Tian (2023). Ancient Chinese believed that clothes or baby quilts made from scraps of cloth could bring good fortune to babies and protect them from evil spirits or diseases. Therefore, patchwork culture has been inherited in most parts of China, among which the most representative patchwork embroidery is Dabujiang quilting embroidery in Yongxing, Hunan Province. (Jian Chen & Juan He, 2021)

Dabujiang patchwork embroidery, an intangible cultural handicraft with the longest heritage in southern Hunan, has garnered increasing attention in recent years due to its unique characteristics. This traditional folk manual cloth art originated in southern China during the Han dynasty. (202 BC-220 AD) and prevailed in the Ming and Qing dynasties (1368-1912 AD). Furthermore, Dabujiang patchwork embroidery was included in the intangible cultural heritage project of Hunan Province in 2012. Its primary colors are

black, white, blue, red, and yellow. This art form embodies a traditional cultural style that selects patterns and lines imbued with blessings. It utilizes rags and old clothes as raw materials to create cloth products such as baby bags or belly pockets. (Chen & Yuan, 2020). Examples of such cultural styles are shown in Figure 1 and Figure 2



Figure 1 Dabujiang patchwork embroidery tiger-print carrier baby bag.

Source: http://news.fengone.com/p/20180912/601801.html



Figure 2 Dabujiang patchwork embroidery Bat print double bib

Source: Jian Chen and Juan He (2021)

Dabujiang patchwork embroidery mainly makes art products for raw materials and old clothes. It uses needle and thread instead of pen to make many creative fabric products with great benediction and hope. This ancient art of patchwork embroidery was very popular in ancient times when cloth was scarce, but it is increasingly declining in modern times. However, the exquisite stitching and embroidery crafts made by hand still have a very attractive artistic charm. Then, many young people don't want to learn this skill because this manual sewing technique is relatively complex and requires patience, as a result, only the old generation of craftswomen who are over 60 years old are still doing this manual sewing technique (Wu, 2020)

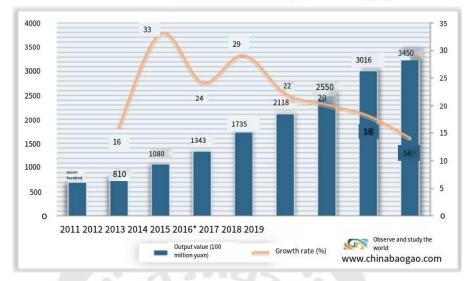
To let more people learn this sewing technique by Dabujiang, some works from the government have been conducted to help preserve the art of Dabujiang patchwork embroidery. To make Dabujiang patchwork embroidery inherited, the inheritors of Dabujiang patchwork embroidery have been teaching techniques free of charge to deaf children studying in Yongxing Special Education School. These children show their imagination and create a lot of beautiful and interesting designs. At present, Dabujiang patchwork embroidery has been incorporated into the textbooks of Hunan Labor Education High School. Some of the students and young people became interested in Dabujiang patchwork embroidery. Then some young people want the Dabujiang patchwork to become a new product for people's needs.

Dabujiang patchwork embroidery's creative products have been sold overseas and have been liked by many people. Some young people with their own creative thinking create a lot of new patchwork embroidery products, such as key bags, rooster doll and patchwork pictures with facial makeup in Beijing Opera, these products in the Paris exhibition obtain hot sales. Dabujiang patchwork embroidery works in the Paris exhibition in 2017, won an order of 200,000 yuan, but since then because of the production of fabric products itself is difficult to raise the price, so gradually no one continued to buy, but through this incident let us understand. Only creative design of Dabujiang patchwork embroidery can make Dabujiang patchwork embroidery products sell better.

The traditional Dabujiang products cannot adapt to the changes of the new era. Although Dabujiang patchwork embroidery has high aesthetic value and traditional cultural characteristics, the traditional Dabujiang patchwork embroidery mainly focuses on baby articles and women's personal clothing, which cannot be widely used in daily life, so it cannot give full play to the maximum value. So, what are the products of Dabujiang that many people can buy and make the most of it?

To answer the previous question, there is a need to explore which product of Dabujiang embroidery is becoming popular currently. Through interviews with Dabujiang inheritors, I have learned that in recent years, more and more people will choose to buy practical products of Dabujiang, such as cloth bags, which are very popular. However, because the patchwork bag design style is single, and the aesthetic needs of young women do not meet, so the sales are getting worse and worse.

Women's bags belong to the luggage industry. China's luggage industry has always occupied an important position in the world, and its output has accounted for more than 70% of the global share, which has occupied a dominant position in the world. The sale number of women's bags is increasing and so is the demand (2020: Online) There is a deep relationship between modern bags and women, which is not only a fashion or functional correlation but also involves many aspects of social culture, economy, and individual psychology. In China, many women's favorite luxury goods are bags, because they not only bring practical functional value to women and reflect the characteristics of fashion and personalized items. Most importantly, bags are also a sign of social status in China. Therefore, many women buy luxury bags in China every year, which also leads to the increasing value of bags (2020 China Luggage Market Analysis Report - Market operation status and Development Trend Forecast, 2020). (as shown in Figure 3) (Research report website chinabaogao.com, 2020).



Development history of China luggage industry

Figure 3 Development history of China luggage industry

Source: Chinabaogao (2020)

Dabujiang patchwork embroidery is also utilized in the production of women's bags. However, the Dabujiang patchwork used in these bags fails to fully showcase its inherent charm, due to a lack of novel design and poor sales performance (Dabujiang Patchwork Embroidery Status Survey Report, 2016). Most of these bags feature traditional patterns but lack modern stylistic elements (as shown in Figure 4).



Figure 4 the traditional Dabujiang patchwork embroidery bag

Source from: <u>https://www.rednet.cn</u>

Most women will consider the collocation of clothing when choosing a bag, if the big cloth patchwork embroidered bag cannot be integrated into the modern style, it is difficult to be selected and liked by most women. Therefore, if we redesign and develop women's bags of Dabujiang patchwork embroidery, it will help to promote the Dabujiang culture and inherit the techniques, let more people know Dabujiang patchwork embroidery, and show its unique cultural charm, so that this kind of intangible fabric techniques will not disappear today.

Patchwork can be used in the fabric and looks modern, so it should be an innovative embroidery package to improve the value of patchwork embroidery in modern society. Therefore, the innovative design of women's bag styles is conducive to enhancing the value of Dabujiang patchwork embroidery in modern society.

Yoo et al. (2017) found that female consumerism plays a positive role in the modern fashion industry, and the fashion trend culture of today's society also has a great impact on women's consumption habits.

A research study has proved that traditional embroidery can be applied to modern fabric design. The researchers, Sun and Tong (2021), found the color elements of Quanzhou Jincang embroidery products are popular due to ensure customers' needs. The new product of Quanzhou Jincang embroidery reduced the saturation of the dominant colors of red and gold, used Morandi color system and matching black and white perfectly. Then the new Quanzhou Jincang embroidery shows indicatively color matching and become very popular. The traditional cultural products combined with the needs of modern women to redesign the traditional culture of the new life.

To sum up, this research suggests that innovative design in women's bag styles can enhance the application value of Dabujiang patchwork embroidery in contemporary society. By redesigning and developing women's bags using Dabujiang patchwork embroidery, we can help preserve these traditional techniques, increase public awareness, and showcase its unique cultural charm. This approach will ensure that this kind of intangible fabric technique remains relevant and does not vanish from modern society.

Research objectives:

1. To study and collect Dabujiang patchwork embroidery patterns and analyze their cultural meanings.

2. To design and develop modern bags with Dabujiang patchwork embroidery patterns for women in modern society.

Scope of the study:

The scope of this study focuses on Dabujiang patchwork embroidery and analyzes the characteristic patterns that can be used on the best sales shape of contemporary bags for design and develop a new style of Dabujiang patchwork bag.

This research is a combination of qualitative research and quantitative research. Population

The population used in this study consisted of women under 40 years old who working and living in Chenzhou City of Hunan Province, China. It include the three groups person of intangible culture inheritors, bag's shop sellers and consumers.

Samples

The samples used in this research were the three groups person of intangible culture inheritors, bag's shop sellers and women consumers interested in modern bags of Dabujiang Patchwork Embroidery.

The researcher conducted quantitative research. Using a questionnaire to study interest in the pattern of the Dabujiang patchwork embroidery bags. At this step, the researcher has proceeded as follows:

1. Define the population and select a sample.

1.1 The population used in this step of the study is women who live in Chenzhou City Hunan Province, China

1.2 Sample group is 400 women living in Chenzhou City Hunan Province, China. Using formulas for determining population (Roscoe, 1969) as follows:

 $n = (Z_c * \sigma/e_m)^2$

where,

n = Sample size of population

 Z_c = Given Z_c value | Z = 1.96 at 95% confidence interval

C = Confidence level | C = 95% confidence interval

 e_m = The maximum likely error is 1/10 of σ

 σ = The Standard deviation of population | σ = 10

Sample size of population = $(Z_c * \sigma/e_m)^2$ = $(1.96 * 10)^2$

= 19.6²

= 384.16

 \approx_{384}

2. Contents:

2.1 The content of patchwork embroidery in intangible cultural

heritage.

2.2 Pattern features and bags of Dabujiang patchwork embroidery.

2.3 Modern women's bag design.

Definition of terms

Dabujiang patchwork embroidery meaning the patchwork embroidery originated from Dabujiang Township, Yongxing County, Chenzhou City, Hunan Province. This region is located at the intersection of the Nanling and Luoxiao Mountains. Since ancient times, textile plants such as cotton and hemp have been cultivated there, providing abundant raw materials for patchwork embroidery. Consequently, Dabujiang patchwork embroidery has become the most representative patchwork embroidery product in Hunan Province and was recognized as an intangible cultural heritage by Hunan Province in 2012.

Modern bags, meaning fashionable bags that appeal to women require designs with modern characteristics. Additionally, this refers to bags that have demonstrated

better sales and attracted more buyers in recent social conditions, particularly on platforms such as Taobao, within the last three years (2021-2023).

Modern society, meaning is in the contemporary era, characterized by advanced technology, globalization, multiculturalism, and rapid societal changes, modern life's social environment has significantly impacted fashion design in clothing and accessories, particularly in bags. This influence has led to notable differences in design trends and preferences among individuals compared to earlier periods.

Benefits of the study:

1. It helps to get the Dabujiang patchwork embroidery traditional pattern features.

2. It helps to understand the needs of modern consumers for bags and modern bag design trends.

3. It helps to design bags that meet the needs of consumers and have the characteristics of traditional Dabujiang patchwork embroidery patterns.



Research Framework

This illustrates show that the conceptual framework of how to design and development for Dabujiang patchwork embroidery contemporary bags in modern society.

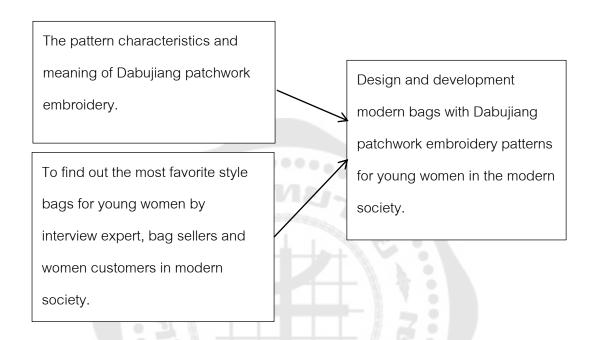


Figure 5 Conceptual Framework

Source: Wang Siyi (2024)

CHAPTER 2 LITERATURE REVIEW

This chapter includes background information regarding the art of patchwork, the concepts of Dabujiang patchwork embroidery and bag design, and the research papers related to the thesis "Adapting Dabujiang Patchwork Embroidery: Design and Development for Contemporary Bags in the Modern Society ". The outline of the chapter is as follows:

- 1. The art of patchwork.

 - 1.1 Define of patchwork 1.2 The characteristics of patchwork
 - 1.2.1 The practical characteristics of patchwork
 - 1.2.2 The artistic characteristics of patchwork
- 2. Dabujiang patchwork embroidery
 - 2.1 Definition of Dabujiang Patchwork Embroidery
 - 2.2 History of Dabujiang Patchwork Embroidery
 - 2.3 Classification of Dabujiang Patchwork Embroidery
 - 2.3.1 Variety classification of Dabujiang patchwork embroidery
 - 2.3.2 Dabujiang Patchwork Embroidery Pattern Classification
 - 2.4 Cultural characteristics of Dabujiang patchwork embroidery
 - 2.5 The cultural connotation of Dabujiang patchwork embroidery
 - 2.5.1 The convergence and integration of multiple regional cultures
 - 2.5.2 Comprehensive presentation of traditional cultural concepts
 - 2.6 The current situation of patchwork embroidery
 - 2.7 Product innovation
- 3. Information about bag product design
 - 3.1 The development of bag design
 - 3.2 Type of bags
 - 3.3 Principles of bag design
 - 3.4 The impact of innovative Dabujiang patchwork embroidery bag design

4. Modern Society

4.1 Consumer psychology characteristics of women in modern society

4.2 The characteristics of modern women's consumption behavior

5. Related Research

1. The art of patchwork

1.1 Define of patchwork

The meaning of "patchwork" in "The Chinese Arts and Crafts Dictionary" is explained as: "Tablecloths produced by drawing need to be splicing because of the narrower cloth.

The meaning of "patchwork" in "The New Oxford English-Chinese Dictionary" is needlework in which small pieces of cloth in different designs colors, or textures are sewn together.

The Dictionary of World Apparel defines patchwork as: "The craft of stitching clothing... Various small pieces of cloth of different sizes and colors are stitched together to imitate various patterns, forming a complex pattern of flowers. Through the above explanation of the concept of "patchwork", it can be concluded that "patchwork" is mainly a process of sewing regular or irregularly shaped fabrics into square blocks or other units by hand or machine sewing according to the manufacturer's design intention. It can be seen in Figure 6



Figure 6 The patchwork quilt

Source: from http://www.veer.com

As a traditional folk handicraft, patchwork was originally designed to meet the practical needs of life (Xu, 2014). With the development of today's society, the integration of cultures, and the need for people to pursue personalized aesthetics, patchwork has transformed from practical to aesthetic, from the material level to the spiritual level. (Washizawa, 2016)

Patchwork is a form of fabric art with a long-standing history in China. It involves using cloth pieces to create patterns that are then sewn onto fabric as decoration. These patchwork patterns possess a certain artistic quality and practical value. Patchwork can be seen on various traditional products such as handbags or baby quilts, showcasing its utility and high craftsmanship value (Minda, 2022) . It was developed in the days of material scarcity and has practical utility functions. As people's aesthetic appreciation improved, patchwork developed from simple split to consciously designing and comprehensive innovation in color, craft technique, and formative arts. Therefore, patchwork gradually developed into a manifestation of fork art (Xiang Zhou, 2017)

1.2 The characteristics of patchwork

1.2.1 The practical characteristics of patchwork

The traditional form of "patchwork art" is mainly derived from the traditional folk wisdom handicraft in China, which is closely related to People's Daily life. In the period of material scarcity, it is often restricted by economic conditions. Because fabrics are very precious, even scraps of cloth can be reused. By hand, the fragmentary fabric is sewn and spliced into bedding, clothing, and other daily necessities to achieve the effect of cold protection and warmth. (Ou et al., 2020)

At present, this kind of simple patchwork craft still exists in ordinary families in China. In the leisure time of modern urban youth, they continue to follow the tradition of folk wisdom and make throw pillows, tablecloths, tea mats, door curtains, mobile phone bags, tapestries and other daily necessities and handicrafts by using small pieces of cloth. Modern patchwork art can satisfy people's practical functions. You can also beautify the home, decorate life, modify yourself, and locally beautify the home improvement environment to create a sense of comfort and warmth of home life. With the continuous abundance of living materials, the decorative practical function of patchwork has gradually become prominent, and the patchwork art has expanded from Europe to the United States, Japan, South Korea and other countries. It can be said that patchwork art has become an integral part of urban people's fashion life.

