



Design and Development of Qingyang Sachet for Current Lifestyle

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Abstract

Background and Aims: China's General Administration of Quality Supervision, Inspection, and Quarantine (AQSIQ) Wen (No. 39 of 2014) states that Qingyang Sachets is a long-established embroidery treasure. It is handmade with fresh and elegant spices and colorful silk threads, possessing a unique mood. With rich shapes and exquisite designs, Qingyang Sachets pray for good luck to avoid evil, pray for good health to wish for longevity, and hold the wishes of love and prosperity, reflecting all kinds of beautiful visions of life. As one of China's national intangible cultural heritages, it is an important carrier of China's traditional folk culture and has rich historical and cultural significance. However, with the changes of the times and people's lifestyles, the traditional Qingyang Sachets can no longer fully meet the needs of modern people. The purpose of this study is to design new styles and functions of the Qingyang Sachets for Generation Y and Generation Z. The first step of this study is to analyze the text and questionnaires.

Methodology: The study starts with text analysis and a questionnaire survey. Classification and purposive sampling of Qingyang Sachets were carried out, traditional and modern Qingyang Sachets were compared and analyzed, and descriptive statistics and content analysis techniques were used for data collection and quantitative and qualitative research. We collected 306 questionnaires and optimized the new design scheme of Qingyang Sachets with the results of the questionnaires.

Results: The new program adheres to the principle of "keeping the right and innovation", and strives to enhance the attractiveness and competitiveness of Qingyang Sachets in the market, and to protect and inherit the non-heritage culture. This study also provides a theoretical basis for the product design literature of Qingyang Sachets and practical insights for designers to meet the needs of young consumers.

Conclusion: The new program intends to provide young consumers with useful insights and a theoretical foundation for product design, all while enhancing Qingyang Sachets' market attractiveness, competitiveness, and heritage preservation.

Keywords: Qingyang Sachets; Intangible Cultural Heritage; Design and Creation; Modern Life Patterns; Generation Y and Generation Z

Introduction

Qingyang is one of the birthplaces of the early farming civilization of the Chinese nation and the hometown of Qibo, the originator of traditional Chinese medicine. Here, men used to farm and women used to weave, and women used to make handicrafts to increase the pleasure of life. One of these handicrafts is the Qingyang Sachets, The local people commonly call them "chuchu", "shua huo", or "lotus bags". They have delicate embroidery and fragrant odor, and the built-in herbal packets can also repel mosquitoes and insects. They hold up all kinds of good wishes for Qingyang people for their lives. In 2001 A.D., a "Thousand Years Sachets" was unearthed in Huachi County, Qingyang City. It is skillfully shaped, with a yellow surface, embroidered with plum blossoms, lotus flowers, and begonia flowers. Agate, turquoise, pearl chain. The embroidery pattern is designed by the Buddhist doctrine of the Pure Land, and the plum blossom pattern on it has been used as an auspicious symbol on the Buddha's chest since the Tang Dynasty, implying that this small bag is regarded as the "Pure Land of the West". It is a permanent symbol of Qingyang's folk heritage (Dai, 2007). Currently, Qingyang City has been named the "Hometown of Fragrant Bag Embroidery" by the Chinese Folklore Association.

Objectives

The research objective of this study is to design new styles and functionalities of Qingyang Sachets for the Y and Z generations.



