

Innovative Application Of Jiarong Tibetan Costumes In Packaging Design Under The Concept Of Cross-Border Communication

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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i10/18946> DOI:10.6007/IJARBSS/v13-i10/18946

Published Date: 23 October, 2023

Abstract

The Jiarong Tibetan people have very unique regional characteristics. Geographically, they are located at the junction of the Qinghai Tibet Plateau and the Western Sichuan Plain, with high mountains and dense forests, and crisscrossing gullies. This terrain characteristic determines that the Jiarong Tibetan people must engage in cultural exchange with the Han region. With the exchange between countries around the world, cultural differences have caused prominent conflicts, and the construction of cross-border exchanges can reduce the boundaries between different countries and ethnic groups. It can solve the contradictions and conflicts caused by cultural differences. This study uses qualitative methods to collect and analyze the information obtained based on the research objectives. Data collection was conducted through interviews and contact points in the Tibetan areas of Sichuan. The results of this research tool will be used to analyze all relevant information. The methods used are crucial for helping researchers obtain accurate information and can serve as a reference source for potential research in the same field. This study conducted an investigation on the clothing of the Jiarong Tibetan ethnic group in Lixian County, analyzed the shape and pattern characteristics of the clothing, and conducted innovative research on packaging design to enable more people to understand the culture of Jiarong Tibetan clothing. Through investigation, it was found that representative patterns were extracted from Jiarong Tibetan clothing as basic graphics, and the patterns were derived and designed to produce innovative patterns that not only retain Tibetan cultural genes but also meet the needs of the times. The cross-border application of patterns in agricultural product packaging design helps consumers understand the richness and diversity of Jiarong Tibetan culture, and enhances the cultural elements of agricultural product packaging.

Keywords: Jiarong Tibetan, Clothing features, Cross-Border Communication, Packaging Design, Innovative applications.

1. INTRODUCTION

Clothing is formed by the continuous production and living of human beings. It not only provides a strong material guarantee for people to resist bad weather and work in daily life, but also reflects people's spiritual civilization (Bai,L.,2015). Tibetans live in northwest and southwest China, including the Tibet Autonomous Region, Qinghai Province, Sichuan Province, Yunnan Province, Gansu Province and other places. Tibetan clothing refers to the clothing of Tibetans living in Tibetan inhabited areas. The basic characteristics of Tibetan clothing are first manifested in a wide variety of categories, which can be summarized into brocade robes, leather robes, sleeveless robes, short jackets, armor, belts, hats, boots, aprons, hair accessories, jewelry, accessories, etc. (An,X.,& Li,Y., 2001). Tibetan people live in a wide range of areas, and Tibetan clothing is created by local residents in the areas where they live after a long period of labor and life, and has material, spiritual and cultural characteristics. From historical archaeology, it is found that the communication between the Qiang people and the Tibetan people was ordinary during the migration. In the New Period, the Qiang people lived on the Qinghai-Tibet Plateau. It is recorded that he intermarried with the Qiang and took the Qiang as his wife. The survey found many similarities in the clothing of the Qiang and Tibetan ethnic groups living in the same area. Therefore, Tibetan clothing, as an important product of human society in the production and life of the Tibetan people, has aesthetic and practical.

The term "Jia Rong" is a regional name and is an abbreviation of the Tibetan word "Jia Mo Chava rong" (Yang,J.M., 2005). Jiarong Tibetan residential area refers to the combination of Sichuan and Yunnan, Guizhou, Qinghai, Gansu, Dadu River, Minjiang River, Zaagu Nao River, Suomo River and other places. The main residential areas are Malkang City, Jinchuan County, Xiaojin County, Lixian County, Heishui in Aba Tibetan and Qiang Autonomous Prefecture of Sichuan Province, and Danba, Kangding, Luding City in Garze Tibetan Autonomous Prefecture. In these places, the mountains and forests are high, and the ravines and valleys make many dialects among the stockades and the communication is not smooth, forming different folk dialect communities and art communities under a cultural system, and also showing a major feature of pluralistic symbiosis. In the process of long-term communication and integration between Tibetan, Qiang, Yi, Han and other ethnic groups, Jiarong Tibetan clothing has integrated the traditional techniques and color matching skills of many ethnic groups, showing different characteristics from other Tibetan areas (Ou,J.Y.,2020). In order for national culture to be known, it is necessary to optimize the transmission path of national culture so as to expand the scope of cross-cultural transmission of national culture (Li,Y.N.,2020). The shape of Jiarong Tibetan mostly takes the shape of triangle and prism equal to the harmony of natural form. Patterns and colors are often based on peach blossoms, pomegranate flowers, pear flowers and other forms and colors around, more black with red, yellow, green, white embellished or black and white with red, yellow, green, simple and generous color processing, very regional characteristics. The formation of aesthetic preference constitutes the national color matching style and forms the stable Tibetan cultural characteristics of Jiarong, which is not only the optimistic spiritual reflection of the Tibetan people, but also the simple expression of the Tibetan people's yearning for a better life. Such an excellent national culture should be passed on. Elements that can be applied to modern design can be extracted from traditional Tibetan patterns, and the modeling characteristics, color characteristics and cultural characteristics of traditional patterns can be found through analysis and research (Guo,H.,2023). In the study of Jiarong Tibetans, representative patterns can be extracted from clothing, architecture, etc., as basic graphics, and the shape grammar can be used for