1.2.2 The artistic characteristics of patchwork

Today, patchwork has been transformed from old objects into art creation, beyond the scope of daily supplies, and has become a rich aesthetic value of "art of living" II. Fabrics of different shapes, sizes and colors are created by patchwork technology or sewing, pressing, or stitching to create unique decorative art products. Therefore, patchwork art is increasingly attracting the attention of young people and becoming a part of fashion life. (Ou et al., 2020)

In recent years, patchwork has become one of the techniques used by artists all over the world to express their personal artistic thoughts. In the early 1960s, the American art world began to create patchwork art as an independent visual art. In 1971, the Whitney Museum of Art in New York exhibited a series of patchwork works from the 19th and 20th centuries, prompting people to pay attention to the patchwork art form. (Xu, 2014)

Patchwork is more than simply stitching together pieces of fabric, it requires endless imagination and meticulous craftsmanship to combine different fabrics and colors to form a work of art. In ancient life "male ploughing and women weaving", women due to meticulous, skillful, and responsible for the home food and clothing. Nowadays, with the continuous progress of The Times, the works made by patchwork technology are not only practical supplies for cold protection and warmth but also reflect the pursuit and appreciation of beauty.

2. The Dabujiang Patchwork Embroidery

2.1 Definition of Dabujiang patchwork embroidery

Patchwork is a handmade art with a deep historical and cultural tradition, which combines embroidery and patchwork techniques to form beautiful embroidery works by stitching together fabrics of different colors, patterns, and materials. Chinese Dabujiang patchwork embroidery is one of the distinctive patchwork art. (Chen & Yuan, 2020)

Dabujiang patchwork art originated in the Han Dynasty and prevailed in the Ming and Qing dynasties and the Republic of China. It is a kind of primitive plastic art popular among the people. Based on adhering to the traditional expression techniques, modern Dabujiang patchwork embroidery draws on the expression methods of other art types, adopts modern art design concepts, and adds modern life elements, which have extremely high artistic value. United Nations in 2003 Under the Convention for the Safeguarding of the Intangible Cultural Heritage, quilts were included as handicrafts. In the same year, China launched the "Chinese Ethnic and Folk Culture Protection Project", and launched the survey, declaration, and protection of China's intangible cultural heritage (Liao & Peng, 2017). In 2009, Hunan Yongxing Dabujiang patchwork embroidery was selected as the intangible cultural heritage of Chenzhou City. In 2012, it was rated as a Hunan intangible cultural Heritage. (Yanke & Zongming, 2018)

2.2 History of Dabujiang Patchwork Embroidery

Dabujiang patchwork embroidery originated in the Han Dynasty and prevailed in the Ming Dynasty, Qing Dynasty, and the Republic of China. It represents the typical school of patchwork embroidery in southern Hunan China. It is a kind of original ecological plastic art with high artistic value. (Yanke & Zongming, 2018)

Dabujiang Township is located in the east of Yongxing County, Chenzhou City. There are 13 administrative villages and 126 villager groups, with a total population of more than 14,000 villagers. According to historical records, it was not until the Ming and Qing Dynasties that the villages and people living in Dabujiang formed on a large scale. Due to the blocked traffic and sparse population of Dabujiang at that time, the circulation of commodities was severely restricted, and the people of Dabujiang lived a self-sufficient, slash-and-burn life. Therefore, handicraft production became a very important production activity in the daily life of Dabujiang women at that time. A woman's underwear pocket is the original patchwork embroidery. In long-term practice, people have found that for children's clothes, shoes, hats, and other items, the use of a variety of different colors of fabric stitching production is very good, but also can make the corner surplus material useful. Through continuous practice and exploration, people summarize the patterns with meanings, summarize the process of embroidery, and express their cognition and emotional pursuit of life and things through practical patchwork. (Yanke & Zongming, 2018)

2.3 Classification of Dabujiang Patchwork Embroidery

Dabujiang patchwork embroidery uses old clothes and rags as raw materials and takes blue, red, yellow, black, and white as the main colors. It has strong practicability and is an original folk plastic art. The product categories of Dabujiang patchwork embroidery are very rich. Now we classify Dabujiang patchwork embroidery from two aspects: variety and subject matter.

2.3.1 Variety classification of Dabujiang patchwork embroidery

Dabujiang patchwork embroidery does not exist as an isolated art form, it is closely connected with people's production and life, and the patchwork is a variety of daily necessities, such as pockets, saliva, etc., this patchwork contains the pure emotion of the patchwork (Zhou, 2016).

From the perspective of age development, Dabujiang patchwork embroidery can be divided into two categories, that is, Dabujiang patchwork embroidery for adult items and Dabujiang patchwork embroidery for children's items.

Dabujiang patchwork embroidered children's items can be divided into saliva Jia, cool hoop, back bag, and other varieties, details are as follows:

Drool Jia: Drool Jia has both practical functions and strong aesthetics. The main function of the saliva products is to wear on the baby's chest, and catch the baby's food, soup, saliva, and other things, wear saliva Jia, the purpose is not to dirty clothes. It can be seen in Figure 7



Figure 7 Blue patch single piece tiger-print Drool Jia

Source: from Jian Chen and Juan He (2021)

Cool hoop: The cool hoop is a hat for infants and toddlers to wear in summer, also called a cool hat. The shape of the cool hoop is very beautiful and unique. Since the head bones of 1-3 years old infants are the most easily deformed, and the hair is also rare, the head needs to be protected, and the role of wearing a cold hoop is to prevent injury and cold. Some cool hoops have been sewn in different shapes, like flower cool hoops and tiger cool hoops. It can be seen in Figure 8



Flowers cool loop



Tiger cool hoop Figure 8 Baby Cool Hoop

Source: from Jian Chen and Juan He (2021)

Back bag: The back bag is a special item for the mother to carry the baby by wrapping the baby on the mother's back. The back bag is a piece of fabric and

a rope, and it generally has a beautiful color or blessing pattern for babies such as hope for long life and health, good luck, and other good content. It can be seen in Figure 9



Figure 9 The lotus back bag means good health

Source: from Jian Chen and Juan He (2021)

Belly: Belly is divided into adult women's belly and children's belly. In the pocket, such as mandarin ducks swimming in the water, magpies and plum blossoms, lotus flower, bangs and gold crab are folklore and folk customs, which are basically the theme of auspicious and happy. Most of the decorative forms of the belly are auspicious patterns such as "phoenix wearing peony, longevity and wealth, Kirin sending children, more than years, tigers eating five poisons, and even giving birth to your son".

Baby hat: The baby hat is used for babies to keep their head warm in winter. It usually has a different shape for blessing meaning. One kind of baby hat is a horn hat that is round, with ear protection, and there are two horn decorations on both sides of the top of the hat. Wearing a horn hat means that the child is strong and grows up healthily. Another kind of hat shape is a champion hat which has two round hoods between the baby hats. It means hope to the baby clever and good luck. It can be seen in Figure 10





Champion hat

Figure 10 Baby hat

Source: from Jian Chen and Juan He (2021)

Adult articles embroidered with Dabujiang patchwork, including insole, purse, pillowcase, apron, head scarf, cigarette bag, etc. Before getting married, local women in Dabujiang spend one or two years carefully making large Dabujiang patchwork embroidered items such as purses, pillowcases, aprons, headscarves, and other Dabujiang patchwork embroidered items as dowry. When they are married, they generally use bamboo baskets to carry purses, pillowcases, aprons, turbans, and other large Dabujiang patchwork embroidered dowry from their mother's home to their husband's home. It can be seen in Figure 11. The number of Dabujiang patchwork embroidery works the patterns of the patchwork and the exquisite degree of the embroidery process are all important standards for the husband and passers-by to measure the dexterity, wisdom, and virtue of the bride.



Figure 11 Dabujiang patchwork embroidery in the marriage

Source: from Jian Chen and Juan He (2021)

2.3.2 Dabujiang patchwork embroidery pattern classification

Depending on the theme genre, Chen Jian(2021) found that the pattern of Dabujiang patchwork embroidery can be divided into six categories as follow that plants, animals, mythical creatures, texts, implements and other patterns which have blessing meaning in Chinese culture.

1) The pattern of plants. It include that peach, pomegranate, Buddha's hand, peony, lotus, plum, pumpkin and some curled vine. Most of the plants are real plants and the plant pattern mainly has flowers and fruits. The flower pattern has a plum blossom pattern, lotus pattern, and peony pattern. In addition, the fruit patterns have peach patterns, pumpkin patterns, pomegranate patterns, and chayote patterns. Each plant pattern has a different meaning. Such as the plum blossom pattern means happiness and a good life. The lotus pattern means more sons and a prosperous family. The peony pattern means rich family and high post with matched salary. The chayote pattern means to live long and be blessed with happiness (Jian Chen & Juan He, 2021).

2) The pattern of animal. It usually are butterflies, bats, tigers, fish, magpies and lions that some of these pattern means protect people safety and Drive out evil spirits. The pattern of animals is usually displayed with plants and shows blessing means by traditional legend stories or Chinese good words. Such as the magpie pattern means standing on the branches of the plum blossoms means that good things are coming. The tiger pattern means stands for driving away evil monsters and protecting the healthy growth of children. Fish have a strong ability to reproduce, fish patterns represent

a lot of descendants, in the culture of Dabujiang, the river where the fish can block monsters, so the fish also has the meaning of exorcism. The word "bat" in Chinese is pronounced the same as the word "fortune", so the lines of the bat represent the meaning of blessing (Jian Chen & Juan He, 2021).

3) The pattern of mythical creatures. The pattern usually shows not real animals such as the dragon, the phoenix and the kirin which means auspiciousness. The mythical creatures are legendary animals, representing boundless power, people are full of respect and fear of the mythical creatures, hoping to get the protection by the mythical creatures. Especially to protect children from evil. (Jian Chen & Juan He, 2021).

4) The pattern of text. The text pattern comes from Chinese words which itself contains meaning. It used Chinese word text to expectations for a better life. The common text pattern has happy word pattern, longevity word pattern and ten thousand word pattern. It mainly has a Happy word pattern, a million-word pattern, a longevity word pattern, and so on. Chinese characters have beautiful blessings and meanings, and these characters are like geometric figures. Such as the word "囍" pattern is a double "喜" word get together, means happy things like get marry or having a baby. The word "卍" pattern is from Buddhist charms that are seen as symbols of the sun or fire, meaning ten thousand which is the largest number in Chinese. It symbolizes an abundance of blessings, auspiciousness, and everlasting wealth. The word "壽" The pattern signifies longevity and eternal health, conveying blessings of a long life for a newborn or good wishes for the elderly. (Jian Chen & Juan He, 2021).

5) The border patterns. Some other variety of meaningful patterns in Dabujiang patchwork embroidery is the border pattern. It mainly has a long-life lock, ancient copper money, a vase, jade Ruyi, eight diagrams, and other patterns. These patterns sometimes carry blessings of peace and wealth. Sometimes these patterns also have a philosophical view, such as the bag diagram reflecting the traditional concept of Yin and Yang, reflecting the spiritual core of traditional Chinese culture. Such as eight diagrams picture pattern means to balance our life (Jian Chen & Juan He, 2021).

6) The folk stories or legends of pattern. Some of variety of meaningful pattern design from the folk stories or legends. Such as eight diagrams picture, the eight immoralities across the sea. It can be seen in figures 2.3.8. These folk stories and legends fully reflect people's prayer for a better life and rich emotional life (Chen jian & He juan, 2021).

2.4 Cultural characteristics of Dabujiang patchwork embroidery

Dabujiang patchwork embroidery takes the natural things around as the theme, expressing people's desire for a better life and spiritual pursuit, reflecting the great creativity and wisdom of the Dabujiang people, and fully reflecting people's life preferences and aesthetic pursuits in different historical periods.

Dabujiang patchwork embroidery originated from life from the countryside, with a strong pastoral style, with a unique artistic language. The cultural characteristics of Dabujiang patchwork embroidery are mainly reflected in the following aspects:

1. Compound. The cultural characteristics of Dabujiang patchwork embroidery do not exist in isolation, and multi-cultures such as folk culture, farming culture and etiquette culture coexist in Dabujiang patchwork embroidery. The culture of Dabujiang patchwork embroidery is a multi-culture composed of multiple elements. Dabujiang patchwork embroidery is deeply influenced by multi-culture such as folk culture and farming culture, and the multi-culture influences and controls the development of Dabujiang patchwork embroidery.

2. Symbolism. Dabujiang patchwork embroidery is not only a simple daily necessities, at the same time, as a carrier, it can measure whether a woman is clever and virtuous, which belongs to an aspect of moral evaluation.

3. Transitivity. Dabujiang patchwork embroidery was produced in the farming era, the material is not rich, the transportation is not convenient. Workers use the surplus fabric, stitching embroidery into daily necessities, it is beautiful, practical, and rich in profound meaning, so it has transmission, one is horizontal transmission, that is, by others to imitate and learn, most of the surrounding rural women in Dabujiang Township will learn patchwork embroidery from each other. The second is vertical transmission, that

is, from the elder to the younger generation, such as mother to daughter, grandmother to granddaughter and so on.

4. Changeability. The culture of Dabujiang patchwork embroidery is not static, but changes with the changes of The Times. With the development of social economy and the trend of migrant workers working in cities, the importance of Dabujiang patchwork embroidery in people's lives has changed. Under the influence of modern industrial civilization, commodities are abundant and people are economically rich. From the perspective of economic cost, people are not willing to spend a lot of time and energy to embroider patchwork, but to replace it with some inexpensive and modern aesthetic goods. Therefore, with the development of The Times, the works of Dabujiang patchwork embroidery must change and be related to contemporary needs to develop better. Such as patchwork mobile phone case, patchwork IPAD bag, etc.

2.5 The cultural connotation of Dabujiang patchwork embroidery

As an important part of the needlework culture in the traditional civil society, patchwork embroidery not only plays a practical function but also has the effect of beautiful decoration, reflecting the characteristics of the integration of Chu-Yue history and culture, Han and Yao ethnic cultures, and highlighting the unique regional characteristics of southern Hunan. Its diverse composition of themes and diverse forms of expression make the deep traditional Chinese culture present comprehensively.

2.5.1 The convergence and integration of multiple regional cultures

Chenzhou is in southern Hunan, the "south gate" of Hunan, bordering Guangdong and Jiangxi provinces, with Ganzhou City in Jiangxi Province to the east, Shaoguan City and Qingyuan City in Guangdong Province to the south, Yongzhou City in Hunan Province to the west, and Hengyang City and Zhuzhou City in Hunan Province to the north. It is known as "Chuyue Confucius Road". It is the intersection of Chu and Nanyue State in history. The area is the intersection of Nanling Mountains and Luoxiao Mountains and the diverging of Yangtze River system and Pearl River system. It also embodies the integration and development of Huxiang culture and Lingnan culture since modern times, and achieves the cultural atmosphere of Hunan culture, which is heroic and selfstrengthening and Lingnan culture striving and forging forward.

In addition to the influence of geographical environment, Dabujiang patchwork embroidery is also influenced by the cultural environment. There are 11 ethnic groups in Chenzhou, including Han, Yao, Tujia, Hui, Zhuang and Dong. The Yao ethnic group was the earliest to settle in the late Ming and early Qing dynasties, from the east, Guiyang, Xingning (today's Zixing City) gradually moved in, scattered in Yandao Township, the 18th, 19th, 20th capital of the mountains. According to the book of Soushen, the earliest clothing of the Yao people was "woven wood skin and dyed with grass", and by the Han Dynasty, it had the characteristics of "good five-color clothes" and "colorful clothes". The Yao people believe in their ancestor Panwang and take the dog as their totem. Dabujiang patchwork embroidery has absorbed the cultural and artistic characteristics of Yao nationality in the long period of cultural blending between Han and Yao. In Dabujiang Township, there is a saying of "dog-headed lion, ox-head dragon", which refers to the replacement of the lion's head with the dog's head and the head of the bull instead of the head of the dragon when stitching the lion pattern. Tiger teeth, also known locally as "canine teeth", are an important expression element among the common tiger patterns in Dabujiang patchwork embroidery (as shown in Figure 12) Yao people believe in Taoism and Buddhism and have their own strict system of rituals. Bull horns, scriptures, copper coins, and other rituals believed by the Yao people are commonly found in Dabujiang quilt embroidery. Among them, scripture patterns (Can be seen in Figure 13) and copper coin patterns (as shown in Figure 14) often appear on children's bibs, which in addition to exorcism is also given the meaning of blessing. (Jian Chen & Juan He, 2021)



Figure 12 White ground red edge patch tiger pomegranate belt piece



Figure 13 Four pieces of bib in blue and gray



Figure 14 Blue and black with four pieces of bib



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Figure 15 Blue patch single piece bib with lotus pattern

Source from (Jian Chen & Juan He, 2021)

2.5.2 Comprehensive presentation of traditional cultural concepts

From the perspective of various decorative themes of Dabujiang patchwork embroidery, it contains the generation of cultural concepts and is deeply influenced by the traditional philosophy of Yin and Yang. Praying for good fortune is the eternal theme of Dabujiang patchwork embroidery, and on the basis of patchwork skills, it has formed the excellent quality of "making the best use of things" and "conserving things with things" in traditional society. The traditional concept of auspiciousness has a long history, which is inseparable from the ancient philosophical thought of "reverence for heaven and earth".