Literature Review

Historical Origins of Qingyang Sachets

First of all, scholars have extensively researched the origins of Qingyang's Sachets. One theory holds that ancient laborers invented the scented pouch in their agricultural practices, and they used Sachets filled with herbs to repel insects, especially mosquitoes. Another theory holds that the founder of Chinese medicine, Qibo, was born in Qingyang and that Qibo's discussion of Chinese medicine with the roving Emperor Xuanyuan gave birth to the blueprint for the famous Chinese medical classic Huangdi Neijing, which states that around 2300 B.C.E., the Chinese began to use sachets as a preventive against the plague and snake venom (Zhao et al, 2010). Qingyang has been known as the "hometown of Qihuang" since ancient times, so it is believed that Qi Bo, a Chinese medicine figure, invented the Sachets. During the Warring States period (340 BC - 278 BC), Qu Yuan wrote in Li Sao: Hu Jiang li yu bi zhi xi, ran qiu lan yi wei pei. In modern terms, it means, "People adorned themselves with river reeds, wormwood, and autumn orchids (fragrant herbs)". This shows that in the era of Qu Zi during the Warring States period, the sachets had already become a kind of decoration. In the Han Dynasty, the Book of Rites describes the custom of young children wearing sachets on ordinary days and young men and women wearing sachets when meeting their parents or elders. This suggests that in the Han Dynasty, both young boys and girls wore sachets. Tang and Song Dynasty (AD 618- 1279), the sachets evolved into two kinds of bags and sachets, Sachets were gradually used by ladies and beautiful women, while the bags were used by men. To the Ming and Qing Dynasties (1368 - 1840 AD), Qingyang sachets were very prosperous, and developed into a good item for people to wear or as gifts for friends and relatives, in some places, Qingyang sachets also became a token of love. The development of the sachets to modern times (1840 - 1949), more for the folk Dragon Boat Festival gifts, the main function is to seek good luck, and exorcism to avoid evil spirits. Currently, Qingyang sachets are marketed as commodities.

In 2001 A.D., the "Thousand-Year-old Sachet" artifacts unearthed at the Shuangta Temple in Huachi County, Qingyang, can be traced back nearly 1,000 years, providing tangible evidence for the deep-rooted history of the sachet (Dai, 2007).

In addition, tracing the historical trajectory of sachets, the role of Qingyang's sachets has been to repel insects and pests, as a decorative item, and for health care, among other things. The types of sachets have evolved from the more commonly used Dragon Boat Festival customary sachets to social folklore sachets for weddings, birthdays, and full moons. Nowadays, people in Qingyang call the more practical embroidered slippers, pillows, and so on as "Qingyang Sachets". The function of the Qingyang sachets is expanding and the scope is extending.

These theories help us to study the origin and development of Qingyang sachets. It can be seen from the literature that Qingyang sachets have a long history. They have certain practical value and aesthetic significance. They are created by the wisdom of people's minds and hands and have developed along with time.

Cultural Meaning of Qingyang Sachets

In addition to the exquisite appearance of the sachets, the inner cultural connotation is the important core of the design and expression of sachets. From a sachet to see the world, a sachet to see the history, a sachet to see the development. In the process of cultural inheritance, Qingyang sachets are no longer a simple handmade product, but a symbolic handicraft, the embodiment of folk symbols. The people of Qingyang have incorporated some of their current life desires into the design of Qingyang Sachets. Using objects to drive away evil spirits, pray for blessings, and express one's will has been the theme of Qingyang sachets culture (Liu et al, 2022) Different embroidery patterns on sachets express various good wishes. For example, judging from the archaeological patterns of some sachets, the peony-patterned sachets symbolize prosperity, peace, and happiness; the magpie and mandarin duck-patterned sachets symbolizes a happy marriage; the dragon totem represents the royal family; the tiger totem represents the general public; and the frog totem represents Nuwa. The traditional concepts of ghosts, gods, and demons are also added to the making of sachets. It is a common belief among the local people of Qingyang that for children to remain





safe and healthy, they must be protected by deities. If these deities are integrated into the sachets for the children to wear, they can get rid of evil for the children and bless them with peace. (Ma et al, 2008) Qingyang sachets are rich in content and have a wide range of themes. Mountains, sun, pigs, dogs, apricots, pears, everything in nature is a source of inspiration for creation. All of these can be used as symbols, metaphors, and harmonies to be incorporated into the design of Qingyang sachets. The symbolic expression gives Qingyang sachets a profound cultural connotation (Zhao et al, 2010). Generation after generation of Qingyang sachets people used sachets as a carrier, played on the body, used objects to express their aspirations for life, pursue lofty ideals, and the beautiful beliefs in people's hearts through the different shapes of sachets, different patterns and different ways of wearing them.

The research of the above scholars can be seen, the culture behind the Qingyang sachets is the root of the design. Good design is built based on excellent culture, behind the appearance of the design is the concrete embodiment of people's inner thoughts.