derivative design of the patterns to generate innovative patterns that retain Tibetan cultural genes and meet the needs of The Times, so as to promote the design and development of local cultural and creative products (Hu Jiawei & Ou Jiangyu, 2023). With Jiarong Tibetan as the research object, the packaging of agricultural products with the characteristics of Jiarong Tibetan culture is designed to show the multicultural charm of the Tibetan people (Wu, Y.Q. & Liu, J.W., 2023). Therefore, the focus of this study is to explore how deeper cultures, particularly Jiarong Tibetan clothing, influence the packaging design of agricultural products.

Taking Jiarong Tibetan clothing of Lixian county as an example, this study described and analyzed the production process and artistic characteristics of Tibetan clothing classification, Jiarong Tibetan men's and women's clothing features, basic stitching, pattern subject matter, color composition, material characteristics and other aspects of clothing embroidery through field investigation, interview and literature research. On this basis, the application in packaging design was explored. It aims to better protect, develop and inherit Jiarong Tibetan culture. It is worth noting that the complex code interaction is generated on the image of Jiarong Tibetan clothing as a reference source, which makes this study valuable.

2. LITERATURE REVIEW OR RESEARCH BACKGROUND

Classification and characteristics of Tibetan clothing

To study Tibetan clothing, we can find the basic shape and system of Tibetan clothing from the clothing of the Tibetan ancestors and the clothing of residents in the areas where the Tibetan ancestors lived (An, X., 1988). Tibetan clothing has the characteristics of combining with production labor, and many clothes have gradually evolved into decorations from production labor or practical applications in life, and some still have the dual role of decoration and practicality. Tibetan people are fascinated by the magic, Tibetan clothing can be said to be natural fashion. Tibetan clothing and accessories are deeply influenced by natural conditions, labor production and cultural exchange during the formation and development of their styles and structures. Qiang, S. (2009) classifies Tibetan clothing into three categories: Wei zang and Ali clothing, Kang ba clothing, and An duo clothing.

Table 1 Classification of Tibetan clothing

NO.	Types	Name and distribution area
1	Wei Zang and Ali clothing class	i. Lasa type: Lasa City ii. Shannan type: Shan nan City iii. Gongbu type: Jiang da, Ning zhi, Mi lin iv. Shigatse type: Shigatse City v. Ali type: Ali area
2	Kangba clothing category	i. Chamdo type: Anduo, Dege, Mankang, Deqin ii. Daocheng type: Daocheng County, Sichuan Province iii. Jiarong type: Maerkang City, Jinchuan County, Xiaojin County, Lixian County, Sichuan Province iv. Muli type: Muli County, Sichuan Province v. Deqing type: Deqing Town, Bangor County, Nagqu, Tibet

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| 3 | Ando clothing class | i. Haizhou pastoral type: Hainan Prefecture, Qinghai Province
ii. Haidong agricultural area type: Haidong, Qinghai Province
iii. Ruoergai type: Aba County, Hongyuan County, Sichuan Province
iv. Huarui type: Tianzhu, Ledu, Datong, Huzhu
v. White horse type: Zhuoni, Luqu, Baima, Diebu |
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Regionally, it can be divided into agricultural areas and pastoral areas. According to the life style, it can be divided into rural and urban types; From the perspective of the identity of the wearer, it can be divided into civilians, monks, dignitaries and other types. There are many kinds of Tibetan hats, mainly felt hats, fur hats, gold silk hats and so on. In the historical process of evolution, Tibetan costume culture, on the basis of inheriting its traditional culture, also draws on and absorbs foreign cultural factors, such as patterns, festival rites and customs, and Confucian and Taoist cultural connotations (Zhou, S.J., 2014). This study only discusses the classification and characteristics of clothing from the differences of labor characteristics in agricultural and pastoral areas and the characteristics of nobility and folk clothing.