People attribute birth, old age, illness, and death to a natural force of meditation, placing the good wishes of life on all things in the world, and animals and plants in nature are agreed as symbols or symbols of good meaning. The best way to reflect the theme of blessing and peace is to raise children, from birth to growth, from head to toe, from inside to outside, wearing bibs and horn hats, wearing belly hoods and hundreds of clothes, all reflect the elders' blessing and expectations for children.

The subject matter and content of Dabujiang quilt embroidery revolve around the themes of warding off evil, eliminating disasters, embracing blessings, prolonging life, auspice and happiness, and are carried out through homonymy and image analogy. "Eternal custom... Those who are not children do not wear hats in summer, and wear children's hats in winter to keep out the cold ", and the shape of children's hats has obvious horn performance, which is locally called "horn hats". Fish is regarded as a symbol of many children because of its strong reproductive ability, and the legend of "carp jumping dragon gate" believes that fish can become a dragon, and they have the expectation of being a dragon. Dabujiang local fish will also be more deified, that demons and ghosts cannot cross the river, because of the barrier of fish, fish therefore have the role of exorcism to avoid disaster, known as the "king of the water." (It can be seen in Figure 15) Bats and butterflies, two originally unrelated animals, are combined because of the homophobic word "blessing", giving a symbol of blessing, and also convey this expectation to their children through patchwork products. This expression of worships nature and personifies nature God reflects the folk artists' concept of respecting all things.

The third aspect is the nature of animals and plants, divided into flowers, birds and meat, two kinds. Flowers and plants of the Dabujiang patchwork embroidery, there are plum, orchid, lotus, chrysanthemum and so on; Birds and beasts of the Dabujiang patchwork embroidery, there are bats, mandarin ducks, magpies, dragons and phoenixes. Bridal supplies of Dabujiang quilt embroidery, usually with lotus (Lian) birth of your son, Mandarin ducks and other patterns, symbolizing looking forward to a happy family, harmonious marriage, more children more than happiness.

Fundamentally speaking, the quilting process originates from the concept of using things to save things formed in the era of material scarcity. Chenzhou is a mountainous area with a long history of agricultural economy. Women in the family are not only busy with housework and farming, but also responsible for the production and inheritance of clothes. Early clothing and other supplies production, mostly using natural cotton, hemp, wool and other plant raw materials and simple dyeing and weaving tools. The hardships of life and production make people cherish cloth more. Even the worn cloth can be re-sewn or used, glued together by rice paste, and then made into a base plate when making shoes, bibs and other objects. The people use patchwork to sew "patchwork" and "patchwork quilt" for their children's full moon to pray for their children's peace and long life. When the children who wear coarse clothes grow up, their parents have to return the favor to those who peeked. A piece of cloth that can be made into a dress is needed, and this custom of rags and clothes is the embodiment of "the grace of dripping water and the bubbling spring".

The craft and custom of patchwork embroidery reflect the fine quality of working people's economy, and it has become the consensus of folk artists to respect heaven and cherish things and make the best use of things.

2.6 The current situation of patchwork embroidery

With the development of modern science and technology and the process of industrialization, traditional handicrafts are facing difficulties in some areas. Patchwork embroidery, as a craft, has also faced some challenges.

However, patchwork embroidery has gradually received attention and protection with the re-recognition of cultural traditions and the love of handicrafts. Many local governments and non-profit organizations have taken measures to support the inheritance and development of patchwork embroidery, such as holding exhibitions and training artisans.

2.7 Product Innovation

To meet the needs of modern society, patchwork embroidery is also constantly innovating. Some craftsmen and artists combine patchwork embroidery with modern design to create more stylish and personalized pieces. In addition, some innovative materials and processes have also been introduced, making patchwork embroidery maintain traditional characteristics simultaneously but also have a stronger modern flavor.

In general, patchwork embroidery, as a handmade art with profound cultural connotation, is being inherited and developed through innovation and protection measures. It is an art form and part of a cultural tradition that deserves our joint efforts to protect and pass on.

3.Information about bag product design

3.1 The development of bag design

In ancient society, people who carried cloth bags generally used a large piece of cloth to wrap items or design large pockets as part of the clothing, the design of the bag is single, only functional. Bags appear in people's lives as a tool to carry items, so functionality has become the core element of bag design.

In the 10th century of the Middle Ages, a small bag was hung around the waist of men's and women's garments, called Aumoniere. Because of its gorgeous and exquisite shape, many people liked such a small bag. This bag was sewn with velvet,

inlaid with jewelry, or embroidered with gold thread, and hung from the belt with long metal chains, which added color to the dress and showed that the owner was rich. (Li XueMei, 2009) It can be seen in Figure 16



Figure 16 Red velvet Aumoniere pouch from medieval Holland

source from: Modern luggage design,2009

In the mid-19th century, modern leather handbags began to appear in people's lives, with the development of The Times, the whole 20th century is a period of modern luggage development and improvement. Many international brand bags with exquisite craft designs began to appear and develop.

The development of international modern bag art has roughly experienced the following stages:

1) 1920s-- The age of ostentation

After the First World War, society showed a thriving scene, people also began to pay attention to beautiful affairs, and aesthetic awareness has continuously improved, especially the French decorative art has a great appeal to the majority of women compatriots, bags and beads, as well as Fanny packs, etc., a variety of popular bags began to prevail.

2) 1930s --extreme decoration

In the 1930s, the economy was slightly depressed, people showed low concern for popular things, and designers also used cheap metal bags. Many imitation products began to appear, and plastic materials entered the handbag industry; the economic downturn made many designers great innovations in the material.

3) 1940s -- The style of the diverse workplace

To cope with the Second World War, many women gradually from the family into social work before the slightly feminine soft temperament of the leather bag became a large wooden box-type bag, and also with a rigid broad-shouldered style of things, which means that women's social status continues to improve.

4) 1950s -- The emergence of new styles

Without the war, people's attention began to focus on happy things, and a leather bag style representing women elegance and gravitas gradually became popular. At the time, brands such as Grace Kelly and Audrey were very well-known leather bag brands. In particular, the development of bead bags attracts attention; bead bags are no longer suitable for use at night but also applicable during the day, and there are different styles, and plastic is gradually moving toward a more abstract modern design, and different kinds of consumers of all ages have been developed.

5) 1960s -- Hippie trend

During this period, people's anti-Vietnam War sentiment getting higher and higher, resulting in an unprecedented rise in individualism, rock and folk music, and so on gradually prevailing; more young vitality and hope continued to fill the whole society, at this time, the design of handbags has two very typical types, one is senior, one is leisure. In addition, as more and more young people begin to like to wear jeans and other clothing, handbags have also begun to be personalized and large-scale design, for woven basket bags, and handbags that deliberately leave some processing marks are becoming increasingly popular. There are also many people according to their own personality to make their own handbags, no longer pay attention to brand design, showing a simple, poor leather bag popular style.

6) 1970s and 1980s -- designer brand

From the 1970s to the 1980s, the social status of women has changed greatly, and the social structure is basically formed, and the bag design presents a bolder

color matching and pattern matching (2), especially the sports and leisure style basically occupies half of the country, and many bag designers will use their name as a trademark printed on the bag.

7) 1990s -- Green marketing under environmental protection and ecological conservation

In the 1960s, there was a problem about the green movement, people's awareness of environmental protection continued to increase, this concept put forward higher requirements for the development of the industry and products, there are large bags and boxes using fur animals, many plastic materials cannot be recycled, under the concept of green consumption, how to reduce costs, And the design and production of bags in line with people's consumer psychology has become a major problem faced by designers.

8) 2000s to present--The development of modern luggage in the online shop.

With the advancements in modern science and technology, people's shopping habits have shifted from in-store purchases to online shopping, leading to an increasing number of individuals opting to buy bags online. In China, online shopping has emerged as a predominant method among the younger demographic. The types and designs of bags are influenced by the preferences of online consumers, with styles available on the Internet typically catering to the preferences of contemporary women.

3.2 Type of bags

With the passage of time and the continuous change of people's lifestyle, more and more bag styles began to appear in people's lives. One of the commonly used methods for categorizing bags is categorizing them according to their usage. From studying various research studies, it has been found that there are classifications of bags according to their usage. The researcher used this method to classify bags. They can be divided as follows:

It is a bag that is used regularly. Suitable for carrying personal items such as wallet, cosmetics, keys, etc. Most bags like this tend to be light in weight. The size is not

very large and easy to carry. It also promotes flexibility and convenience for users in their daily life. The characteristics of bags can be designed in a variety of sizes, colors, materials, and shapes, and are constantly being developed to be up to date. This carry-on bag usually has a zipper or button to prevent items from falling out (Pimonphan Thanasetha, 2015).

 Shoulder Bags. Shoulder Bags are bags with handles suitable for carrying over the shoulder. Not too short and not too long. It is compact. It can be seen in Figure



Figure 17 Bandana shoulder bag

Source: from eBags online shop, http://m.mifanli.com

2) Cross body Bags. Cross body Bag is a bag that is commonly used in daily life or work is very long. It can carry many personal items and promote users' flexibility in daily life. Cross-body bags have a relatively long shoulder strap and should be lightweight. It can be seen in Figure 18



Figure 18 Pimkie cross-body bag

Source: from https://bmc.bybieyang.com

3) Handbags. Handbags with short handles or Handbags are bags with short handles and no shoulder straps, making them not suitable for use in cases where a lot of flexibility is required. The style of the short-handle bag is often designed to be modern, beautiful, and not too heavy. and emphasize durability. This type of bag comes in both semi-stable and permanent styles. It can be seen in Figure 19



Figure 19 Alexander McQueen Leather handbag

Source: from https://www.vestiairecollective.com

4) Clutch bags. clutch bag is a bag that is commonly used for carrying a small number of items. Emphasis on use in cases where flexibility in living life is desired. Including a bag that helps users look modern and cheeky. The styles of the bags can be designed in a variety of ways and can be used for both casual and ceremonial events. It can be seen in Figure 20



Figure 20 Virtus Clutch bag

Source: from https://www.versace.com

5) Messenger Bags. Messenger Bag is the bag that is chosen when carrying documents or notebooks. Or suitable for putting many types of things together. There are

both types with shoulder straps. And the type that only has a handle like this has a pocket, lid or zipper to protect documents or items. It can be seen in Figure 21



Figure 21 Leather Messenger Bag

Source: from https://moonsterleather.com

6) Large bags. large bag or tote bag is a bag that is commonly used to carry large items or many types of items together. It is about the size of A4 paper, lightweight, suitable for carrying, made from good quality materials, and is tough, such as Nylon cloth, and shade cloth because it is a material that is quite durable and can support weight well. This type of bag is available both with and without a zipper. It can be seen in Figure 22



Figure 22 Karl Lagerfeld bag

Source: from https://www.central.co.th

7) Backpack bags. The Backpack bags are the bags that are chosen when transporting a large amount of items. Or want to be cheeky Suitable for use when traveling. or moving things. It can be seen in Figure 23



Figure 23 Louis Vuitton Backpack bags

Source: from https://th.louisvuitton.com

8) Bucket Bag. Bucket Bag is a bag used for casual work or everyday life. It looks like a bucket. And often use a drawstring to close the bag. This type of bag can carry a variety of items. both personal items and clothing But it should not be used for documents. It can be seen in Figure 24



Figure 24 Gucci Ophidia GG Bucket Bag

Source:from https://sasom.co.th

3.3 Elements of modern bag design

According to the principles of bag design, The researcher will analyze the elements of modern bag design by five sides of the design as follows:

1) Shape design.

The shape of the bag has many kinds, generally based on geometric modeling, commonly round, oval, square, rectangle, triangle and shaped, etc., we will

analyze and design according to the common shape of the Dabujiang patchwork embroidery bag.

2) Style design

The design style of the bag and clothing design generally affect each other, generally simple style, traditional style, modern style, fashion style, and so on.

3) Pattern design

Each pattern has a different shape and meaning, so choosing the right pattern for the bag design plays a crucial role.

4) Color design

The choice of color and the combination of different colors can show different style characteristics; therefore, color design is the focus and highlight of bag design. Different colors can give people different emotional feelings, so choose the right color according to the style characteristics of the bag and the needs of consumers.

5) Material design

Different materials can show different textures, glosses, and touch, commonly used materials are leather, fabric, alloy, straw fabric, rope, and so on.

3.4 The impact of innovative Dabujiang patchwork embroidery bag design

There are many kinds of modern Chinese social bag products, oversupply, consumer demand has changed from the needs of basic functions to psychological satisfaction and self-expression, and the purchase of products is more important whether they like and whether the product can reflect their own value. Consumers not only value the brand of the bag, but also have an interest in the cultural value of the bag and the connotation behind it. For example, many designs now pay more attention to the communication of cultural connotation, especially the innovative design of Chinese culture has been favored by more and more consumers. With the emergence of new concepts and new designs, the old design styles are constantly eliminated, we need to design more novel patterns and styles for the Dabujiang patchwork embroidery bag, to promote the cultural connotation of Dabujiang and enhance the effect of Dabujiang brand influence.

4. Modern Society

4.1 Consumer psychology characteristics of women in modern society

The study revealed that in contemporary society, Chinese young women, owing to their economic independence, have experienced an elevation in their social standing. Consequently, they represent an expanding proportion of commercial consumption and are emerging as key contributors to social consumption trends. Particularly among independently working young women, there is a growing focus on acquiring aesthetically pleasing and fashionable items to elevate their social status. Notably, a significant portion of luxury bag consumers comprises young women, underscoring the high purchasing power and consumption standards of Chinese women. This trend suggests that conventional products may no longer fully satisfy their consumer demands (ShiShi, 2019) From the provided information, it is evident that in modern society, Chinese young women are experiencing a rise in economic independence, leading to an improvement in their social status and a significant increase in their contribution to commercial consumption.

Zhen XiaoLi (2023) identified that modern women consumers exhibit distinct psychological traits. They seek a harmonious blend of functional utility and aesthetic appeal in products, look for items that evoke emotional resonance, are susceptible to peer evaluations, and consider group influences when making purchasing decisions. These findings position modern women as a pivotal demographic within evolving social consumption dynamics.

4.2 The characteristics of modern women's consumption behavior

Yan Hua (2021) according to the survey found that there are more women consumers than man consumers in online shopping, and women groups shop more frequently on the Internet than male groups. For online consumption, women groups are dominant in consumption, and women consumers have an extremely important position.

As Chinese society vigorously develops the Internet, modern people's shopping mode has changed from store shopping to online shopping, and the shopping behavior of modern women has also undergone great changes. Previous women prefer to buy some household goods and daily necessities, while modern women pay more attention to the psychological and emotional needs of beauty and are more inclined to buy goods with good shape design and certain emotional value and connotation. (Jin Xing& Wang Yi, 2012)

It is evident that women exhibit greater online shopping activity compared to men, with a higher frequency of internet-based purchases. The evolving shopping patterns of modern women reflect a transition towards emphasizing emotive and aesthetic qualities in their buying preferences beyond mere practicality. This trend highlights the substantial influence of the internet in reshaping consumer behaviors, particularly among women.

5. Relate Research

Wu (2020) studied Research on the Inheritance and innovation of intangible Cultural Heritage Dabujiang Embroidered Patchwork Products. He found the product design of China's intangible cultural heritage generally has the phenomenon of lack of original creativity, and the phenomenon of product similarity and homogenization is more. Such products have little market competitiveness, that is, there is no unique cultural charm, good, classic products are unique, local culturally scarce products.

Ji and Ghazali (2023) studied the application of traditional Bian embroidery in modern fashion design. They found with the development of modern art, new artistic thinking and techniques continue to emerge, influencing and limiting people's aesthetic trends.