Design (color, shape, pattern), Function, Materials, and Sewing Techniques of Qingyang Sachets

1. Design (color, shape, pattern) of Qingyang Sachets

The appearance design of Qingyang sachets can be analyzed by focusing on three aspects: pattern, shape, and color. The patterns of Qingyang sachets are rich and diverse, including characters, animal and plant patterns, religious symbols, and character stories (Ma et al., 2008; Qi, 2013). These patterns carry rich cultural connotations and emotional significance. Qingyang sachets come in a variety of shapes and are categorized into two main appearance types: vertical or semi-vertical, and two-dimensional or three-dimensional (Yang, 2021). The colors of traditional Qingyang sachets are bright and vibrant. Primary and solid colors of high purity and brightness are mainly used, such as the preference for red tones to evoke warmth (Xiao, 2006). Complementary color schemes will be used for color matching. The color has a rapid emotional impact on the presentation of graphic design. This is closely related to the public's physiological and psychological responses. The public's first impression of graphic design works is obtained through color. In graphic design, the nature of color has a profound effect on the subject matter involved. Since ancient times, people have used colors in their daily lives and enjoyed the joy brought by color changes. Color beauty always revolves around people's emotions. For example, red represents enthusiasm, energy, and urgency. Blue is calm, reliable, and refreshing. Purple represents mystery and a sense of superiority. Tang (2010) pointed out that "color composition" is not equivalent to "color design", but it is the source and foundation of color design creation and development. Only by strengthening the understanding of the importance of "color composition" and improving the taste for color "beauty", will it be possible to create and present excellent color works that meet the characteristics of the times in the future. For example, the three primary colors create an atmosphere of energy, optimism, and youthful creativity, which is suitable for bold and bright visual symbols. The strong colors of the traditional Qingyang sachets express the simple and fiery emotions of the Qingyang people, just like the yellow, blue, and purple in Van Gogh's paintings, which are gorgeous and colorful. Expresses the spiritual pursuit of the Qingyang people.

From the literature, it can be seen that the design of Qingyang sachets is in line with the theory of pattern, the principle of graphic design, the theory of color psychology, the theory of composition design, the theory of creative thinking, and so on. These theories and studies help us to delve deeper into the design of Qingyang sachets.

2. Functionality, Materials, and Sewing Techniques of Qingyang Sachets

Qingyang sachets have certain functions, they can be filled with herbs to repel mosquitoes, they can also be used as a symbol of emotion, play an important role in folk rituals, and can be used as a decorative item, etc. (Ma et al., 2008; Cha et al., 2023). Their roles have also changed with the times. In modern times, they have adapted to new uses in keeping with changing lifestyles and needs. Updating their functions according to the changing times is essential to remain relevant (Cao, 2003; Han & Wu, 2022). Their materials can also be innovative in the new era. Embroidery plays an important role in traditional Chinese culture and is deeply rooted in meticulous techniques that have been passed down from generation



to generation (Bei, 2010; Dai, 2007). The production process consists of ten steps including pattern design, embroidery, filling, and sealing (Cao, 2003). A variety of processes, such as hand embroidery and sealing embroidery, have resulted in exquisite craftsmanship (Ma et al., 2008). However, modern production methods run the risk of losing cultural authenticity, emphasizing the need to preserve traditional techniques (Ren, 2016).

Summarizing this literature, it is found that the role of Qingyang sachets changes with the times. People can update the role of Qingyang joss sticks according to the times to make their role more relevant to today's life.