Agricultural area type and pastoral area type clothing characteristics

Tibetan men often wear a pulu robe with a large collar and open right front. When wearing it, put the clothes on the head, tie a belt around the waist, and let the hanging part slightly pass the knees. After the head is stretched out, the waist naturally forms a pouch, which can be put into the carry-on items. Boots or "sangba" are worn, as well as bare feet. In the past, ordinary men all wore braids, and sometimes put the braids on their heads for easy operation. Generally, both ears are worn, and a big earring is worn on the left ear, which is called "Nalong" in Tibetan.

Lamas always wear purple skirts that reach their feet; Wearing a vest, draped with a body length of two and a half times the purple single, called "surplice"; The feet wear special lama boots, and many ordinary lamas play barefoot; Most of the hats that should be worn according to the regulations are worn when chanting the sutra, and usually do not wear hats when going out of the temple; Monks and living Buddhas have prescribed hats that must be worn when they go out. The clothing of lamas and nuns has hierarchical boundaries, regardless of style, color or quality, according to the status of the decision, he (she) of higher status, he (she) of the shoulders are inlaid with satin, long dresses and robes are wool, shoes are also inlaid with a piece of satin to indicate their status.

In areas mainly dominated by agriculture, there are considerable differences in clothing, and even the appearance of clothing is completely different between adjacent clothing areas, and there are many types of clothing (Li, Y.Q., 2009). Women in rural areas wear long-sleeved gowns in winter and sleeveless gowns in summer, with shirts of various colors and patterns, and a "state pad" (apron) with colored horizontal bars tied before the waist, but girls are generally not allowed to tie it. Due to the different natural conditions and climate in different parts of Tibet, the styles of clothing are also different, such as Gongbu, Changdu, Shannan, Rihaze and Lasa, and other places have obvious regional characteristics. In terms of decoration, regional characteristics are more obvious. Generally speaking, a girl combs a braid, divides it into two when she is an adult, and divides a small handful on the top of her head for hanging "bazhu". "Ba Zhu" is a triangular headwear, usually tied into a triangular

shelf with coral and pine stones, and wears a "Ga Wu" (Buddha box) on the chest as usual. Hang a fish-shaped ornament in front of both ears (ear hanging). Gongbu type, Jiarong type and Kangba Daocheng type Tibetan clothing all show their unique features, not only have different materials, decoration, but also have great differences in style.

Most of the Tibetan herdsmen live in the vast grasslands of northern Tibet, where the altitude is high, the wind and sand are big, the climate is cold, their clothing is first for the purpose of wind and cold, of course, but also pay attention to practical and beautiful. Sheepskin, which is abundant in the grasslands of northern Tibet, is the main material for making clothing by herdsmen in northern Tibet. There is little difference in the clothing of the animal husbandry clothing area, such as the Qiangtang Plateau animal husbandry clothing area, the Qingnan Aba Plateau animal husbandry clothing area, and the Kangbei animal husbandry clothing area, almost all wear big skirts, right skirts, long sleeves and loose Tibetan robes. The clothing in the pastoral area has more similarities in terms of style, color and material, and the differences are mainly reflected in the hair accessories, hat types and decorative styles (Li,Y.Q.,2009). Northern Tibetan shepherds wear large, heavy sheepskin robes on weekdays, exposing their right arms and flashing their bronzed chests. Most of the robes are bare leather, and some are trimmed with about 15 centimeters of black velvety at the cuffs, front and hem. Wear it during the day and use it as a quilt at night. They love to have long hair, mixed with red silk plaited on the head, quite spectacular, so called "hero hair". In summer, red tasseled felt hats, which are very old and are worn by many mountain gods in murals. Wear a plush or fox fur hat in winter. In the Tubo period, and even some times after, the fox skin was used as a symbol of weakness, and the coward who fled from the battle was forced to wear the fox tail to show shame, and there were provisions in the Tubo and Pazhu laws. However, in modern pastoral areas, even towns and rural areas, fox fur hats are popular, and the head and feet are complete and supported by silk segments. At festivals or grand celebrations, shepherds often wear lambskin robes, made of wool or satin, with otter or leopard skin at the neckline, cuffs and hem. They tied their waist to make exquisite fire stone boxes, bullet boxes, snuff boxes, etc., and hung bell-shaped amulets on their chests or right sides. Men in pastoral areas are also inseparable from waist knives, short knives and muskets. These used to be magic weapons for self-defense, and now gradually become a decoration or a display of wealth. Women in pastoral areas also wear sheepskin robes on weekdays. The neckline, cuffs and hem are first trimmed with black velvety, and then decorated with red, blue and green velvety strips.