Zhang et al. (2009) studied Patchwork, Function, and Origin of Clothing for Women in the Jiangnan Watery Region of China. They found that on the aesthetic side, the proportionality of the patches, the original patterns of blessing woven in is simply a delight to look at.

Sevarakhon and qizi (2023) studied the importance of patchwork needlework, which has given birth to applied arts, heavily based on ancient traditions. They found that this type of folk-applied art has a long history and is a vivid expression of thrift. The use of fabric remnants not only maintains order in the house but also results in the creation of new and original items.

Yanke and Zongming (2018) investigated the design value and inheritance development strategy of Dabujiang patchwork embroidery. Their study revealed that traditional Dabujiang patchwork art utilizes commonly found rags and old clothes as materials, predominantly using colors like black, white, blue, red, and yellow. The techniques employed have a long-standing history, characterized by a simple and clean style, meticulous and clever craftsmanship, and the depiction of characters in an endearingly naive manner, reflecting a strong local essence.

Sun and Tong (2021) explored the inheritance and innovation of Quanzhou Jincang Embroidery art in the context of modern bag design. They analyzed the techniques, color application, and decorative pattern characteristics of Jincang Embroidery and showcased its innovative use in contemporary bag fashion. By integrating the ancient art of Jincang Embroidery with modern bag design, they have found a new method to preserve and revitalize this traditional craft.

Ibrahim and Abdel Khaleq (2021) investigated the use of various hand embroidery techniques to create handbags with a national character. Their research highlighted the importance of small projects in addressing unemployment and opening new labor markets. They emphasized the significance of preserving the heritage of handicrafts while also developing them to produce modern and innovative creations that contribute to the success of small-scale enterprises.

Jian Chen and Juan He (2021) investigated Dabujiang patchwork embroidery products and their artistic characteristics. Their findings highlighted that Dabujiang Patchwork Embroidery boasts traditional patterns and distinctive sewing techniques unique to Hunan, earning it recognition as Hunan Province's intangible cultural heritage. They have amassed a collection of numerous images showcasing traditional products of Dabujiang patchwork embroidery.

Jia (2024) made a survey on the favorite bag styles of young women shopping by way of questionnaire survey. Through the collected 647 valid questionnaires, she found that more than 80% of young women (under 40 years old) like simple style of large portable bags, of which more than 90% of women said that when buying bags, they are most concerned about the appearance, function and added value of the bag. Among them, the added value mainly includes the values and connotation of the bag brand.

The various studies examined the artistic characteristics and cultural significance of traditional embroidery techniques, such as Dabujiang patchwork embroidery and Bian embroidery, in contemporary society. They identified issues like a lack of original creativity in intangible heritage designs, the impact of modern artistic trends on traditional arts, and the aesthetic appeal of intricate patchwork patterns. Moreover, the research emphasized heritage preservation, creativity, and the fusion of ancient art forms with modern design in producing culturally rich and innovative goods like handbags. These studies shed light on the evolving consumer preferences, particularly among young women, who prioritize functionality, appearance, and added brand value when choosing bag styles, underscoring the intersection of tradition, innovation, and market demand in the realm of fashion and cultural heritage.

In conclusion, the researcher asserts that innovative designs in women's bag styles play a vital role in elevating the applicative significance of Dabujiang patchwork embroidery within contemporary society. By undertaking the redesign and development of women's bags featuring Dabujiang patchwork embroidery, not only can the traditional technique be preserved and passed down, but it can also be introduced to a wider audience, showcasing its distinctive cultural charm. Through this approach, it ensures that such intangible fabric artistry remains an enduring part of our societal fabric, safeguarding it from fading into obscurity in today's dynamic world.

CHAPTER 3 RESEARCH METHODOLOGY

In the study titled "Design and Development Dabujiang Patchwork Embroidery for Modern Bags," the researcher has undertaken research and development steps. The researcher carried out four 4 steps:

Step 1: To collect and analyze Dabujiang patchwork embroidery patterns in a total of 54 pictures. It includes 45 pieces of pictures from the book "Patchwork Art: Craft and Work" by Jian Chen and Juan He (2021) and another 9 pieces of pictures from take photos in Dabujiang village field research. To study and analyze these 54 Dabujiang patchwork embroidery pictures' characteristics of patterns, traditional blessing meanings, and colors by tables.

Step 2: To analyze and find out the favorite shape of bag for young women through interviews 3 groups in Chenzhou. The researcher uses the purposive sample from the 3 groups of intangible culture inheritors, sellers and consumers totally 9 persons who have the current living in Chenzhou of Hunan, China.

Step 3: To design and develop a new bag by redesign the Dabujiang patchwork embroidery pattern on the best favorite shape of bag for young women. Choose the Dabujiang patchwork embroidery characteristic pattern style with blessing meanings suitable for women and bag design. Extract the main pattern elements from the Dabujiang patchwork embroidery characteristic pattern for creative new pattern design in modern society. Used the new pattern to the best favorite shape of bag for women.

The core concept for the new Dabujiang patchwork embroidery bag.

1) The Dabujiang patchwork embroidery bag combines traditional patterns and a modern appearance. It uses traditional patchwork techniques and designs new patterns with blessing connotations to apply to the shape of bags favored by women in modern society. The pattern modeling of a bag has a connotation, which generally means blessing or the characteristics of warding off evil spirits. 2) The Dabujiang patchwork embroidery bag is hand-sewn by folk tradition, with exquisite modern shape and unique traditional colors. The bag uses rich and bright colors to attract attention and is very beautiful.

3) The Dabujiang Patchwork Embroidery bag is made of old cloth and scrap cloth, reflecting the environmental protection concept of making the best use of everything.

Step 4: To evaluate the design of the Dabujiang patchwork embroidery bag's design.

Scope of the study:

The scope of this study focuses on Dabujiang patchwork embroidery and analyzes the characteristic patterns that can be used on the best sales shape of contemporary bags for design and develop a new style of Dabujiang patchwork bag.

This research is a combination of qualitative research and quantitative research. **Population**

The population used in this study consisted of women under 40 years old who working and living in ChenZhou City of Hunan Province, China. It include the three groups person of intangible culture inheritors, bag's shop sellers and consumers.

Samples

The samples used in this research were the three groups person of intangible culture inheritors, bag's shop sellers and women consumers interested in modern bags of Dabujiang Patchwork Embroidery.

The researcher conducted quantitative research. Using a questionnaire to study interest in the pattern of the Dabujiang patchwork embroidery bags. At this step, the researcher has proceeded as follows:

1. Define the population and select a sample.

1.1 The population used in this step of the study is women who live in ChenZhou City Hunan Province, China

1.2 Sample group is 400 women living in ChenZhou City Hunan Province, China. Using formulas for determining population (Roscoe, 1969) as follows:

n =
$$(Z_c * \sigma/e_m)^2$$

where,

n = Sample size of population

- Z_c = Given Z_c value | Z = 1.96 at 95% confidence interval
- C = Confidence level | C = 95% confidence interval
- e_m = The maximum likely error is 1/10 of σ
- σ = The Standard deviation of population | σ = 10

Sample size of population = $(Z_c * \sigma/e_m)^2$ = $(1.96 * 10)^2$

= 19.6²

 \approx_{384}

= 384.16

2. Contents:

2.1 The content of patchwork embroidery in intangible cultural

heritage.

2.2 Pattern features and bags of Dabujiang patchwork embroidery.

2.3 Modern women's bag design.

The samples is about 384 young women who used in this research were women consumers interested in fashion and adapting Dabujiang Patchwork Embroidery.

The researcher uses the purposive sample (*Experts / In-depth interview*) from the 9 persons who are the 3 groups of intangible culture inheritors, bag's designer & shop sellers and women consumers and living in ChenZhou of Hunan, China.

The Research Process

Step 1 To collect and analyze Dabujiang patchwork embroidery patterns (total 54 pictures). 1) pattern; 2) colors; 3) meaning Step 2 To analyze and find out the favoriteshape of bag for young women by Interviews:1) inheritor (1 person); 2) designer & seller (3persons) 3) customers (5 persons)

Step 3 To design and develop a new bag by redesign the Dabujiang patchwork embroidery pattern on the best favorite shape of bag for young women. (Design 6 different pattern on the best shape style of bag for young women).

Step 4 To evaluate the design of the Dabujiang patchwork embroidery bag's design. Population and Sample Size of women who aged under 40 years old and living in ChenZhou of Hunan, China. And then conclusion.

CHAPTER 4 DATA ANALYSIS AND RESEARCH RESULTS

The presentation of the data analysis and research results will be structured into three distinct sections. This chapter is dedicated to analyzing the research objectives and utilizing the research methods highlighted in Chapter 3 to ensure a comprehensive examination and interpretation of the gathered data

Step 1: To collect, study, and analyze Dabujiang patchwork embroidery patterns total 54 pictures.

These pictures have 45 pictures from *Patchwork Art: Craft and Work* and 9 pictures from field investigation by photos. The collected patterns are mainly analyzed according to the six category of Dabujiang patchwork embroidery in the book of *Patchwork Art: Craft and Work*.

Products	Pattern	Colors	Meaning
Peony bib	5.50	Black;Red; Green;White	wealthy and auspicious
Peony bib		Green;Black;Pink Blue;;Purple	wealthy and auspicious

Table 1 The Plant Pattern of Dabujiang patchwork embroidery

Table 1 (continued)

Products	Pattern	Colors	Meaning
Lotus bib		Red;Blue;Black; Green;ellow	holy and pure, and have a lot of sons
Pumpkin bib		Orange;Blue; Grey;Yellow	Have lot of sons
Lotus bib		Red; Pink; Black Blue; Green; Yellow	holy and pure, and have a lot of sons
Pomegranate Babies carry bag		White;Red;Pink Purple;Black;Green Blue	Have a lot of sons
Fingered citron bib		Black;Pink;Red Blue;Green; Purple	Many children lead to long life

Table 1 (continued)

Products	Pattern	Colors	Meaning
Plum blossom bib		Red;Green;Grey Pink;Black; White	Be happiness
Peony handkerchief		Yellow;Brown; Pink;White	Wealthy and auspicious

Analyzing the plant patterns within Dabujiang patchwork embroidery products reveals a rich tapestry of botanical motifs. Beyond familiar elements like peach, gourd, pomegranate, and pumpkin, the embroidery features traditional Chinese plant symbols such as peony, plum blossom, and lotus, each carrying deep cultural significance. Notably, these patterns exhibit a remarkable diversity in form while retaining the essence of each plant's characteristics. Through the use of biomimicry, the patterns achieve a symmetrical and harmonious aesthetic, evident in designs like the Plum Blossom and Peony bibs showcasing symmetrical layouts and balanced compositions. These timeless motifs, such as the peony representing wealth and auspiciousness, maintain their symbolic meanings across historical periods, embodying prosperity and positive blessings as demonstrated in Table 1.

Products	Pattern	Colors	Meaning
Butterfly bib		Blue;Black;Red Purple;Green	Good fortune, wealth and love
Butterfly and bat bib		Black;White;Red Purple;Green	Good fortune, wealth and love
Magpie bib		Black;White; Red;Blue; Purple;Green	Be loved and Good Luck
Frog bib		Blue;White; Red;Green; Black;Brown	Have a lot of sons
Fish bib		Black;Red Blue;White; Green	Years of brimful happiness and ward off evil

Table 2 The Animal Patterns of Dabujiang patchwork embroidery.

Table 2 (continued)

Products	Pattern	Colors	Meaning
Bat bib		Black; Blue; Brown	Good fortune and have happiness
Lion bib		Black;Red;Blue	Evangelize and ward off evil
Tiger bib		Black;Blue Red;White;Brown	Good health and ward off evil
Tiger pillow		Red;Yellow; Blue;Green; Black;White;Pink	Evangelize, good health and ward off evil

Analysis of animal patterns in Dabujiang patchwork embroidery reveals a distinct utilization of curved lines and bionic design elements that capture the essence of various creatures. These patterns exhibit diverse forms while maintaining a symmetrical layout across multiple products, with common motifs including butterflies, bats, tigers, fish, and magpies, each imbued with symbolic significance. Animals are often paired based on similar shapes and auspicious meanings; for instance, the resemblance between butterfly and bat patterns signifies blessings harmoniously in Chinese culture, showcasing the artistry of pattern re-creation. The symbolism within these designs is multifaceted, with animals like the tiger symbolizing good health, protection, and warding off negative influences, while fish symbolize abundance and prosperity, serving as protective emblems in folklore. Combinations of animal motifs carry nuanced meanings; for example, pairing fish with dragon imagery to create a "fish leap dragon gate" conveys aspirations for a child's future success. Legends from Dabujiang folklore underscore the protective role of fish, believed to ward off malevolent spirits due to their barrier-like presence in ponds. The enduring significance of these animal patterns transcends time, illustrated by consistent meanings shared between historical tiger motifs and contemporary interpretations, as exemplified in patterns found in Table 2

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Products	Pattern	Colors	Meaning
Dragon babies carry bag		Black;White;Red Orange;Blue;Green; Pink	Propitious and wealth
Dragon bib		Black;White Red;Green Blue;Pink	Propitious and wealth
Phoenix bib	🎺 🐝	Red;Pink Green;Purple;Black	Auspicious and promotion, successful career

Table 3 The Mythical Creatures pattern of Dabujiang patchwork embroidery

Table 3 (continued)

Products	Pattern	Colors	Meaning
		Red;Pink Blue;Green Black;Purple	Auspicious and promotion, successful career
Phoenix bib	***	Red;White Black;Blue Brown;Yellow	Auspicious and promotion, successful career
Phoenix and peony bib		Blac;Red; Green;Pink	Auspicious and promotion, successful career
Kylin babies carry bag		Black;Red;Blue; Yellow;Green;White Brown;Pink	Good Evangelize and ward off evil
Dragons hang picture		Blue;Red	Have propitious life; wealth; good luck and happines
Phoenix bag		White;Green;Yellow Red;Blue	Auspicious and promotion; successful career

The patterns of mythical creatures in Dabujiang patchwork embroidery exhibit a curvilinear shape and incorporate bionic elements to accentuate their distinctive characteristics. The dragon and phoenix patterns stand out as the most prevalent designs among mythical creatures depicted in Dabujiang patchwork embroidery. Traditional Chinese symbolism attributes the dragon pattern to supreme rulership, representing the emperor's ultimate power and status. Dragons are revered as sacred beings associated with good fortune, nobility, and auspicious qualities according to age-old beliefs. In contrast, the phoenix, known as Rui Li, symbolizes the ultimate femininity akin to a queen in Chinese tradition. This legendary bird is considered the king among avian species and embodies noble virtues and propitiousness, serving as China's most traditional symbol of auspiciousness since ancient times.

Products	Pattern	Colors	Meaning
		Black;White;Blue Red;Grey	Have health and longevity life
Text Longevity as			
"Shou" bib			
Text Myriad as "Wan" of baby carry bag	2	Blue;Black;White Grey;Yellow	Good luck, good fortune and longevity life

Table 4 The Text Pattern of Dabujiang patchwork embroidery.