Consumer Behavior Toward Qingyang Sachets

The evolution of Qingyang sachets from precious folk crafts to marketable commodities has had a significant impact on consumer behavior and market dynamics. Originally made as family gifts by the older generation, the introduction of sachets as a commodity in the 1980s marked a turning point that led to their recognition beyond the region (Zheng and Zhang, 2016; Duan et al., 2023). Despite appealing primarily to older customers, efforts to broaden their appeal through targeted design are ongoing (Cha et al., 2023; Shang & Yan, 2023). However, declining interest from the younger generation poses a challenge to their continued revitalization. Understanding consumer preferences, especially those of young people with strong spending power, is crucial to adjusting the design and marketing strategies of balm (Nie, 2021). Contemporary color preferences and adjustments in color schemes reflect efforts to align with modern aesthetics and appeal to younger consumers (Han & Wu, 2022; Liu et al., 2022). Market analysis, customer segmentation, and effective marketing strategies are critical to expanding sales of scented sachets and promoting their continued development (Duan et al., 2023; Cha et al., 2023). The sachets folklore and culture industry has shown promising growth, with an increasing number of companies producing millions of scented sachets annually and expanding their market reach both domestically and internationally (Cha et al., 2023). In conclusion, understanding consumer preferences, adapting product designs, and implementing effective marketing strategies are essential to ensure the continued revitalization and growth of the sachet industry (Dai, 2007).

Related Research

Studies by Dai (2007); and Ma et al (2008) explored the historical origins, artistic appearance, sewing techniques, and colors of Qingyang sachets.

Zhao et al (2010) and Chen and Yi (2009) emphasized the importance of cultural preservation and integrating folk beliefs into contemporary practices.

Studies by Zheng and Zhang (2016) identified barriers such as slow innovation and market constraints and proposed strategies to increase awareness and facilitate market expansion. Han and Wu (2022) and Cha et al. (2023) analyzed the challenges and opportunities of adapting to the Internet era and advocated revitalizing the industry through collaborative efforts, policy support, and intellectual property integration.

Shang and Yan (2021) explored the innovative design of cultural and creative products of Qingyang sachets. Considering the rich cultural connotations and themes of Qingyang sachets, their research focuses on styling, color matching, and material selection in the design of sachets.

Almost no foreign scholars about the research on Qingyang sachets, so there is little foreign literature in this area, at present, there are a few Chinese scholars published about the research content of Qingyang sachets in international journals.

The research on Qingyang sachets mainly includes its historical origin and cultural connotation, challenges to industrial development, cultural protection, and innovation. However, there is a lack of research that systematically explores innovative design methods and contemporary trends in Qingyang sachet design, especially for the consumer behavior and needs of the younger generation. Therefore, this study aims to design new styles and functions of Qingyang sachets for the younger generation.

Conceptual Framework

The researchers focused on analyzing the historical origin of Qingyang sachets, the cultural connotation of Qingyang sachets, the design (color, shape, pattern), function, material, sewing process, and consumer behavior of Qingyang sachets, based on which new styles and functions of Qingyang sachets are being designed and developed for the Generation Y and Generation Z population. The details of the conceptual framework are shown in Figure 1.

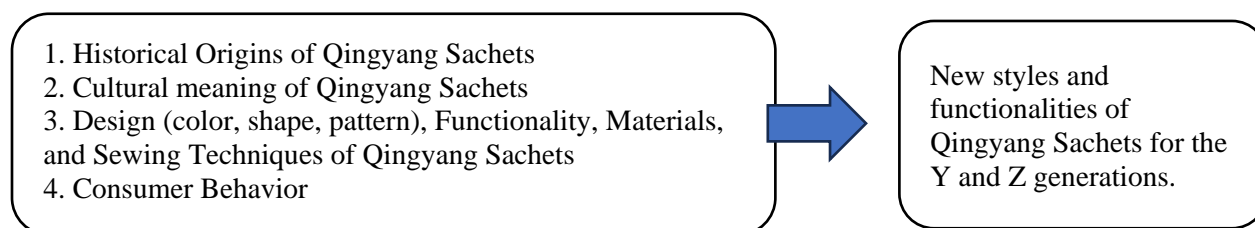


Figure 1 Conceptual Framework

Methodology

In this study, the researcher focuses on optimizing the new scheme of Qingyang sachets through a large number of online and offline text analyses, consumer questionnaires, quantitative analyses of expert consultation, and qualitative analyses of the new design scheme.