Aristocratic and folk dress characteristics

There is no fundamental difference between aristocratic and folk clothing in structure, mainly due to the difference between noble and rough texture, and exquisite and simple patterns (An,X.,1980). Many aristocrats wore silks and satins, as well as otter, lynx, fox skin and some imported plush serge. There are also strict grade boundaries for official clothing, and the style or color of clothing is determined according to the grade. According to statistics, there are many kinds of official hats alone, and there are also strict differences between cushions and harness. A lady's dress is more exquisite. Usually according to the husband's grade. Such as the "bazhu" they wear. There are two kinds: one is the pearl "bazhu", the other is the coral "bazhu". Pearl "bazhu" can only be worn by the women in the families of more than four officials, and the noble women in the families of ordinary officials can only wear coral "bazhu". Within the allowed scope, whenever festivals, celebrations, banquets, ladies always try to fill their own body with a variety of pearls, diamonds, jadeite and other gold and

silver jewelry, some ladies a set of ornaments worth tens of thousands of dollars, to show its luxury.

According to records, the first person to be crowned with a flower wing was the famous aristocrat Ren Lang, who awarded a natural coral crown and the flower wing. In the 44th year of Qianlong in the Qing Dynasty (1779), after his son Duolen Banzhida suppressed the Sanyan bandit, the Qianlong Emperor rewarded him with a ruby roof and peacock feather. Before the democratic reform, the clothing of aristocratic officials in the local government of Tibet was mostly distinguished by the color of their robes, the pattern of their clothes, and the top of their hair. For example, the Sanpin Kalun wore yellow colored cloud dragon satin robes with rubies or coral tops in their hair, while Daiben, Ziben and other Sipin officials wore yellow and blue satin robes with four phases (mountains, water, clouds, and dragons) and pine stones in their hair. The fourth wears purple satin robes, the fifth wears purple or brown satin robes, and the seventh can only wear purple cloth robes. More than four pieces of red cloud embroidered boots, five pieces of blue cloud embroidered boots. He wears a "Wag" fur hat in winter, a "Jiangda" cool hat in summer, a jewel earrings in his left ear, a pine ear stone in his right ear, and a Han Dao bowl set around his waist.

The ordinary dress of the folk women is generally: wearing a cap with red and green velvet on the top of the peaked cap, wearing a black and Red Cross pattern wool skirt, with the state pad. The jacket is a waist length small sleeve jacket, the texture of wool, satin, cloth and so on. He wears a square velvet shag, a silver ring with coral on his hand, a silver bracelet on his left hand, and a two-inch wide Tridacna circle on his right hand. It is said that this circle must be worn from a young age so that his soul will not get lost after death. The earrings are mostly gold and silver inlaid with turquoise, and the earrings have hooks. The above pearl coral string is hung on the hair, and the lower pearl coral string is hung on the shoulders, which is basically similar to today's women's headdress. In addition, whether rich or poor, wear two rosary beads, the rich wear large wax beads, the chest in addition to hanging silver beaded stone chest jewelry, must wear Buddha box, the rich also wear "Bazhu", the value of gold.