Table 4 (continued)

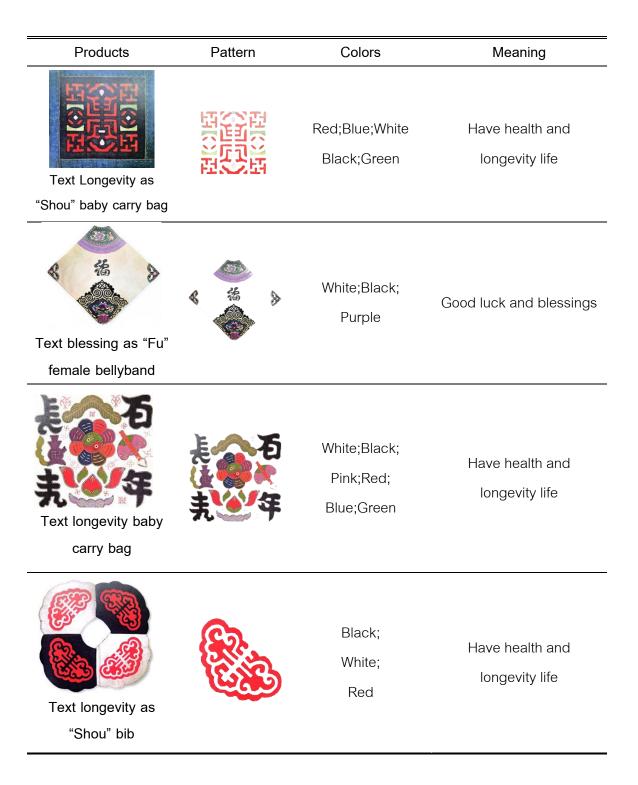


Table 4 (continued)

Products	Pattern	Colors	Meaning
Text longevity as "Shou" bib	کی	Blue;Black; Yellow;White	Have health and longevity life
Text double joyous as"Xi" bib	North Party of the second seco	Black;Red;Blue	happiness in marriage.
Text blessing as "Fu" Hang picture		Black;Blue;Red Pink;Green	Good luck and blessings

The text pattern within Dabujiang patchwork embroidery skillfully combines curves and straight lines, integrating geometric designs to depict various Chinese characters. This intricate pattern serves as a direct expression of emotional motifs, characterized by symmetrical compositions and a plethora of meaningful words such as blessings, longevity wishes, and expressions of happiness. These words hold profound symbolism, reflecting aspirations for a better life and offering blessings for future endeavors. Notably, lines embodying themes of longevity, blessings, and happiness are prevalent within the text pattern. Local residents in Dabujiang predominantly utilize embroidery products for children's purposes, often featuring characters like "Shou" (symbolizing longevity) and "Fu" (symbolizing blessings) to wish for children's safety and well-being. Moreover, in the context of marriage ceremonies where Dabujiang patchwork embroidery is commonly incorporated into women's dowries, the "Xi" character emerges as a prevalent motif representing wedding blessings in these embroidered products.

Colors Products Pattern Meaning Black;Purple;Pink Have peace life, health White;Blue and happiness Eight diagrams bib Black;Red; Everything be good and Yellow;Purple be lucky Ruyi border bib Black; Have lot of money Blue; White Ancient money border bib Red;Black;Blue Have good health and Purple;Green;White lots fortune happy life Long life lock bib

Table 5 The Border Pattern of Dabujiang patchwork embroidery

Table 5 (continued)

Products	Pattern	Colors	Meaning
Ruyi border bib		Black;Red; Yellow;White	Everything be good and be lucky
Ruyi border bib		Black;White; Red;Blue	Everything be good and be lucky
Confucian classics border bib		Green;Blue; Black;Red;Pink	Achieve academic excellence
Cloud border cloud shoulder		Purple;Orange; White;Green;Red	Good marriage, Good health and longevity life
Ruyi border bag	00	White;Blue	Everything be good and be lucky

The border patterns in Dabujiang patchwork embroidery skillfully incorporate curved lines and geometric motifs to depict item characteristics, with symmetrical graphics prevailing in the primary products. This style includes motifs such as long-life locks, Ruyi symbols, and copper coins, each symbolizing wealth, prosperity, and peace. Such patterns often utilize geometric designs to convey their meanings effectively. In local traditional culture, copper coins serve as a wealth symbol, and ancient coins gifted to children at year-end, known as lucky money, hold significance in warding off evil spirits. Longevity locks, fashioned from precious metals like gold and silver, feature auspicious engravings of longevity, prosperity, good fortune, and well wishes. The concept of the longevity lock signifies enduring life, with the lock symbolically safeguarding life and invoking blessings for peace and well-being.

Products	Pattern	Colors	Meaning
The eight immortals crossed the sea		Red;Green;Blue Black;Purple	Peace and good luck, seek luck and ward off evil
The eight immortals crossed the sea		Red;Black ;Blue;Green	Peace and good luck, seek luck and ward off evil

Table 6 The Legends Story pattern of Dabujiang patchwork embroidery

Table 6 (continued)

Products	Pattern	Colors	Meaning
The eight immortals crossed the sea		Red;White; Black;Green;Purple; Orange;Blue	Peace and good luck, seek luck and ward off evil
Seven children play games		Purple;Black;White	Happy life and pure children's fun
Seven characters singing		Blue;Black; White;Red	Happy life and blessing
Seven children play games		Blue;Balck;Red	Happy life and pure children's fun
The eight immortals crossed the sea		Red;White;Black Green;Blue	Peace and good luck, seek luck and ward off evil

Table 6 (continued)

Products	Pattern	Colors	Meaning
SuXian's mother washing by river legend Hang picture		Green;Pink Blue;Black;Grey	A symbol of beauty and tenderness
Zhang Qian was sent to the Western Regions Hang picture	Sound Ca	Yellow;Red;Blue Brown;White	Brave and tenacious perseverance

The legends story patterns in Dabujiang patchwork embroidery primarily utilize curved lines to depict specific elements or characters, incorporating vibrant colors in symmetrical compositions. A prevalent theme in these patterns is the tale of the eight immortals crossing the sea, recounting their extraordinary skills and unity as they journey to the Queen Mother's birthday celebration in the Western regions. This story, beloved by the local Dabujiang community, symbolizes auspiciousness, good fortune, and protection from evil spirits. Another well-received narrative is Zhang Qian's expedition to the Western regions, illustrating his diplomatic efforts to foster peace and convey patriotic sentiments. Additionally, the legend of Suxian's miraculous birth depicts a girl who becomes pregnant after washing clothes in the river, giving birth to a boy who later becomes a healer acclaimed as a deity. These traditional Chinese legends embody themes of perseverance, patriotism, and auspicious blessings, reflecting the ancient people's resilience and lofty spirits through intricate embroidery narratives.

Analysis and Summary: The six tables collectively showcase a diverse array of patterns and motifs within Dabujiang patchwork embroidery, each embodying distinct

cultural symbolism and traditional significance. Rooted in Chinese farming culture, embroidery, as illuminated by Shengli Chen and Hanjun Zhang (2018), has evolved to embody regional characteristics and cultural folklore throughout its history. Within Dabujiang patchwork embroidery, prevalent decorative themes consistently incorporate blessings and protection against malevolent forces, echoing pertinent cultural concepts engrained in local traditions and ancient customs. The patterns demonstrated in these tables reflect a rich tapestry of symbolic meanings, deeply intertwined with the fabric of local folklore and traditional beliefs. Moving forward, a deeper analysis of these patterns serves to unravel the intricate connotations and cultural customs encapsulated within Dabujiang patchwork embroidery, shedding light on the intricate fusion of artistry and cultural heritage within each stitch.

The researchers will delve into an analysis and discussion focusing on three key aspects:

1) The patterns

Across the 54 pictures the shape of characteristics can be found that the lines of Dabujiang patchwork embroidery are mainly curves and the theme of the pattern is mainly divided into six categories, which are plants, animals, mythical creatures, border, words and legends.

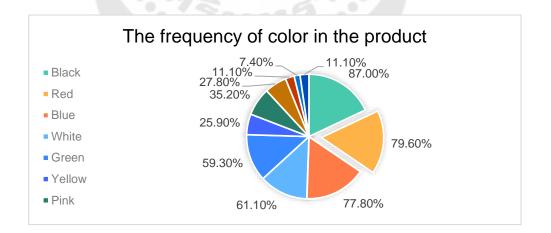
The patterns in these six categories reflect the inherent characteristics of each thing in terms of appearance and it shows the outline is mainly geometric and bionic patterns, and the pattern content emphasizes the image characteristics of things. For example, The Ruyi pattern and Yun pattern which is the border pattern in the six categories, all belong to geometric pattern and tiger shape, butterfly shape belongs to bionic pattern. Upon closer inspection of these patterns, it becomes apparent that while each depiction may vary slightly in form, they all capture the essential characteristics of their respective things through bionic design principles resulting in symmetrical and balanced beauty.

Geometric pattern form is reflected in the size, shape, distance and arrangement of the figure to form a mutual echo. This shape in the product is mainly in the

form of symmetry and balance and create repetitions and symmetrical layout designs. It giving people a rigorous, neat visual sense and solemn, stable, stable beauty. The bionic pattern is different from the geometric pattern, which is manifested as the transformation and variation of the pattern. However, this pattern changes and is arbitrary, but the elements with pattern characteristics always run through it, and in the case of ensuring the inherent characteristics, a variety of patterns are derived and constitute a rich pattern.

2) The colors

According to the findings by Jian and Juan (2021), the primary colors commonly utilized in Dabujiang patchwork embroidery products include red, black, blue, yellow, and white. Through an analysis of 54 images, the researcher identified a total of 11 different colors present in Dabujiang patterns. Key colors such as red, blue, black, yellow, and white dominate the palette, with black emerging as the most prevalent color, accounting for over 87% of all patterns. Following closely, red encompasses 79.6% of Dabujiang patchwork embroidery products, while blue is featured in 77.8% of the items. Both yellow and white are present in 61.1% of Dabujiang patchwork embroidery products, as indicated in the researcher's data analysis, aligning with the outcomes of the study conducted by Chen Jian and He Juan. Additional details can be referenced in Figure 25



		Black	Red	Blue	White	Green	Yellow	Pink	Purple	Grey	Orange	Brown
occurrence	Color	47	43	42	33	32	33	19	15	6	4	6
proportion	Color	87%	79.6%	77.8%	61.1%	59.3%	61.1%	35.2%	27.8%	11.1%	7.4%	11.1%

Figure 25 The frequency of color in the product.

Source: Sort out and analyse by Wang SiYi (2024)

3) The meanings

Through the study of the color meaning of these products, it is found that each color represents the meaning and characteristics are different. Combining local cultural customs and traditional Chinese culture, the research finds that since ancient times in China, there have been classifications the color of orthodoxy and intermediate color of (Jian He & He Juan, 2021), in which orthodox colors refer to the five colors composed of red, blue, white, black and yellow, and blue includes two colors: green and blue. These five colors represent the five elements of the ancient Chinese five elements, gold, wood, water, fire and earth, each with different meanings. (It can be seen in figure 4.2) In ancient China, people believed that everything in the world was composed of these five elements, so these five colors were the most noble and orthodox colors. Except for these five colors and gold and silver, all the other colors are intermediate colors.

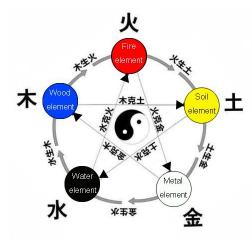


Figure 26 Five Elements Diagram and its colors

Source: Made by Wang SiYi Made (2024)

In the color of Dabujiang patchwork embroidery, most of the patterns choose orthodox colors, and each color has a different meaning. Red, representing happiness and jubilant things, is deeply loved by the local people in the Dabujiang patchwork embroidery show, and generally appears in the folk custom of marriage celebration, which is in line with the occasions used by Dabujiang products, such as giving birth to children and getting married. Blue means high status. Green represents the symbol of life and hope, giving people a soft and calm feeling, usually more common in plant lines. Yellow is special color that means nobility, which color can be used only for emperor and their family in the ancient time. In the Dabujiang embroidery is mainly dragon pattern tiger pattern, commonly used yellow. Black and white means solemn or serious things means. Black and white are the most used colors in Dabujiang patchwork embroidery. White purity has a strong color harmony and is generally used as a background color. Black gives people a feeling of seriousness and calm, used as a border to limit the border, and can highlight the pattern of white background. In addition, through the interview with the old local artists, according to the local folk customs, different colors will also have different meanings. Local old artists summed up three groups of common color matching principles: red with green means lively and lovely, red with yellow means to be loved, red with black means strict and restrained color matching meaning. Generally, these colors are also the unique color matching rules of Dabujiang patchwork embroidery.

The traditional cultural concept of local folk customs has a great influence on the meaning of the pattern. As Dabujiang is located in the southernmost part of Hunan Province, it belongs to the blending place of Chu Yue history and culture and Han Yao culture. Therefore, its patterns reflect the local culture unique traditional folk customs and cultural characteristics. The theme of the Dabujiang pattern is centered on praying for good luck and warding off evil spirits, and expresses the most simple folk beliefs and cultural connotations through homonym and image comparison. For example, the two words gourd and bat in the Chinese language pronunciation and fortune words are homo phonic, this kind of graphics express good wishes. For example, tigers and lions, known as the king of beasts, are strong and powerful, have the ability to drive away evil spirits, and also represent a majestic image, which is widely used in Dabujiang patchwork embroidery.

In the Dabujiang patchwork, various patterns are embroidered, some of which carry the dual significance of warding off evil spirits and bestowing blessings. For instance, fish, a symbol in traditional Chinese culture, primarily signifies blessings related to abundance in food or wealth. In Chinese pronunciation, the word for fish is a homonym for "surplus," symbolizing the concept of leftover food or money annually. Beyond its traditional blessing connotation, the fish motif in Dabujiang patchwork embroidery also embodies protective qualities against malevolent forces. Local residents of Dabujiang believe that demons and ghosts are thwarted by the presence of fish, acting as a barrier that prevents their passage across rivers. Furthermore, according to local interviews, fish hold the symbolic possibility of leaping over the dragon gate to transform into dragons, amplifying the blessing aspect. This belief suggests that blessed children have the potential to develop into exceptional talents in the future.

In conclusion, the primary colors of Dabujiang include black, white, red, blue, and yellow, each symbolizing different elements within the culture. These colors also hold varying significances in product design, with distinct implications in their combinations. Common color pairings found in Dabujiang culture encompass red with green, red with yellow, and red with black. When creating Dabujiang patchwork embroidery, designers should thoughtfully incorporate colors and patterns to convey specific blessings and meanings. It's essential to stay true to the distinctive color schemes and patterns of Dabujiang while catering to local customs and consumer preferences. The six themes serve as a blueprint for classifying Dabujiang graphics, emphasizing the necessity of capturing the essence of each subject in the design. Curved lines dominate the visuals, with graphics divided mainly into bionic and geometric patterns. Bionic designs typically represent figures, while geometric patterns focus on line modeling. Symmetry and balance play key roles in pattern layout aesthetics. By creatively combining elements and shapes with similar meanings, new patterns can emerge, maintaining a coherent theme throughout. It's important to determine the primary message of a pattern based on its interactions with other graphics, as the same motif can convey diverse meanings. Overall, the intricate patterns and colors in Dabujiang encapsulate the profound wisdom of local folk artists and contain a wealth of cultural significance.

Step 2: To study and find out the favourite shape and meanings of bag for young women.

In order to determine women's preferences for bag shapes and their favorite design meanings, the research process involves data collection and interviews to guide the bag's appearance. Shihui Jia conducted a survey in 2024 focusing on young women's favorite bag styles through questionnaire responses. Out of 647 valid responses, the survey revealed that over 80% of young women prefer simple large portable bags. However, specific bag shapes were not identified in this initial survey phase. Subsequently, interviews with intangible cultural inheritors, consumers, and bag sellers from Chenzhou involved nine individuals to delve deeper into the preferred shape styles crucial for bag redesign.

Additionally, insights from the top-selling women's bag styles on the online platform Taobao in 2023 were considered. The sales ranking indicated that Bag Style 1 was the most popular, selling 17.4 thousand units in 2023. Bag Style 2 followed as the

second popular choice, with sales of 14.4 thousand bags, and Bag Style 3 secured the third spot at 14 thousand units sold annually. The fourth popular bag style was Bag Style 4, with sales of 13.3 thousand units. This data is detailed in Figure 4.3, while women's bag styles are visually represented in Figure 27 Guided by these findings, the researcher conducted interviews with three groups totaling nine participants to select a specific bag style for redesign. The interview questions centered around shape style preferences and women's favored design meanings, crucial factors in the bag redesign process.



Figure 27 The number of Top Four bag sells on Taobao in 2023

Source from: collect from Taobao webside



Figure 28 The shape styles of bag that sold well in large bags on the online

Source from:collect and draw by Wang Siyi

1. Interviewed He Juan who is the inheritor of intangible cultural heritage to know how to design with the cultural characteristics and meaning.

As Dabujiang patchwork embroidery is an intangible cultural heritage of Hunan Province with high artistic value, as mentioned by He Juan. In efforts to safeguard and pass on this handicraft skill, He Juan, the inheritor of intangible cultural heritage, established the "JuanJuan Patchwork Embroidery" handicraft workshop, supported by national policies. While the products are primarily designed by He Juan, local craftsmen assist in handcrafting them alongside her. Despite facing challenges such as the absence of a professional design team and limited mass production capabilities, He Juan has designed and sold some women's bags; however, the sales volume has not met expectations.