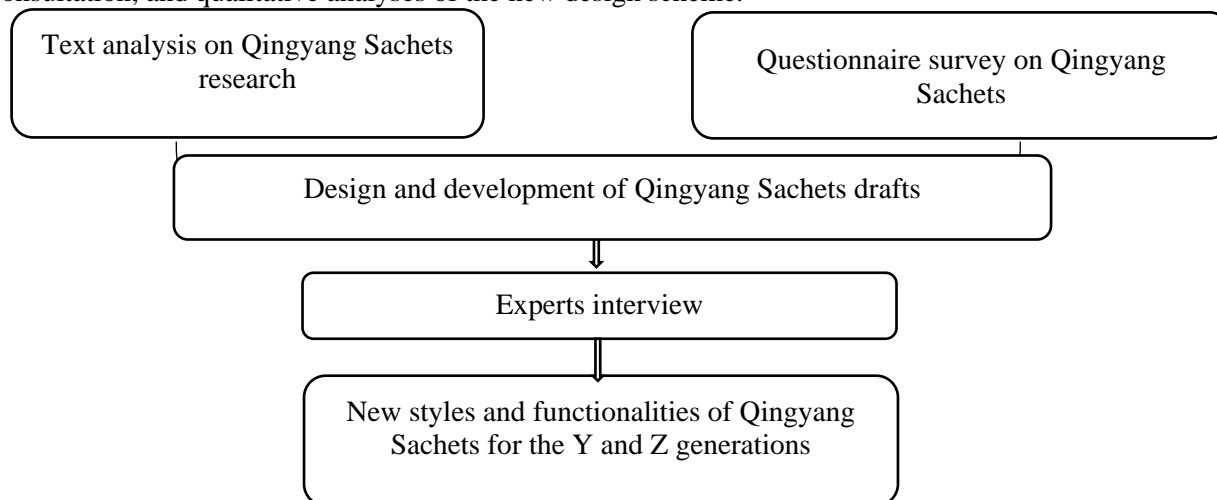


Figure 2 Research Design

Research Sample

Population Sampling: The study conducted a questionnaire survey targeting young people in Gansu Province, China, with deliberate sampling via online methods. To strengthen the design, the survey feedback will be used to refine the transformation program for Qingyang sachets. An example formula for determining sample size is as follows (Yamane, 1967):

$$N = \frac{N}{1 + N(e)^2}$$

In the above formula: N denotes the required sample size, N denotes the total population under study, and e denotes the precision or sampling error, which is usually set to 0.10, 0.05, or 0.01. After using



this formula, if 10,000 people in Gansu Province are selected as the total sample size for the study, about 300 people are included in the study based on the formula. Therefore, a sample of 306 questionnaires was conducted.

Material Sampling: Due to the challenges of obtaining information during the study in Thailand, data were collected from various sources. The sources of information sampled for the study included.

(1) Website data collection: 261 pieces (2008-2018).

Table 1 Website data collection

Website	Year	Total
http://gs.cnr.cn/gsxw/tpxw/200806/t20080606_504822190.html	(2008)	3 pieces
http://www.360doc6.net/wxarticlenew/297491212.html	(2013)	80 pieces
http://www.360doc.com/content/13/0704/01/12160951_297490953.shtml	(2013)	150 pieces
http://www.techanonline.com/a18373.html	(2013)	1 piece
http://www.techanyi.com/gansu/qingyang/11132.html	(2014)	3 pieces
http://mt.sohu.com/20160601/n452365304.shtml	(2016)	17pieces
https://www.sogou.com/link?url=MRoBrhLn5VMCllags6HJ6tJB1SX0QF7kAunU6JWLF-_tqr1drl-tByYPIKrMFX89QhKIy-..p9bf0h5nxpDb3WRg	(2018)	2pieces
http://www.fengsuwang.com/minjian/qingyangsachetasp.1_	(2018)	5pieces

(2) From the website: (2019-2023) 41 pieces.