Jiarong Tibetan clothing

There are different views on the study of Jiarong Tibetan clothing. Some characteristics of Han, Qiang, Yi and Hui can also be seen on Jiarong clothing, as the Tibetans have absorbed and learned from foreign cultures. For example, women's embroidered headpieces are similar to those of Yi and Qiang nationality (Zhang,C.F.,1998). On the one hand, Jiarong Tibetan clothing strongly reflects its own traditional characteristics, on the other hand, it reflects the mutual influence and penetration of different national cultures (Shen,H.,2005). Danba is located in the confluence of Tibetan and Chinese nationalities, and has been a migration corridor for ethnic minorities in northwest China since ancient times. The cultures of Tibetan, Qiang, Han and other ethnic groups blend and collide so that Jiarong Tibetans form their own unique culture (Yang,F., 2006). In the various areas of Jiarong, the four soil clothing is wide and heavy, and the leather belt is used to bundle the waist; Danba clothing fabric is softer, bright colors; The clothes of Lixian County are embroidered, with wide rotator sleeves and antique colors (Li,Y.Q.,2009). In the relevant research on Jiarong Tibetan clothing, there is a lack of comparative and in-depth analysis on the cultural exchange of clothing. Through the field investigation and literature review to understand the Jiarong Tibetan traditional clothing patterns; Secondly, extract Jiarong Tibetan traditional clothing patterns, and carry on the innovative design; Finally, the redesigned Jiarong Tibetan traditional clothing patterns are applied to the packaging design practice of agricultural products (Shi,H.L. & Li,Y., 2022).

3. METHODOLOGY

The number of research objects involved in this study is small, but the content of the study has many dimensions and has considerable depth. Therefore, this study adopts the case study method and belongs to qualitative research. By collecting data through multiple channels and comprehensively and deeply studying one or several cases, this method of interpretive phenomenology is considered as a descriptive method. The purpose of this study is to investigate the characteristics of Jiarong Tibetan clothing in Li County, and try to apply the investigation structure to the innovative packaging design of agricultural products, so as to improve the sales of agricultural products. All data and information will be collected to answer all the research objectives, the results and conclusions formed later, and the recommendations arising from the research results.

This study begins with a literature review and considers various information about Tibetan costume art. The literature review discusses the classification of Tibetan clothing and the characteristics of Jiarong Tibetan clothing. Research questions are obtained after researchers have reviewed previous literature from books, journal articles, or any relevant source. Recommendations are then made to identify research questions. This study adopts the interview method to investigate the Jiarong Tibetan clothing.

Interview is an important form of collecting qualitative data, which means that researchers ask a series of questions to interview subjects through conversation, in order to understand their situation in a certain aspect (Wen,Q.F.,2004). Semi-structured interviews are conducted under the guidance of the interview guide, in which the interviewer talks to the respondent based on prepared questions, but the interview does not necessarily follow the order of the original questions, nor does it necessarily follow the original wording. Flexibility is key to semi-structured interviews, which enable researchers to develop a keen understanding of topics of interest, which is necessary for further discussion that may lead to disagreement (Taylor & DeVault, 2015). The interviewer can play a role, act on the occasion, come across useful information to pursue, and ask questions layer upon layer. In this study, 5 respondents were selected from a purposeful sampling. Purposeful sampling helps to identify and select people who are interested in being widely used in qualitative research. Therefore, people who are active in academic and professional fields such as lecturers, marketers, advertisers, designers in the field of design and communication are selected (Mohd et al.,2023). At the same time, through collecting information and taking photos in the countryside of Lixian County, the feedback and observation from the field visits help to deeply explore the characteristics of Jiarong Tibetan clothing, and provide a way to seek solutions to the clothing culture in the packaging design of agricultural products.

4. RESULTS AND DISCUSSION

Analysis on the characteristics of Jiarong Tibetan clothing in Lixian County

Lixian County is located in the western part of Sichuan Province, the eastern part of the Qinghai-Tibet Plateau, the southeastern edge of Aba Tibetan and Qiang Autonomous Prefecture, has jurisdiction over 13 towns. The total population of 43,902 people, of which: Tibetan 21064 people, accounting for 48% of the total population, Qiang 13,894 people, accounting for 32% of the total population. There are abundant agricultural and animal husbandry resources in Lixian County, mainly raising yak, sheep, planting cabbage, lotus white, lettuce yams, corn, etc., rich in cordyceps, petillaria, qiang live, rhubarb, matsutake, morels, codonopsis, gastrodia and other Chinese medicinal materials. These rich natural resources provide a good material for Jiarong Tibetan clothing, the clothing cloth is made of

hand-woven. In Figure 1, the weaving scene of women in Qiudi village, Gulgou Town, Lixian County. They made cotton and hemp into spinning thread and made cloth by hand weaving. Many of the men's robes and women's skirts were made of fine white linen.



Figure 1 Lixian county Guergou town Qiudi village women weaving

Men's clothing

Jiarong Tibetan men's clothing outside clothes wide, medium and long easy to wear, front, wide waist, long sleeves, no buckle. The shirt has wide and long sleeves and a high collar. Trousers waist, open and pant legs are very wide, feet wear long shoes, wearing a felt top hat.