Based on insights from the interview with He Juan, it was revealed that the bags attract a young audience, particularly young women who visit Dabujiang and express keen interest in its distinctive patterns. Although various styles of bags are available, the best-selling shape remains a simple large bag. He Juan explained that due to the need for ample scrap cloth for the patchwork bag design, larger bag sizes facilitate more intricate pattern designs. Consequently, she recommended focusing on designing a new Dabujiang patchwork embroidered women's bag style using a large bag, opting for Bag 1 as the basis. He Juan emphasized that the bag patterns of Dabujiang patchwork

embroidery should embody local cultural characteristics and reflect the meaning of local folk customs.

Furthermore, He Juan noted that while professional designers specialized in women's bags have assisted in designing Dabujiang patchwork embroidery women's bags, the resulting patterns, although beautiful, do not align with the traditional characteristics and cultural significance of Dabujiang patchwork embroidery. She attributed this discrepancy to the designers' lack of understanding of Dabujiang patchwork embroidery's essence and meaning in pattern design. Therefore, she outlined three key points: understanding the item's characteristics in design, adhering to Dabujiang's design rules in pattern and color matching, and ensuring that the design's meaning aligns with similar themes present in the tradition. By following these guidelines, He Juan aims to create culturally authentic Dabujiang patchwork embroidery women's bags that honor the rich heritage and traditions of Dabujiang.

2.Interviewed three the bag shop's sellers who also are designer for women bag.

The researcher visited and interviewed three individuals who sell and design bags in downtown areas within the ChenZhou local region. These sellers shared insights based on their firsthand experiences in the bag market. According to their observations, many women show a preference for large bags, considering them as value-for-money compared to smaller bags. They find large bags more appealing due to their storage capacity and versatility, leading to higher sales volumes as evidenced by recent sales records. When purchasing bags, women primarily prioritize functionality, which is why many opt for large bags capable of carrying various items.

During the interviews, two of the participants selected Bag 1, while one chose Bag 2 as the ideal design template for a new bag. As a result, a majority of two out of three interviewers in this group favored Bag 1 style for the new bag design.

Furthermore, the interviewees noted that the color schemes traditionally seen in Dabujiang patchwork embroidery may appear outdated to modern young women. They recommended incorporating trendy colors, such as the Morandi color scheme, to attract a younger demographic. By applying this modern color palette to their new bag designs, these sellers reported successful sales attributed to the contemporary appeal of the colors used.

3.Interviewed five young women customers who living in ChenZhou.

The researcher conducted interviews with five young women in Chenzhou, comprising two local college students and three working individuals residing in the area. Insights from the interviews shed light on the preferences and considerations of these women when choosing bags.

The findings revealed that two college students favored large bags for their practicality in carrying books to school. Similarly, two of the working women preferred large bags due to their convenience in storing cosmetics and documents. However, one worker, employed in the government sector, expressed a preference for smaller bags for their ease of carry and compatibility with her personal style. Notably, out of the five interviewees, four selected Bag 1 as their preferred design style for the new bag. This indicates that 80% of the interviewees in this group favored Bag 1 for the new bag design.

Moreover, when asked about the meanings behind their preferred patterns, the responses varied among the young women. One individual expressed a desire for good luck and beauty, while another emphasized happiness and wealth. The working individuals predominantly associated the patterns with luck and financial prosperity. Additionally, two workers highlighted aspirations for career success and love in their pattern preferences. In summary, the common themes that emerged from these preferences included the desire for good luck, beauty, happiness, career success, wealth, and love among the young women interviewed.

In summary, the research findings indicate that the majority of women favor Bag 1 in terms of shape, suggesting a strong preference for this particular design. There is also an inclination towards adopting a new color scheme, such as the trendy Morandi color palette, which appeals to modern sensibilities. Insights gleaned from He Juan's interviews emphasize the importance of showcasing the characteristics and meanings inherent in Dabujiang patchwork designs to enhance the appeal and sales of embroidered bags. Furthermore, the research underscores the significance of considering the emotional needs of young individuals, highlighting desires for good luck, financial prosperity, career success, love, happiness, and beauty in design preferences. By aligning with these emotional needs and preferences, designers can create products that resonate with the target audience and cater to their aspirations effectively.

Step 3: To design and develop new Dabujiang patchwork embroidery bags as young women's needs.

The Dabujiang patchwork embroidery design patterns are tailored to the consumer group born after 1980, residing in urban areas. Findings from a questionnaire survey conducted by ShiShi (2019) in the research on the concept and practice of symbol consumption among post-80s women white-collar workers indicate that this consumer group leans towards fashion, sophistication, and hedonism in their consumption preferences. Post-80s women are particularly interested in the additional connotations and cultural significance of goods they purchase. Interviews have shown that many women prefer patterns with cultural meanings, such as symbols representing luck, happiness, beauty, love, and wealth.

Based on these insights, researchers are set to redesign patterns in alignment with the six theme categories through a comprehensive design analysis focusing on colors, patterns, and meanings. This approach aims to create Dabujiang patchwork embroidery designs that resonate with the specific preferences and values of post-80s urban women, ensuring that the patterns not only align with their cultural inclinations but also speak to their aspirations and desires.

The redesign of the pattern of the women's bag is divided into 3 steps:

The first step involves extracting the patterns based on the favorite meanings identified from the interviews with young women. The patterns and colors are then redesigned to reflect the characteristics of Dabujiang patchwork embroidery in the design process. Details of this step can be viewed in Table 7

Pattern				
Classical	Extract	Redesigned	Redesigned	Design thought
and	pattern	Pattern	Pattern Color	Boolgin thought
meaning				
Plant pattern Be happiness	plum blossom			Extract the plum blossom pattern to design the plum blossom into a circle with repeated techniques according to the original graphic shape and draw around the main picture of a plum blossom in the middle. The circle symbolizes completeness and happiness.
Animal pattern be Lucky				To reflect the perfection of love, after extracting the magpie pattern, another magpie is added to form a circular pattern. A pair of birds on plum blossom symbolizes happy events and being loved.
Mythical creatures. Be Successful career				Extract the pattern features of the phoenix and supplement the missing graphics to form a complete phoenix. Standing on one foot means having outstanding achievement or status in a career. The curved shape and colorful phoenix color are the characteristics of Dabujiang patchwork embroidery.

Table 7 To extract the pattern for redesigned pattern and colors

Table 7 (continued)

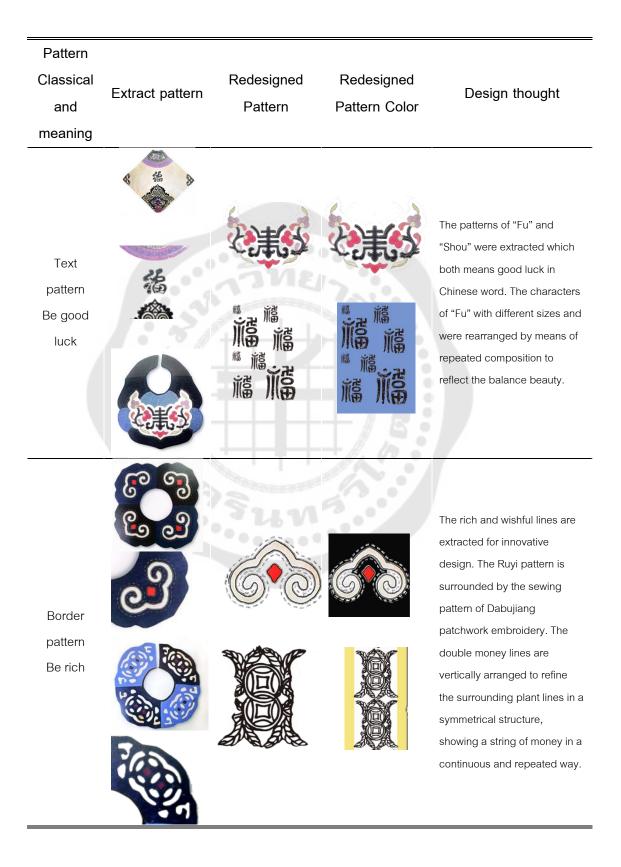


Table 7 (continued)

Pattern					
Classical		Redesigned	Redesigned		
and	Extract pattern	Pattern	Pattern Color	Design thought	
meaning					
	·			The lotus pattern in the legend	
				story is extracted, and the	
Folk stories				design is carried out in the	
or legends	1/ m			form of bionic pattern and	
-				symmetry. The pattern is	
pattern	11000			reconstructed into a circle with	
Be beauty				the shape of curves to express	
				the softness and charm of	
	1.20		H	women.	

In the second step, the focus shifts to designing the patterns on Bag 1 and incorporating some similar patterns from Dabujiang patchwork products onto the bag. The pattern design will adhere to the layout and line characteristics aligned with Dabujiang's cultural symmetry design principle. Further details regarding the pattern design can be found in Table 8.

Table 8 Design the bag as the sketch layout and the colors



73

Table 8 (continued)

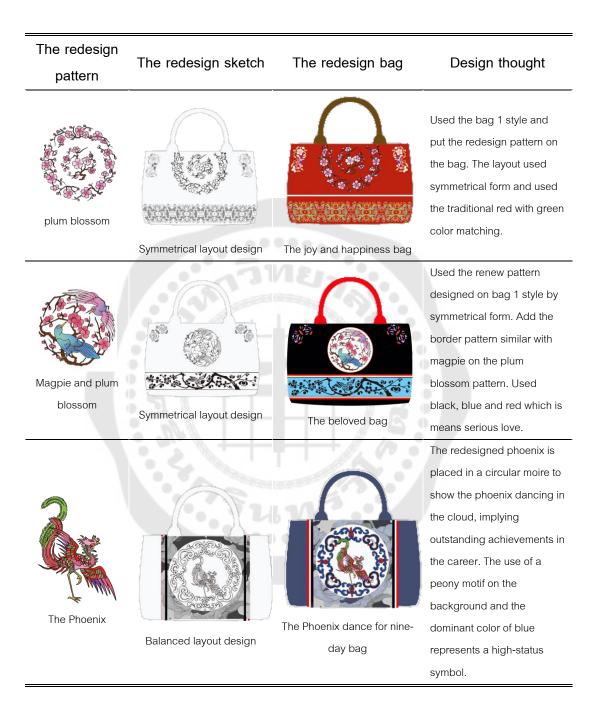


Table 8 (continued)

The redesign	The redesign sketch	The redesign bag	Design thought
pattern	5	5 5	5 5
			The redesigned "Fu" pattern
			becomes the background
			image, and the "Shou"
50+CT		\frown	pattern becomes the main
公司。		()	image, which is designed on
	And And And And And	an Associate and	the bag in a symmetrical
The "shou" pattern			manner and a symbol of
離した	◎ 瀧 とまう ◎		good luck and blessing. The
川島 浦富			light powder and blue of the
		AND A AND AND	Morandi color system are
	Symmetrical layout design	The great lucky bag	used to innovate the color
The "Fu" pattern			while retaining the
			characteristics of the
			Dabujiang pattern.
			The innovative double
			money pattern is designed
GO		\frown	as a symmetrical line on both
Server Server		6.	sides, and the main pattern
The Ruyi pattern			in the middle is the Ruyi
MAR			pattern. Keep the traditional
	I O'O I		double money pattern at the
			bottom of the bag to express
		Survey Strady Strady	the blessing of money. The
The double coin	Symmetrical layout design	The plutocrats' bag	yellow border is used to
pattern			express the meaning of
			wealth.

Table 8 (continued)

Image: constraint of the start of the sta	The redesign pattern	The redesign sketch	The redesign bag	Design thought
		Balanced layout design		split in half and designed in a symmetrical form on both sides of the bag. The main colors are the pink and purple of the Morandi color system, retaining the characteristics of the Dabujiang pattern, and the pattern extraction of the story is placed in the center. While retaining the characteristics of Dabujiang, it combines the suggestions of bag designers to carry

In the third step, the Dabujiang women's bag design is reimagined to align with the principle of color design in Dabujiang. This ensures that the design adheres to the color matching principles of Dabujiang patchwork embroidery, enhancing its authenticity and visual appeal.

To analyze the three favourite bag styles for young women. According to the questionnaire conducted with 424 young women, it was found that 82.08% of women prefer large bags. This result aligns with the findings of Shihui Jia (2024) in her survey. These statistics are displayed in Table 9. Additionally, 94.34% of the young women favored Bag 1 style, with the top three favorite colors being black, white, and blue, as indicated in Table 10 and Table 11. These data validate that the design direction established during the initial in-depth interviews was accurate.

The bag size	Subtotal number	Scale	Ranking
large bag	348	82.08%	1
Small bag	64	15.09%	2
Don't like bag	12	2.83%	3

Table 10 The questionnaire of bag style

The Bag style	Subtotal number	Scale	Ranking
bag 1	400	94.34%	1
Bag 1			
Bag 3		2.59%	2
bag4	9	1.89%	3
Bag 4	5	1.18%	4

The favorite main		Sacla	Donking	
color	Subtotal number	Scale	Ranking	
White	202	47.64%	1	
Black	189	44.58%	2	
Blue	166	39.15%	3	
Red	134	31.6%	4	
Pink	106	25%	5	
Orange	94	22.17%	6	
Green	93	21.93%	7	
Yellow	91	21.46%	8	
Grey	89	20.99%	9	
Purple	79	18.63%	10	
Brown	71	16.75%	11	

Table 11 The questionnaire of colors by young women (Multiple choice)

Ultimately, the women who took part in the survey voted for their top three favorite women's bag designs, namely: the "Phoenix Dance for Nine Days" bag, the "Joy and Happiness" bag, and the "Great Lucky" bag. Among the 424 young women surveyed, 23.58% selected the "Dance for Nine Days" bag as their preferred choice, making it the top selection. Additionally, 19.81% of the young women favored the "Joy and Happiness" bag, while 17.69% expressed a preference for the "Great Lucky" bag. These results are detailed in Table 12.

	Number of	The rate of	Devilie
Bag Style	people choose	choose	Ranking
	100	23.58%	1
The Phoenix dance for nine day bag			
The joy and happiness bag	84	19.81%	2
	75	17.69%	3
The great lucky bag			
	61	14.39%	4
The charm enhancement bag			
	54	12.74%	5
The beloved bag			
	50	11.8%	6
The great lucky bag			

Table 12 The questionnaire of the reason of choose the new bag style

Through these tables, it can be observed that the most popular redesigned bag among young women is the "Phoenix Dance Nine Days" bag. The second preferred bag is the "Joy and Happiness" bag, followed by the "Great Lucky" bag.

In discussions with some of the women who participated in the questionnaire and opted for the "Phoenix Dance Nine Days" bag, it was revealed that they were drawn to this particular design because of its symbolic association with career advancement. Modern women prioritize independence and career success, diverging from traditional aspirations centered around marriage and family. Therefore, the choice of the "Phoenix Dance Nine Days" bag reflects contemporary values emphasizing women's independence. Additionally, the phoenix pattern symbolizes high status for women and carries traditional cultural significance in China. The phoenix, representing resilience and an indomitable spirit, embodies the concept of rising from the ashes. These results underscore that modern women appreciate designs that embody symbols of independence and unwavering perseverance.

Another influential factor in selecting the "Phoenix Dance Nine Days" bag is the versatile and aesthetically pleasing blue color, which complements various outfits. The appeal of this bag lies in its capacity to symbolize qualities like independence and perseverance. These insights suggest that the preference for the "Phoenix Dance Nine Days" bag may extend to other bag designs or redesigns in Dabujiang patchwork embroidery, driven by women's favored attributes and symbols.

CHAPTER 5

CONCLUSIONS, DISCUSSION AND SUGGESTION

The presentation of the conclusions and discussion are divided into 4 sections.

5.1 Conclusions

First of all, the research result shows the cultural characteristics in the three sides: Pattern

The geometric pattern and bionic pattern are the most common pattern in Dabujiang patchwork embroidery. In addition, the pattern of Dabujiang patchwork embroidery are mainly curves in line and layout shows symmetry and balance in the products. The theme of the pattern is mainly divided into six categories which are plants, animals, mythical creatures, border, words and legends and shows the core characteristics with different theme pattern.