Table 2 From the website

Website	Year	Total
https://www.thepaper.cn/newsDetail_forward_5203693	(2019)	10 pieces
https://m.163.com/dy/article_v2/F6BFBREE0525N134.html	(2020)	4 pieces
https://www.sohu.com/a/430533698_120638502	(2020)	10 pieces
https://gs.ifeng.com/c/8TLVzkwXX0v	(2023)	4 pieces
https://k.sina.com.cn/article_1784473157_6a5ce64502002rum2.html?from=cu	(2023)	6 pieces
https://finance.sina.com.cn/wm/2023-09-28/doc-imzpfqyr3274666.shtml	(2023)	5 pieces
https://culture.gmw.cn/2021-09/01/content_35129516.htm	(2023)	2 pieces

(3)Museum:Qingyang Minren sachets Museum, about 300 pieces.

(4)From social media:55 pieces.

(6)Sampling of book materials related to Qingyang sachets

Total:657 pieces.

Qingyang sachets were categorized into plants, animals, and characters. Purposeful sampling study using a targeted sampling method. This sampling study considered factors such as time, function, pattern, color, and cultural significance, and 657 Qingyang sachets were selected as samples for the classification study.

In addition, to advance a deeper categorization study and more ideally refine the new design of Qingyang sachets, the following three experts were consulted on research questions during the study.



Table 3 research questions during the study

Name	Organization
Liu Lanfang	Provincial inheritor of Qingyang Sachet embroidery, a folk artist from Gansu Province, Deputy Senior Artist, Longdong artisan, leading talent in the Qingyang cultural industry, and researcher at the Literature and History Research Center of the Gansu Provincial People's Government.
Liu Wengge	Former Chairman of the Qingcheng County CPPCC in Qingyang City; Scholar, Executive Director, and Deputy Secretary-General of the China Fan Zhongyan Research Association; President of the Qingyang Fan Zhongyan Research Association.
Ren Yanyan	Member of the Chinese Folk Literature and Art Association, Deputy Senior Embroidery Artist of Gansu Province, Representative of the Qingyang City People's Congress, and leader of the Zhenyuan County Sachet Embroidery Folk Culture Industry. General Manager of Qingyang Beauty Fragrance Culture Communication Co., Ltd.

Data Analysis

Based on the study of 657 pieces of Qingyang sachets and interview data, the data were organized and analyzed using content analysis. Based on the study of 657 pieces of Qingyang sachets categorized and sampled, the results of the comparison are argued. The study highlights the contrast between traditional and modern designs. Two cases are selected below.

Samples were taken to compare the traditional five-poison frog sachet with the new era five-poison frog Qingyang sachet designed by Liu Lanfang, an expert in non-genetic inheritance. Comparative analysis of the new and old era of the bag pattern, color, shape, function, and cultural significance. It will be found that: the traditional design of the five poisonous frogs (Figure 3 on the left), the shape tends to anthropomorphic realistic style, the color characteristics of the selection of bright, high-purity colors, through the frog totem, five poisonous patterns to symbolize the cultural significance. The function is mainly to repel mosquitoes. In contrast, the modern five-poison frog scent capsule (Figure 3, right side), follows the principles of design, the shape of the design from the traditional "realistic style" to the abstract "flat style". It is in line with modern users' preference for simple and intuitive interfaces. Guided by the principles of color psychology, modern design reduces the saturation and brightness of colors. In terms of functionality, modern designs not only repel mosquitoes but also add the function of a brooch, catering to consumers' preferences for functional diversity. Similarly, comparing the traditional and modern embroidered peony Qingyang sachets (Figure 4), both culturally symbolize beauty, glory, and good fortune. In terms of color selection, the traditional version is characterized by bright pink, while the modern version chooses soft light pink, reducing color saturation and brightness. In terms of peony motifs, early designs tended to be realistic, while the modern embroidered peony wallet (right) shows abstract and innovative thinking. In summary, while both traditional and modern designs retain cultural significance and some of their functions, modern designs can be stylistically innovative, with the possibility of choosing cleaner and softer colors and increasing their functionality to adapt to changing consumer preferences and lifestyles. In addition, an important conclusion drawn is that cultural significance can undergo innovations that allow not only for designs with traditional themes but also for designs that are relevant to contemporary needs.