Figure 2 Lixian county Jiarong Tibetan men's clothing

In Figure 2, the outermost part of men's clothing is called a robe. The robe is made of old sheepskin lined with plates, and the fabric is made of brocade printed with round longevity, lotus and other floral patterns. The inner leather material is made of lamb skin, and the fabric is made of silk, wool, woolen, etc. Usually, the robe is usually made of black, brown and other dark plain cloth. Close-fitting white silk fabric shirt, high collar on the front, front edge and neckline are set with gold or silver edge. The shirt is also useful for orange, rose, red silk fabric, there are also a variety of colors of silk as fabric.

The trousers were covered by the robe, and the bottom was tucked inside the boot, except that the middle of the robe and the boot was exposed, so there was no decoration. The soles and shoes are usually made of yak skin. The sole is made of the thickest cowhide

and closely stitched with the shoe. The toe is shaped like an elephant trunk and stitched with the side of the shoe. The shoe tube is made of patterned corduroy. Men's jewelry is mainly Ga Wu, oblique waist knife, knife box and a pair of chopsticks. He wears a fox fur cap, a mink trimmed wool wool fabric or a woolen chuba, a long knife in his waist, a talisman and a long and short spear in his body, showing the masculine beauty of a warrior's heroic posture. Wearing a silver sword embedded with a dragon and wearing hidden boots, a Khamba man's handsome image and fierce temperament will make people fall over.

Women's dress

The clothing of Jiarong Tibetan women is much more complicated than that of men, wearing a head patch, tying the waist, tying the colored belt, and the style and decoration of clothes are different from each other. Clothing is also mainly manifested in the changes of women's clothing in festivals, major events in life, and ceremonial ceremonies of old Tibetan aristocratic women. Festive costumes are richer and heavier than usual. This is well known, and the large difference between adult rituals and women's dress before and after marriage is a major feature of the Tibetan dress system.



Figure 3 Lixian county Jiarong Tibetan women's clothing

In Figure 3, Jiarong Tibetan women wear red-backed fabrics with auspicious flowers and religious motifs on them. The collar, front and cuff are inlaid with gold silk satin, and the inside is inlaid with blue edges. Waist front color hand-embroidered waist, also known as "Bangdian". The Jiarong Tibetan and Qiang ethnic group are adjacent to each other, and their clothing is also affected. They often wear embroidered flower belts around their waists and embroidered headpieces. He wears all kinds of headdresses, earrings, neck ornaments, chest ornaments, waist ornaments and hand ornaments made of gold and silver.

Jiarong Tibetans are a people who love beauty and kindness. The clothing and daily necessities produced by weaving and cross-stitch embroidery techniques, especially the colorful clothing and embroidery, directly reflect the high artistic quality. Jiarong Tibetans decorate embroideries on clothing, daily residence and religious places, so that the clothing is more beautiful and beautiful, and the residence is more beautiful. Religious places are both solemn and fresh, and have a very strong aesthetic value. At the same time, many techniques of cross-stitch embroidery and colored fabric weaving in Tibetan also reflect their own artistic value.

Cross-stitch embroidery

Cross-stitch embroidery can be roughly divided into cross-stitch and embroidery. In the embroidery category, it can be divided into tie embroidery, button embroidery, hook embroidery, riding needle embroidery, cross embroidery, pile embroidery, pan gold embroidery and needle embroidery and other techniques. In a finished product, some use only one technique, and most finished products often set a variety of embroidery techniques as a whole. Cross-stitch embroidery is mostly carried out on cotton, flannelette, satin and

linen fabrics. Jiarong Tibetan cross-stitch embroidery, in addition to fine cloth and silk fabrics need to use a taut as an auxiliary tool, the rest of the fabrics are freely carried out, no auxiliary tools.