Color

In the color of Dabujiang patchwork embroidery, most of the patterns choose orthodox colors, and each color has a different meaning. The background usually used blue, black or white which is the orthodox colors. The pattern usually used other different color and strong color contrast in color design. In addition, In the color matching of Dabujiang patchwork embroidery, the color matching also has local rules. But it also can add some innovative colors according to the preferences of modern women such as the color of Morandi. Local old artists summed up three groups of common color matching principles: red with green means lively and lovely, red with yellow means to be loved, red with black means solemn and restrained meanings. Generally, these colors are also the unique color matching rules of Dabujiang patchwork embroidery.

Meaning

The meaning of Dabujiang patchwork embroidery expresses people's good expectations for the future life. In Dabujiang patchwork embroidery, Different patterns and colors have different meanings, which are mainly based on Chinese traditional folk local cultural. In traditional Chinese folk culture, the meaning of patterns and colors is different for different groups of people. Because Dabujiang patchwork embroidery is generally used for children and women, so the meaning is generally blessing peace and happiness, good love, full of blessings, health and longevity. Pictorial metaphors usually imply blessings in a homophonic way or in a figurative way combining two images. The blessing is also expressed directly in the form of text images. But no matter which way, generally contains good wishes and warding off evil to the implied meaning of disaster.

The best favorite style

Through the data analysis of women's bag styles on Taobao, we found out the most favorite women's bag styles of modern women. In this style, the researchers combining the traditional symbolic pattern with the design of modern women's bags. Moreover, the pattern of Dabujiang patchwork embroidery had been redesign as the characteristics of Dabujiang patchwork embroidery. In the design, the core features of the traditional pattern are retained, the symmetrical and balanced layout design principles are applied, and other lace patterns with similar meanings are added to the Dabujiang patchwork embroidery. There are six new patterns for women's bags are redesigned as six theme categories. Through a questionnaire survey to find out the modern women's favorite three women's bags. The study found that modern women prefer the pattern with independent spirit and career promotion, especially those with traditional cultural pattern design and its characteristic.

Through questionnaire survey in Research on the concept and practice of symbol consumption of post-80s female white-collar workers, ShiShi (2019) found that the current consumption outlook of post-80s women is mainly inclined to fashion, advanced and hedonistic, and this kind of consumer groups pay more attention to the additional connotation and culture of goods. Another reason of the phoenix pattern become the most favorite pattern it is possible due to the culture belief. The cultural meaning of Dabujiang originated from the Chu culture of China, and the early belief of the Chu culture was the phoenix totem. In Dabujiang patchwork embroidery traditional pattern the phoenix and peony generally appear together which called "Phoenix passes through peony" and

implying that women will have a happy life and a good love (Chen & Yuan, 2020). Therefore, the pattern of women bag with Phoenix in Dabujiang patchwork embroidery is the location belief for many Chenzhou women.

In the design of this new Dabujiang patchwork embroidered bag, it not only integrates the needs of modern women, but also gives it a unique meaning of traditional culture. In this process, the researcher redesigned the pattern for adapt young women needs that both in the style and meaning in patterns. By extracting the original and improving the design, the pattern of the Dabujiang bag is more in line with the needs of modern women, so that this bag is loved by more women, and the Dabujiang culture can be inherited in the future.

5.2 Limitations

The sample used in the study was the group of women in Chenzhou, Hunan Province, so it may be different from women's preferences in other parts of China. The women who participated in the questionnaire are mainly women in Chenzhou, and they have regional preferences when choosing women's bags. Therefore, the women's bags they like cannot represent the preferences of women in other parts of China.

5.3 Discussion

1. The cultural characteristics of Dabujiang patchwork embroidery are mainly reflected in its patterns, colors, and meanings. The layout composition of Dabujiang patchwork embroidery primarily exhibits symmetry and balance, like the traditional layout seen in Han embroidery (Chen & Zhang, 2018). The symmetrical composition conveys a stable sense of order, while the balanced design reflects dynamic changes, showcasing the ancient craftsmen's design wisdom and their pursuit of beauty. Chen & Zhang (2018) emphasize that symmetry and balance in traditional Han embroidery not only fulfill aesthetic standards but also embody philosophical principles inherent in Chinese culture. This design approach symbolizes harmony and equilibrium in life, which are central tenets

of Confucian thought. Dabujiang patchwork embroidery, drawing from these traditions, continues this legacy by maintaining these structural principles in its compositions. In traditional Chinese culture, the orthodox colors representing the five elements frequently appear in various forms of embroidery. For instance, Han embroidery and Taoyuan embroidery predominantly use the five colors: red, yellow, blue, black, and white, which are also the main colors in Dabujiang patchwork embroidery (Kong, 2023; Chen & Zhang, 2018). Each of these colors carries specific meanings derived from the five elements. For example, red, which represents the element of fire, signifies auspicious happiness (Sun Yuyang, 2021). Kong (2023) elaborates on the cultural and philosophical significance of these colors, explaining how they are not randomly chosen but are deeply embedded in the Chinese cosmological outlook based on the Five Elements (Wu Xing) theory. This theory attributes different elements (wood, fire, earth, metal, and water) to specific colors, each representing various natural phenomena and human emotions. Thus, the use of these colors in Dabujiang patchwork embroidery reflects this comprehensive worldview. The interpretation of these colors reflects the deep-rooted beliefs and values in traditional Chinese culture. Wu (2020) notes that the craftsmanship seen in Dabujiang patchwork embroidery serves as a medium of cultural continuity, linking present-day practices with ancestral traditions. This link is significant because it showcases how traditional arts can preserve cultural heritage while remaining relevant in contemporary times. Moreover, Sun and Tong (2021) highlight how traditional elements like these can be adapted to modern design contexts without losing their symbolic significance. Their study on Quanzhou Jincang embroidery, which uses a modified color scheme to appeal to contemporary consumers, underscores the enduring relevance of these traditional colors and patterns. By switching to the Morandi color system, which features muted and subdued tones, they were able to make the traditional designs more appealing to current aesthetic preferences while retaining their rich cultural meanings. In conclusion, the patterns, colors, and meanings embedded in Dabujiang patchwork embroidery embody the rich cultural heritage of traditional Chinese embroidery. The use of symmetrical and balanced designs, alongside the symbolic colors of the five elements, reflects the ancient craftsmen's

sophisticated aesthetics and cultural beliefs. This continuity and adaptability affirm the timeless appeal and cultural significance of Dabujiang patchwork embroidery in both historical and modern contexts. The studies by Chen & Zhang (2018), Kong (2023), Sun Yuyang (2021), Wu (2020), and Sun & Tong (2021) collectively highlight how traditional craftsmanship can maintain cultural integrity while evolving to meet contemporary tastes, ensuring the preservation and ongoing relevance of this vital cultural heritage.

2. The motifs within the six major themes of Dabujiang patchwork embroidery each bear distinct meanings that reflect traditional Chinese culture and beliefs. An analysis of these patterns revealed that the phoenix totem is the most favored motif among traditional Chinese women. This preference is deeply rooted in the implications of Chinese traditional culture. The phoenix is a totem of the Chu ancestors, with a long history in the Chu state, serving as a symbol of local cultural beliefs. Han embroidery, which also originates from Chu culture, features phoenix patterns that symbolize peace (Chen & Zhang, 2018). Within Dabujiang culture, the phoenix pattern signifies success and high status. While the meanings of phoenix patterns vary slightly under the same cultural background, they universally represent blessings, prayers, and the totemic beliefs of traditional culture. This is evident across different regions and arts. For example, in Han embroidery, the phoenix pattern is often used to convey peace and harmony, emphasizing the cultural continuity in using symbolic motifs to express communal values (Chen & Zhang, 2018). Sun and Tong's (2021) research on Quanzhou Jincang embroidery highlights the adaptable nature of traditional motifs like the phoenix in modern design. Their study demonstrated that even with adjustments in color schemes to cater to contemporary aesthetics, these ancient symbols continue to carry their traditional meanings and appeal effectively to modern sensibilities. They showed that the new Quanzhou Jincang embroidery, which modified traditional colors to include the Morandi color system, retained its cultural significance while becoming more attractive to modern consumers. This example illustrates how traditional motifs can be seamlessly integrated into contemporary designs without losing their historical and cultural essence. Additionally, Wu (2020) points out that traditional Chinese motifs, including the phoenix, have the potential to bridge past and present cultural expressions. Despite modern-day changes in aesthetic preferences, these motifs continue to symbolize deep-seated cultural values such as success, high status, and auspicious blessings, which have been cherished across generations. In summary, the phoenix pattern, as seen in both Dabujiang and other traditional Chinese embroideries, consistently symbolizes success, high status, peace, and cultural blessings. This illustrates a shared cultural heritage and the enduring power of traditional motifs in expressing the core values and beliefs of Chinese culture. The research by Chen and Zhang and the studies by Sun and Tong exemplify the persistent and adaptable nature of these cultural symbols, emphasizing their significant role in maintaining the continuity and relevance of traditional Chinese artistic expressions.

5.4 Suggestion

5.4.1 Suggestion for Dabujiang patchwork embroidery craftsmen.

Although Dabujiang patchwork embroidery has rich pattern connotation and cultural characteristics, its production process is complicated, which leads to low production efficiency. This also leads to the Dabujiang patchwork embroidery products more difficult to promote. The researcher analyzed the pattern classification of Dabujiang patchwork embroidery and made a set of atlases by classifying the pattern reasonably. The craftsmen can make pieces of cloth with templates according to the atlas of Dabujiang patchwork embroidery, and can make products in batches, so that the products of Dabujiang patchwork embroidery can be quickly made.

5.4.2 Suggestion for Dabujiang patchwork embroidery designer.

The researchers found that in the product design of modern Dabujiang patchwork embroidery, there are many products that do not have the characteristics of Dabujiang traditional culture. This is mainly because the designers of Dabujiang products did not deeply study and excavate the cultural characteristics and implications of Dabujiang patchwork embroidery, but just followed the patterns of modern design and common Chinese culture pattern. The researchers suggest that the designers of Dabujiang patchwork embroidery can use the research conclusions in this paper to design Dabujiang patchwork embroidery products according to the cultural characteristics and meanings of the patterns. The products designed in this way can not only meet the preferences of contemporary young people, but also reflect the regional cultural characteristics of Dabujiang patchwork embroidery.

In addition, traditional Dabujiang patchwork embroidery products are mainly designed for children and women, and the cultural meaning focus on the blessing of children and women, so it has limitations. If we want to inherit and develop the patterns of Dabujiang patchwork embroidery, we need to study different groups, such as young men and old people. After understanding the cultural meaning needs of different groups, the cultural meaning of Dabujiang patchwork embroidery will be extended to meet the needs of different groups of people. For example, men like and pursue a strong body, and the elderly like health and longevity, which are also reflected in the Dabujiang culture. This requires the use of researchers to study the meaning of the content of reasonable design with innovative content of Dabujiang products. In this way, we can popularity of Dabujiang patchwork embroidery by redesigned products

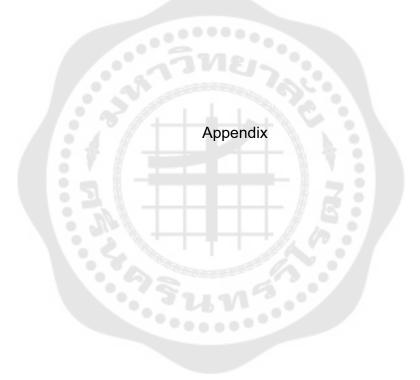
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Appendix A

1. LIST OF EXPERTS INTERVIEWED

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2. LIST OF EXPERTS IN EVALUATING THE SUITABILITY OF INTERVIEWS

AND QUESTIONNAIRES

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LIST OF EXPERTS INTERVIEWED

Name	Group	Occupation
		Associate Professor,
1. He Juan	Group 1	Dabujiang intangible cultural heritage
		inheritor
2. Zhou Chan	Group 2	Senior designer for bags,
2. Zhou Chan	Group 2	Shop owner of women's bags
	S	
3. Zeng Xia	Group 2	Senior designer for bags,
	Oroup z	Shop owner of women's bags
4.Xie Su	Group 2	Senior designer for bags,
		Shop owner of women's bags
5. Li Na An	Group 3	Chenzhou Vocational and Technical College
		students
6. Chen Yin	Group 3	Chenzhou Vocational and Technical College
		students
	0	
7. Sun Ming ya	Group 3	Worker in plan design company
8. Lin Xiang	Group 3	Worker in business company
9. Wu Qian	Group 3	Worker in government
	•	-

LIST OF EXPERTS IN EVALUATING THE SUITABILITY OF INTERVIEWS AND QUESTIONNAIRES

	Lecturer in the Department of Classical
1. Associate Professor Dr. Liao Guangli	Culture Studies Faculty of Hunan
	University
2 Accession Professor Dr. Chan Ling	Lecturer in the Department of Artistic
2. Associate Professor Dr. Chen Ling	Designing Faculty of Xiangnan University
2. According Defenses Dr. Warrs Va	Lecturer in the Department of Product
3. Associate Professor Dr. Wang Ye	Design Faculty of Zhongnan University
	Lecturer in the Department of Artistic
4. Associate Professor Dr. Zhou Chao	Designing Faculty of Chenzhou
	Vocational and Technical College
5. Associate Professor Dr. Sun Wei	Lecturer in the Department of Product
5. Associate Professor Dr. Sun Wei	Design Faculty of Zhongnan University

Appendix B

Research interviews and questionnaires

1. Interview form for opinions about Design and Development Dabujiang Patchwork Embroidery for Modern Bags for Dabujiang patchwork embroidery intangible cultural heritage inheritor

2. Interview form for opinions about Design and Development Dabujiang Patchwork Embroidery for Modern Bags for sellers who also are designer for women bag

3. Questionnaire survey on design and development of modern women's bag with

Dabujiang patchwork embroidery

Interview form for opinions about Design and Development Dabujiang Patchwork Embroidery for Modern Bags for Dabujiang patchwork embroidery intangible cultural heritage inheritor

Interview information

Date and time of interview.....

Interview location.....

Interviewee.....

Interview process

1. Introduce the interviewer and ask for general information about the interviewee.

2. Explain the purpose and background of the research.

3. Interview and inquiries for Design and Development Dabujiang Patchwork

Embroidery for Modern Bags and additional suggestions.

4. Thank you and close the interview.

Interview points

1. About Dabujiang Patchwork Embroidery Pattern

1.1 What are the style characteristics of Dabujiang patchwork

embroidery patterns?

1.2 What are the Appearance features of Dabujiang patchwork embroidery patterns?

1.3 What are the Artistic value of Dabujiang patchwork embroidery patterns?

1.4 What are the Color matching rules of Dabujiang patchwork embroidery patterns?

2. The cultural meaning of Dabujiang patchwork embroidery patterns.

2.1 What are the cultural traditions of the Dabujiang patchwork embroidery pattern?

2.2 What are the common pattern of Dabujiang patchwork embroidery for women?

2.3 What are the patterns of Dabujiang patchwork embroidery with special cultural meanings?

3. Dabujiang patchwork embroidery product innovation and value

3.1 What principles should be adhered to in the innovation of

Dabujiang patchwork embroidery products?

3.2 Innovation and future trends of Dabujiang patchwork embroidery

products

Additional suggestions

Do you have any other comments and suggestions? How about Design and Development Dabujiang Patchwork Embroidery for Modern Bags

Interview form for opinions about Design and Development Dabujiang Patchwork Embroidery for Modern Bags for sellers who also are designer for women bag

Interview information

Date and time of interview.....

Interview location.....

Interviewee.....

Interview process

1. Introduce the interviewer and ask for general information about the interviewee.

- 2. Explain the purpose and background of the research.
- 3. Interview and inquiries for Design and Development Dabujiang Patchwork

Embroidery for Modern Bags and additional suggestions.

4. Thank you and close the interview.

The main questions for the survey:

1. Do you think the products I designed can reflect the characteristics of Dabujiang patchwork embroidery?

2. Can the pattern design of this patchwork embroidery bag reflect the cultural connotation of Dabujiang?

- 3. Is this patchwork embroidered bag fashionable in design?
- 4. How practical is this package and is it easy to use?
- 5. Does the color and shape style of the bag appeal to most people?

大布江拼布绣现代女包设计与开发的问卷调查

亲爱的同学,你好!