Figure 3 Five Poison Frog Sachet



Figure 4 Embroidered peony purse

For the questionnaire survey results (some items are rated on a five-point Likert scale), the data analysis method involves descriptive statistics, utilizing tools such as frequency and percentage. The Rating scores were divided into distinct ranges, from 1 to 5, to indicate different levels of agreement. Specifically, it defines score intervals for "Strongly Disagree" (1 - 1.8), "Disagree" (1.81 - 2.6), "Neutral" (2.61 - 3.4), "Agree" (3.41 - 4.2), and "Strongly Agree" (4.21 - 5), allowing for precise interpretation of respondents' attitudes or opinions.

For the results of a questionnaire survey, researchers surveyed 306 individuals from Gen Y and Gen Z. Females comprised 56.54%, males 42.81%, and other genders 0.65%. Most respondents were under 20 (57.19%), followed by 20-30 (24.51%) and 31-45 (18.30%) age groups. Regarding education, 58.17% had a university degree or higher, 34.64% high school, 6.21% middle school, and 0.98% elementary or below. In terms of income, 63.07% earned less than RMB (Renminbi) 2000, 23.20% RMB 2000-5000, 9.48% RMB 5000-8000, and 4.25% over RMB 8000.

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Researchers also conducted a survey allowing multiple-choice responses on recognition, purchasing behavior, and preferences related to Qingyang Sachet. Findings revealed that 55.56% of respondents were unfamiliar with the product, indicating a need for increased brand awareness. Only 24.51% reported purchasing the sachet, with online shopping being the preferred channel for 60.13% of consumers. Motivations for purchase included cultural meaning (50.33%) and affordable pricing (41.83%). Preferences leaned towards innovative features like mobile phone pendant use (53.59%) and fresher, elegant color schemes (66.99%). Consumer preferences for cultural meanings associated with good fortune (61.76%) highlight the importance of cultural resonance in product appeal. These findings underscore the need for strategic marketing and product development efforts to capitalize on consumer preferences and enhance the market position of Qingyang Sachet.

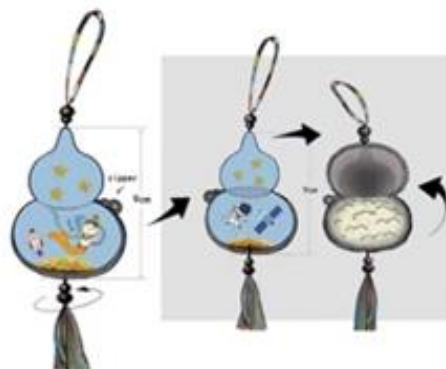
Additionally, researchers created items regarding product, pricing, and facilitation based on a five-point Likert scale to inquire about respondents' attitudes towards Qingyang Sachets in these aspects. According to Table 4, respondents generally showed agreement with the craftsmanship aspects of sachets, as well as the need for expansion in sales channels. Overall, while the respondents believe Qingyang Sachets

are performing well in some areas, there is room for improvement in value, material, pricing, and appearance design (the details are shown in Table 4).

Table 4. Consumer behavior and opinion

No.	Item	Mean
1	I highly value the cultural meaning of sachet	3.43
2	I value the design (form and shape, pattern, color) of the sachet very much	3.51
3	I greatly value the embroidery craftsmanship of sachet	3.62
4	I think the sachet should be filled with its traditional filling	3.49
5	I value the functionality of the sachet very much	3.50
6	I value the innovative nature of the sachet very much	3.50
7	I think the Qingyang Sachet is good value for money	3.46
8	I think the price of sachet, as a product of intangible cultural heritage, should be increased appropriately	3.39
9	I think the price of Qingyang Sachets should be reduced	3.46
10	I think the sachet should be upgraded in its appearance according to the current design style	3.49
11	I think sachet should expand network sales channels	3.52

Result



Qingyang Sachet The Qingyang Sachet was designed by an expert-designed by researcher
Figure 5 Comparison between Researcher-Designed and Expert-Designed Creations