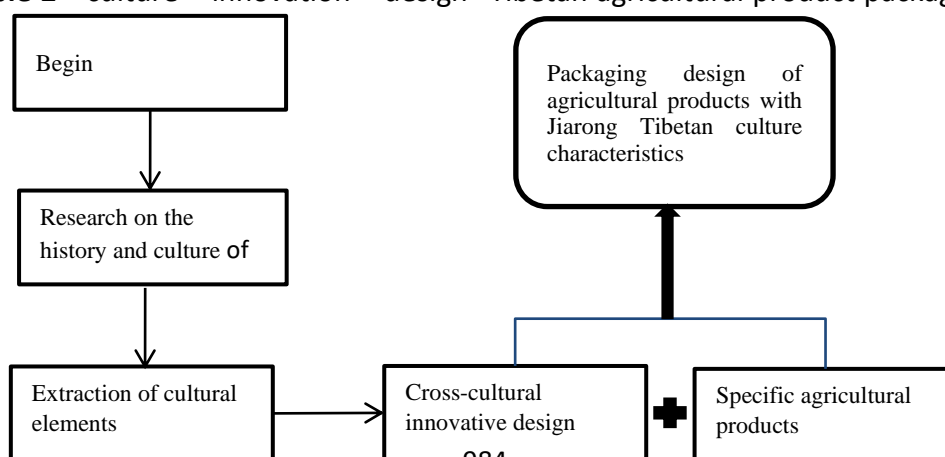
Figure 4 Embroidery on the head pad of Jiarong Tibetan women

Cross-stitching, also called skimming, is mainly performed on cotton. In the process of skimming the needle, according to the number of warp and weft threads on the cloth to make the needle, its key is "pick the inside look at the face". The biggest feature is double-sided drawing, and there is no knot knot at the end of the line. In Figure 4, the three women in the picture have different hair patterns. Its patterns are auspicious eight treasures, bonsai, pointy chrysanthemum, chrysanthemum, butterfly, golden claw, plum blossom, etc., its main edge is the dog tooth edge, plum blossom edge, saw mouth, spider egg and so on. When cross-stitching, the artist does not make samples on the cloth, all by personal mind arbitrary composition, the pattern can be large or small, depending on the situation.

Under the model of "culture + innovation + design", Jiarong Tibetan clothing applies strategies in packaging design

Through in-depth research and analysis of Jiarong Tibetan clothing, a large number of effective data and information are obtained, and the content is classified and sorted, and the project characteristics and requirements are optimized and re-created. Based on the research and summary of the application status of Jiarong Tibetan clothing, the historical origin of patterns, form categories, color characteristics, composition forms, cultural implications and packaging status with Tibetan charm (Huo,S.Y.,2022), the problem of integrating Jiarong Tibetan clothing patterns into packaging design needs to be solved in the practice of innovative design. In order to solve this problem and make the presentation of the entire innovative design more convincing, the actual design process of "culture + innovation + design" can be carried out according to several steps (see Table 2). This study takes the packaging design of Tibetan agricultural products as an example to introduce the design process:

Table 2 "culture + innovation + design" Tibetan agricultural product packaging design scheme



Research Case

If people want to form a diversified experience of cultural products, it is natural to diversify the sources of symbols, including the diversification of cultural products, packaging design and cultural presentation (Yang,J.,2022). In the creative design of agricultural product packaging, it is necessary to take Tibetan culture as the primary object-oriented, to ensure that the designed agricultural product packaging can not only highlight the regional characteristics of Tibetan culture, but also promote the sale of agricultural products. Let consumers feel the charm of Tibetan culture in the whole process of purchasing, obtain aesthetic pleasure, and enhance the recognition of Tibetan agricultural products.



Figure 5 Yak jerky packaging design

In Figure 5, Jiarong Tibetan weaving embroidery integrates traditional weaving techniques with cross-stitch embroidery techniques, forming a complete system of its own complementing each other. Its technical characteristics are flat, light, uniform, even, smooth, fine, dense eight characters. In terms of the redesign of Tibetan patterns, the overall style of pattern design should be simplified and younger, and the shape of pattern design should be geometric and simplified while retaining the original pattern meaning, and the function of packaging and consumer interaction and storage should be increased (Huo,S.Y.,2022). Combining with the field investigation, the application of Jiarong Tibetan pattern to the packaging of agricultural products can realize the richness and diversity of Jiarong Tibetan culture.

5. CONCLUSION

The Chinese nation is composed of 56 ethnic groups, of which the Tibetan is an important member, mainly distributed in the Tibet Autonomous Prefecture, Sichuan Province, Qinghai Province, Gansu Province, Yunnan Province and other places. Tibetans mainly live in the Tibet Autonomous Region, Haibei, Hainan, Huangnan, Guoluo, Yushu and other Tibetan autonomous prefectures in Qinghai, and Haixi Mongolian Tibetan Autonomous Prefecture and Haidong region. The main residential areas in Sichuan Province are Aba Tibetan and Qiang Autonomous Prefecture, Garze Tibetan Autonomous Prefecture and Muli Tibetan Autonomous County. Gansu Province mainly live in Gannan Tibetan Autonomous Prefecture and Tianzhu Tibetan Autonomous County. Yunnan Province is mainly inhabited by Diqing Tibetan Autonomous Prefecture.