本调查问卷是泰国诗娜卡琳大学商业设计专业硕士研究生王思懿的硕士论 文课题"**大布江拼布绣现代女包设计与开发**"的资料收集的一部分,您的配合将有 利于更好地了解到郴州女性对大布江拼布绣现代女包设计与开发的需求,问卷 调查的信息收集和汇总将为后期的大布江拼布绣现代女包设计与开发提供很高 的参考价值。

请您根据最真实的情况完成以下问卷中的每一项提问。此次问卷调查结果 仅作为硕士论文课题的数据统计和分析,不会以任何形式公布或泄露任何个人 信息。十分感谢您参与此次调查。

王思懿

泰国诗娜卡琳威洛大学社会创新与交际学院

商业设计专业硕士研究生

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电话:+8618627353331

E-mail: 147437134@qq.com

Questionnaire survey on design and development of modern women's bag with Dabujiang patchwork embroidery

Dear friend,

Hello! This questionnaire forms part of the data collection for the master's thesis project titled "Design and Development of Dapujiang Patchwork Embroidered Modern Women's Bag" by Wang Siyi, a master's student majoring in Business Design at Thailand's Srinakharinwirot University. Your cooperation will greatly contribute to understanding the design and development needs of modern women for Dapujiang patchwork embroidered bags. The information gathered from this questionnaire survey will serve as a valuable reference for the design and development of modern women's bags featuring Dapujiang patchwork embroidery in the future.

Kindly respond to each question based on your real-life experiences. The results from this questionnaire will be used solely for data statistics and analysis in the master's thesis project, and no personal information will be shared or disclosed in any way. Thank you very much for your participation in this survey.

.....

Warm regards, Wang Siy

College of Social Innovation and Communication,

Srinakharinwirot University, Thailand

Instructions: This questionnaire is divided into 4 sections, totaling 12 pages, as follows:

说明:本问卷调查分为4个部分,共12页。

Part 1 General information

第一部分:基础信息

It's a closed-ended question. The question features a checklist and a fill-in-the-blank (Short Answer) question.

该部分为封闭式提问,请您从备选项中选择最符合的选项,选项中无符合的选项时 请在空格处补充说明。

Part 2 Rating Scale

第二部分:

It's a closed-ended question. The nature of the closed-ended questions is in the form of a rating scale.

该部分为封闭式提问,请您从评定量表中选择最符合的等级项。

Part 3 Additional Suggestions

第三部分: 意见和建议

This section is an open-ended question. Please provide your valuable opinions and suggestions for the design and development of Dabujiang patchwork embroidered modern women's bags.

该部分为开放式提问,请您为大布江拼布绣现代女包设计与开发提出宝贵的意见和 建议。

Questionnaire Survey

问卷调查

Part1General information

第一部分:基础信息

Note: Please select the option that matches your actual situation and tick the box in front of the option or fill in the supplementary information in the blank.

说明:请选择与您真实情况相符的选项,并在选项前的方框里打钩,或在空白处填写补充 内容。

1. Gender 性别 □ Male 男 □ Female 女

2. Are you a citizen of Chenzhou, Hunan Province? 是否是湖南省郴州市当地人

□Yes 是 □No 否

3. Ages: 您的年龄: □Under 20 years old 20岁以下

□20-40 years old 20-40 岁

□Over 40 years old 40岁以上

4. Your educational qualifications: 您的学历:

□Junior high school and below 初中及以下

□High school/technical secondary school 高中/中专

□College 大学专科

❑Undergraduate 大学本科

□Master and above 硕士研究生及以上

3. What is your current occupation? 您目前从事的职业

□Chinese government departments/state-owned enterprises/institutions 中国的政府部门/国营企业/事业单位

□ Freelance 自由职业

□Full-time housewife/husband 全职家庭主妇/夫

□ Other organizations (please specify) 其他 (请注明)__

Part 2: About the design of Dabujiang patchwork embroidery women's bag

第二部分:关于大布江拼布绣女包的喜爱程度

Explanation This part of the questionnaire consisted of a total of 40 questions. The researcher determined the level of liking for Dabujiang patchwork embroidery women's bags.

- 说明: 该部分调查内容是关于大布江拼布绣女包的喜爱程度。调查的内容共分为以下 6 个 维度:
 - 1. 大布江拼布绣的图案喜欢程度
 - 2. 大布江拼布绣的产品文化意义文化内涵或祝福寓意的喜爱程度。
 - 3. 大布江拼布绣女包的款式喜爱程度
 - 4. 大布江拼布女包的颜色喜爱程度
 - 5. 大布江拼布绣女包设计的文化内涵和祝福寓意的喜爱程度

6. 影响你选择购买大布江拼布绣女包的客观因素



80%).

5 非常需求(需求率大于 80%)
4 means the respondent has a high level of need (61-80%)
4 比较需求(需求率 61-80%)
3 means the respondent has a moderate level of need (41-60%).
3 一般需求(需求率 41-60%)
2 means the respondent has a low level of need (21-40%)
2 不太需求(需求率 21-40%)
1 means the respondent has the lowest level of need (<
20%).

5 means the respondent has the highest level of need (>

According to the above standards, please select the corresponding level of recognition in the evaluation scale after each question based on your needs for Dabujiang patchwork embroidered women's bags.

按照以上标准,请您根据大布江拼布绣女包的需求,在每一项提问后的评定量表等 级中选择对应的认同等级。

2.1 大布江拼布绣的产品文化意义文化内涵或祝福寓意的喜爱程度。共 5 项

2.1 Cultural significance of Dabujiang patchwork embroidery products Cultural connotation or blessing meaning Like rating. Total 5 items.

Question	Dresiset name	Like rating 喜欢的等级						
number	Project name 目录	5	4	3	2	1		
题号	HAX	非常	比较			没有		
		喜欢	喜欢	喜欢	喜欢	喜欢		
2. 1. 1	K KA A							
	Do you like the pattern of "Woman's belly							
	pocket" embroidered with Dabujiang patchwork?							
	你喜欢大布江拼布绣的"福字纹女性肚兜"图案							
	吗?							

Question	Due is st ware			te rat: 欢的等	-	
number 题号	Project name 目录	5 非常 喜欢	4 比较 喜欢	3 一般 喜欢		1 没有 喜欢
2. 1. 2	Do you like the "Legend of Su Xian: Su Mother wash by the river and pregnancy" pattern embroidered by Dabujiang patchwork? 你喜欢大布江拼布绣的"苏仙传说:苏母浣纱孕 子"图案吗?					
2. 1. 3	Do you like the "colorful Phoenix-bird pattern with four pieces of bib" pattern embroidered by Dabujiang patchwork? 你喜欢大布江拼布绣的"五彩凤鸟纹四片围嘴" 图 案吗?					
2. 1. 4	Do you like the "Ruyi pattern with four pieces of bib" pattern embroidered by Dabujiang patchwork? 你喜欢大布江拼布绣的"如意纹四片围嘴"图案 吗?					
2.1.5	Do you like the "double money pattern with four-piece of bib" pattern embroidered by Dabujiang patchwork? 你喜欢大布江拼布绣的"双钱纹四片围嘴"图案 吗?					

2.2 大布江拼布绣的产品文化意义文化内涵或祝福寓意的喜爱程度。共 6 项
2.2 The cultural significance of Dabujiang patchwork embroidery products Cultural connotation or blessing meaning of the liking degree. Total 6 items

Question			Like rating 喜欢的等级				
number 题号	Project name 目录		4 比较 喜欢	3 一般 喜欢	2 不太 喜欢	1 没有 喜欢	
2. 2. 1	Do you like the cultural connotation or blessing meaning of "full of blessings" pattern design in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"福气满满"图案设计的 文化内涵或祝福寓意吗?						
2. 2. 2	Do you like the cultural connotation or blessing meaning of "good luck" pattern design in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"好运连连"图案设计的 文化内涵或祝福寓意吗?						
2. 2. 3	Do you like the cultural connotation or blessing meaning of the pattern design of "financial resources are widely entered" in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"财源广进"图案设计的 文化内涵或祝福寓意吗?						
2. 2. 4	Do you like the cultural connotation or blessing meaning of "successful career" pattern design in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"事业有成"图案设计的 文化内涵或祝福寓意吗?						
2. 2. 5	Do you like the cultural connotation or blessing meaning of "smart and beautiful" pattern design in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"聪明漂亮"图案设计的 文化内涵或祝福寓意吗?						
2. 2. 6	Do you like the cultural connotation or blessing meaning of "love (marriage) happiness" pattern design in Dabujiang patchwork embroidery? 你喜欢大布江拼布绣中"爱情(婚姻)幸福"图 案设计的文化内涵或祝福寓意吗?						

2.3 大布江拼布绣女包的款式喜爱程度。共7项

2.3 Style preference of Dabujiang patchwork embroidered women's bag. Total 7 items.

Question		Like rating 喜欢的等级				
number 题号	Project name 目录	5 非常 喜欢	4 比较 喜欢			1 没有 喜欢
2.3.1	Do you like a backpack when you go out? 您平时出门喜欢背包吗?					
2.3.2	Do you usually like to carry a large bag (such as backpack, shoulder bag, etc.)? 您平时出门喜欢背大包(如双肩背包、单肩包 等)尺寸的包吗?					
2. 3. 3	Do you like to carry small bags (such as cross bags, handbags, etc.) when you go out? 您平时出门喜欢背小包 (如斜跨包、手提包等) 尺寸的包吗?					
2. 3. 4	bag 1 Do you like the shape design of the Dabujiang patchwork embroidered "bag 1"? 您喜欢大布江拼布绣"一号"包的外形设计吗?	00000				
2. 3. 5	bag 2 Do you like the shape design of the Dabujiang patchwork embroidered "bag 2"? 您喜欢大布江拼布绣"二号"包的外形设计吗?					
2.3.6	bag 3 Do you like the shape design of the Dabujiang patchwork embroidered "bag 3"?					

Question						
number	Project name 目录	5	4	3	2	1
题号		非常	比较		不太	没有
		喜欢	喜欢	喜欢	喜欢	喜欢
	您喜欢大布江拼布绣"三号"包的外形设计吗?					
2. 3. 7	bag4					
	Do you like the shape design of the					
	Dabujiang patchwork embroidered "bag 4"?					
	您喜欢大布江拼布绣"四号"包的外形设计吗?					



2.4. 大布江拼布女包的颜色喜爱程度,共11项。

2.4. Color preference of Dabujiang patchwork women's bag. Total 11 items.

Question					
number 题号	Project name 目录	5 非常 喜欢	4 比较 喜欢	2 不太 喜欢	1 没有 喜欢
2. 4. 1	If you choose a Dabujiang patchwork women's bag, will you choose a bag with red color? 您如果选择大布江拼布女包时,您会选择有红色 配色的包吗?				
2.4.2	If you choose a Dabujiang patchwork women's bag, will you choose a bag with Blue color? 您如果选择大布江拼布女包时,您会选择有蓝色 配色的包吗?				
2.4.3	If you choose a Dabujiang patchwork women's bag, will you choose a bag with green color? 您如果选择大布江拼布女包时,您会选择有绿色 配色的包吗?				
2.4.4	If you choose a Dabujiang patchwork women's bag, will you choose a bag with yellow color? 您如果选择大布江拼布女包时,您会选择有黄色 配色的包吗?				
2.4.5	If you choose a Dabujiang patchwork women's bag, will you choose a bag with orange color? 您如果选择大布江拼布女包时,您会选择有橙色 配色的包吗?				
2. 4. 6	If you choose a Dabujiang patchwork women's bag, will you choose a bag with purple color? 您如果选择大布江拼布女包时,您会选择有紫色 配色的包吗?				
2. 4. 7	If you choose a Dabujiang patchwork women's bag, will you choose a bag with pink color? 您如果选择大布江拼布女包时,您会选择有粉色 配色的包吗?				
2. 4. 8	If you choose a Dabujiang patchwork women's bag, will you choose a bag with black color? 您如果选择大布江拼布女包时,您会选择有黑色 配色的包吗?				

Question			ing 级			
number	Project name 目录	5	4	3	2	1
题号		非常	比较			没有
		喜欢	喜欢	喜欢	喜欢	喜欢
2.4.9	If you choose a Dabujiang patchwork women's					
	bag, will you choose a bag with white					
	color?					
	您如果选择大布江拼布女包时,您会选择有白色					
	配色的包吗?					
2.4.10	If you choose a Dabujiang patchwork women's					
	bag, will you choose a bag with grey color?					
	您如果选择大布江拼布女包时,您会选择有灰色					
	配色的包吗?					
2.4.11	If you choose a Dabujiang patchwork women's					
	bag, will you choose a bag with brown					
	color?					
	您如果选择大布江拼布女包时,您会选择有棕色 配色的包吗?					



2.5 大布江拼布绣女包设计的喜爱程度

2.5 Like degree of Dabujiang patchwork embroidered women's bag design

Question	Like rating 喜欢的等级					
number 题号	Project name 目录	5 非常 喜欢	4 比较 喜欢		2 不太 喜欢	1 没有 喜欢
2. 5. 1	If you choose Dabujiang patchwork women's bag, will you choose this bag with "The joy and happiness bag" cultural connotation and blessing meaning?					
	您如果选择大布江拼布女包时,您会选择有"青 梅竹马"文化内涵和祝福寓意这款包吗?					
2.5.2	 If you choose Dabujiang patchwork women's bag, will you choose this bag with "The beloved bag" cultural connotation and blessing meaning? 您如果选择大布江拼布女包时,您会选择有"喜上眉梢"文化内涵和祝福寓意这款包吗? 					
2. 5. 3	if you choose the Dabujiang patchwork women's bag, will you choose this bag with the cultural connotation and blessing of "Phoenix Dance nine days"? 您如果选择大布江拼布女包时,您会选择有"凤 舞九天"文化内涵和祝福寓意这款包吗?					

Question		Like rating 喜欢的等级				
number 题号	Project name 目录	5 非常 喜欢	4 比较 喜欢			1 没有 喜欢
2. 5. 4	iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii					
2.5.5	If you choose the Dabujiang patchwork women's bag, will you choose this bag with the cultural connotation and blessing meaning of "The charm enhancement bag"? 您如果选择大布江拼布女包时 · 您会选择有"并 蒂芙蓉"文化内涵和祝福寓意这款包吗 ?					
2. 5. 6	If you choose Dabujiang patchwork women's bag, will you choose this bag with the cultural connotation of "The plutocrats' bag" and blessing meaning? 您如果选择大布江拼布女包时 · 您会选择有"如 意生财"文化内涵和祝福寓意这款包吗 ?					

2.6 影响你选择购买大布江拼布绣女包的客观因素

 $2.\,6$ The objective factors that affect your choice to buy Da Bujiang patchwork embroidered women's bag

Question		Rating of consent 同意的等 级				nt
number 题号	Project name 目录	5 非常 同意	4 比较 同意	3 一般 同意	2 不太 同意	1 没有 同意
2. 6. 1	The style characteristics of the design of the Dabujiang patchwork embroidered women's bag will affect your choice to buy the Dabujiang patchwork embroidered women's bag. 大布江拼布绣女包的设计的风格特色会影响你 选择购买大布江拼布绣女包。					
2. 6. 2	The cultural connotation of the design of the Dabujiang patchwork embroidered women's bag will affect your choice to buy the Dabujiang patchwork embroidered women's bag. 大布江拼布绣女包的设计的文化内涵会影响你 选择购买大布江拼布绣女包。					
2. 6. 3	The artistic aesthetic value of the design of the Dabujiang patchwork embroidered women's bag will affect your choice to buy the Dabujiang patchwork embroidered women's bag. 大布江拼布 绣女包的设计的艺术美学的价值会 影响你选择购买大布江拼布绣女包。					
2. 6. 4	The practical function of the design of the Dabujiang patchwork embroidered women's bag will affect your choice to buy the Dabujiang patchwork embroidered women's bag. 大布江拼布绣女包的设计的实用功能会影响你 选择购买大布江拼布绣女包。					
2. 6. 5	Dabujiangg patchwork embroidered women's bag design pattern design innovation will affect your choice to buy Dabujiang patchwork embroidered women's bag. 大布江拼布绣女包的设计的图案设计创新会影 响你选择购买大布江拼布绣女包。					

Part 3: Comments and Suggestions

第三部分:意见和建议

Note: Please give us your valuable comments and suggestions for the "Design and Development of Dabujiang Patchwork Embroidery Modern Women's Bags".

说明:请您为"大布江拼布绣现代女包设计与开发"提出宝贵意见和建议。

..... _____ _____ _____ _____ _____



VITA