Figure 5 shows a comparison between the Qingyang sachets designed by the researchers and those designed by the experts. In the case of the gourd sachet, for example, from a cultural point of view, the Chinese pronunciation of the word "gourd" is similar to the word "fu lu", which traditionally symbolizes wealth, longevity, and good luck. The researchers also found that the gourd also has a traditional cultural meaning of "ensuring safety," so it could also be designed as a car charm, symbolizing a wish for safe travel. In terms of styling, Expert's design is more realistic, with a slender, upright shape. The researcher's design is characterized by a rounded and plump shape with a cute style. In terms of pattern selection, Expert's Qingyang sachet uses a floral pattern, while the researcher's design combines regional characteristics and contemporary themes, choosing Dunhuang's flying sky and space rocket elements to design the theme of "flying sky in the past and present", which demonstrates people's exploration of the sky and the unknown, and conveys a sense of national pride. In terms of color selection, the expert pouches are appropriately reduced in color saturation, brightness, and purity. Similarly, the researcher's sachet also adopts a low saturation, low brightness, and low purity color scheme to show the elegance of the gourd. In terms of

functionality, the formulas within the Expert's Incense Sachet focus on increasing circulation and preventing colds and flu. The researcher's formula emits a refreshing scent to eliminate odors in the car and features a zipper design for easy storage of small items such as Bluetooth earphones.

The figure below shows the researcher's new design of Qingyang sachets by integrating traditional Chinese cultural elements, such as the twelve signs of the Chinese zodiac (tiger) and the desert camel (Figure 6,7). These scented sachets contain beautiful cultural connotations and combined with the theory of visual communication design, the style of the design is in line with the modern aesthetic trend, and the aroma is pleasant to the eye. The design also enhances practical functions, such as car pendants, cell phone pendants, bag pendants, etc., to improve the quality of life of individuals.



Figure 6 Bag Hanging (Including Pockets) Qingyang Sachet



Figure 7 Car Newborn Fetal Hair Pendant Qingyang Sachet



Figure 8 Small mobile phone pendant Qingyang sachet



Discussion

The purpose of this study was to design a new type of Qingyang sachets that fits today's lifestyle. The study compares the similarities and differences between traditional and modern Qingyang sachets in terms of color, function, cultural meaning, patterns, and shapes, and finds that traditional sachets are known for their highly saturated, vibrant colors and traditional design aesthetics, whereas the younger generation of the modern society prefers softer, more contemporary hues and design styles. Designers can also think and design Qingyang sachets that are more in line with contemporary aesthetic preferences by observing the colors of old and new Qingyang sachets made by NGTs (Cha et al., 2023; Han & Wu, 2022). Accordingly, it was also found that modern Qingyang sachets could adopt more fashionable and modern color schemes and new styles to attract younger consumers. In addition, it was also found that Generation Y and Generation Z in current life demand more versatility and practicality from their products. The research data shows that the traditional function of Qingyang sachets to repel mosquitoes no longer satisfies the young generation's desire for novelty function. Therefore, modern Qingyang sachets should be enhanced to meet consumers' needs, such as introducing brooch-type (Liu et al, 2022) wearing options to make them not only mosquito repellents but also fashion accessories. The innovative development of Qingyang sachets, and innovation in shape, color, and function are considered. In addition, as a representative of traditional culture, modern Qingyang sachets carry rich cultural connotations. Therefore, the author believes that the development of Qingyang sachets must keep pace with contemporary spiritual pursuits. The vast majority of studies in the literature confirm these findings, with only a few studies in the literature yielding contrary results. Overall, a growing body of literature suggests the positive significance of designing new styles and functions for Qingyang sachets.

Recommendation

This study makes several suggestions for future research on Qingyang sachets.

1. If there is no innovation in traditional culture, it may not be more widely recognized and understood. Functional and stylistic innovations of Qingyang sachets will be beneficial to increase the sales of Qingyang sachets. For example, Liu Lanfang, the inheritor of the heritage, has designed a modern style of Qingyang sachets that sells well, and she has also brought Qingyang sachets to foreign markets.
2. Adopt multidisciplinary research methods and strengthen interdisciplinary communication. For example, more exchanges with new media marketing experts in enhancing the sales of Qingyang sachets, and more exchanges with designers and material science experts in the design of sachets. Provide more systematic theoretical support and guidance for the development of Qingyang sachets.

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