The types and appearance of existing agricultural products on the market are prominent homogeneity, and it is difficult for consumers to distinguish from the appearance of products. The Tibetan characteristic agricultural products should be brand management. The rich and special folk culture of the Tibetan people is rooted in the culture of agriculture and animal husbandry, and the folk culture penetrates into every link of the production and processing

of agriculture and animal husbandry, and also provides rich cultural connotation for the brand management of agricultural and animal husbandry products, especially agricultural products. However, based on the limited production capacity, special natural conditions and folk culture resources of Tibetan characteristic agricultural products, the management strategy of fully taking scale and industrialization is not in line with agricultural development, so the way out of agricultural development is to take characteristic high-end brand management. Enterprises and other subjects are aware of the importance of packaging for agricultural products, and have achieved research results in new materials, new design methods and other aspects. For example, brand strategy research mainly focuses on the packaging direction of local characteristic products, but the research on the packaging of Tibetan agricultural products has not integrated into the regional culture, lacking the cultural connotation and popularity of products.

The packaging design process of agricultural products in Tibetan areas should rely on relevant visual design process methods, and the visual design method of characteristic agricultural products brand can not be separated from the guidance of the strategic model theory of characteristic agricultural products brand construction and exist alone, should follow the key elements of the model, grasp the relationship between product brand and consumers, and develop the process method of brand visual design. The visual design of local culture, such as folk customs, fairy tales, music and dance, mural Thangka rock paintings and so on, fits perfectly with the packaging design of agricultural products in Tibetan areas.

Jiarong Tibetan clothing is a precious heritage of Chinese culture and a unique representative of Kangba clothing in Tibetan clothing. Jiarong Tibetan clothing has various styles, exquisite jewelry craft, rich patterns and gorgeous colors, forming obvious regional characteristics. On the one hand, the Tibetan clothing of Jiarong in Lixian County has its own traditional characteristics, and on the other hand, it has mutual influence and penetration with the adjacent Qiang culture. Especially in the embroidery skills, there are integration, practicality, inheritance. It shows that Jiarong Tibetans make use of their limited material conditions to weave cloth, embroider, and create ornaments, highlighting the intelligence and hard-working and frugal quality of Jiarong Tibetans. The Jiarong Tibetan costume studied in this paper is only one aspect of the national art. In order to deeply understand their culture and art, it is also necessary to study living habits, housing construction, language and so on.

The packaging design of agricultural products in Tibetan areas should pay attention to the particularity of agricultural products, rely on regional culture, combine the visual elements of packaging, materials and processes, modeling and structure of the three traditional cultural elements, strengthen the regional characteristics of packaging, and promote the construction of regional cultural brands. In the study of Tibetan patterns, weaving embroidery is a traditional handicraft art in Tibetan decorative arts. Its materials, shapes, compositions, patterns and colors all reflect the aesthetic imagination of the Tibetan people.

Cross-cultural communication between different nations is not only mutual understanding, but also mutual reference. In the process of packaging design of agricultural products in Tibetan areas, we should grasp the characteristics of Tibetan culture, re-investigate the functional needs and aesthetic needs of people today for Tibetan agricultural products, and do a good job in the design of cultural and creative products after the packaging design of agricultural products is integrated into Tibetan culture, so that the structural function and visual aesthetic image can be recognized by consumers, and the Tibetan culture can be better inherited.

The possible problem with this study, as with other studies, is its own limitations. First of all, the sample of Jiarong Tibetan clothing is small and limited to the views learned in the interview, which may lead to insufficient in-depth analysis of Tibetan clothing. Secondly, this study only discusses the case of integrating Tibetan costume art into agricultural product packaging design. Due to insufficient understanding of Tibetan culture, the application of packaging design to Tibetan culture may lead to inappropriate research and innovative use. Therefore, it is also necessary to conduct in-depth research on Jiarong Tibetan clothing, especially to summarize the theoretical methods in the application of cross-cultural design.

6. BIODATA

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