

A Study on the Packaging Design of Beijing Clay Toy Rabbit Based on Urban Memory Theory

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Abstract. To enhance the effectiveness of the packaging design for clay figurines, this study takes the traditional Beijing Clay Toy Rabbit, rich in cultural heritage, as the research subject, aiming to explore the innovative practice of urban memory theory in the packaging design of traditional crafts. By extracting design elements, conducting user surveys to select design elements, engaging in design practice, and gathering user ratings and feedback, a packaging design process based on urban memory theory is constructed. User evaluation results indicate that this method not only strengthens the cultural characteristics of the product but also significantly enhances consumer identification and purchase intention. It is evident that integrating urban memory theory into the packaging design of Beijing Clay Toy Rabbit not only helps the rabbit figurines re-enter the public eye with a more vivid image but also provides new ideas for the packaging design of other traditional crafts.

Keywords: Theory of Urban Memory, Beijing Clay Toy Rabbit, Packaging Design.

1. Introduction

In today's fast-paced society, traditional handicrafts are facing unprecedented challenges in their survival and development. Among them, the Beijing Clay Toy Rabbit, as a unique folk handicraft of Beijing, carries a wealth of historical culture and folk emotions. Its unique design and production process, after hundreds of years of inheritance and development, have become an indispensable part of Beijing's culture. The Beijing Clay Toy Rabbit not only reflects the wisdom and craftsmanship of folk artists but also mirrors the unique cultural charm and folk customs of the city of Beijing. Thus, it is evident that as a symbol of urban memory, the packaging design of the Beijing Clay Toy Rabbit is particularly important in attracting consumers, inheriting culture, and adapting to modern aesthetic needs. However, the packaging design of the Beijing Clay Toy Rabbit often lacks innovation, making it difficult to stand out among a wide array of products and even harder to capture the attention of young consumers. Therefore, how to enhance its modern aesthetic value through packaging design while preserving the traditional charm of the Beijing Clay Toy Rabbit has become an urgent issue to address.

In recent years, the design community has seen the emergence of numerous innovative design styles and concepts, providing new sources of inspiration for the packaging design of traditional handicrafts [1-5]. However, finding a design language that aligns with the Beijing Clay Toy Rabbit amidst these popular trends, while maintaining its traditional charm and meeting modern aesthetic demands, is a topic worthy of in-depth research.

With the acceleration of urbanization, the cultural memory of cities becomes an important link connecting the past with the future, and traditional handicrafts with regional characteristics are important carriers of urban memory. Urban memory theory emphasizes the continuity and uniqueness of urban culture, considering the cultural memory of cities as an important manifestation of urban identity and distinctiveness [6].

Therefore, this study is based on the theory of urban memory to explore how to integrate Beijing's historical and cultural elements, folktales, and architectural styles into the packaging design of the Beijing Clay Toy Rabbit. By innovatively applying visual elements such as color matching, pattern design, and material selection, a cultural atmosphere unique to Beijing is created, and the cultural memory of the city is evoked through the language of design. The aim is to make the packaging of

the Beijing Clay Toy Rabbit a carrier of urban memory and cultural emotions, endowing this traditional handicraft with new vitality and providing new avenues for the inheritance and innovation of traditional crafts under contemporary aesthetic values.

2. Theory introduction

2.1. Theory of urban memory

The origins of urban memory theory can be traced back to the research of French sociologist Maurice Halbwachs. In his 1925 publication "The Social Framework of Memory," Halbwachs first introduced the concept of "collective memory," pointing out that memory is essentially a social category, a process and outcome of sharing the past among members of specific social groups [7]. As research deepens, urban memory theory has gradually differentiated from collective memory theory and has become a unique perspective for exploring urban history, culture, and social development [8]. Urban memory refers to the interaction between urban subjects (including urban residents, urban planners, builders, etc.) and objects (urban space, architecture, culture, etc.) in the intersection of time and space. It is a comprehensive reflection of the city's history, culture and social development [9]. Urban memory is not only a material object and material reality, but also a symbol attached to material reality and shared by the group. It highly condenses the memory of social groups on important events, people, places, situations, etc. in the city's history, and has both historicity and collective consensus [10].

Since Maurice Halbwachs introduced the concept of collective memory, scholars have gradually begun to explore urban memory theory in its initial stages. This phase of research primarily focuses on the relationship between urban memory and collective memory, as well as the role of urban memory in urban development [11]. As the research deepens, the theory of urban memory gradually deepens. Scholars begin to pay attention to the connotation and form of urban memory elements, as well as the important role of urban memory in constructing urban local characteristics [12]. Research shows that tangible entities (such as buildings, sculptures, etc.) and intangible cultural carriers (such as traditional customs, festivals, etc.) in urban memory elements together constitute the basis of urban memory [13]. In recent years, the field of application of urban memory theory has gradually expanded and has been widely applied [14-17]. At the same time, the depth and breadth of urban memory theory has been further enhanced with the cross-disciplinary research in psychology, archival science, sociology and other disciplines [18-20].

From the above research, it can be found that the theory of urban memory can effectively screen out representative urban memory elements, which can arouse people's collective memory and stimulate deep-seated emotional resonance. In traditional craft packaging design, the key lies in how to stimulate users' cultural resonance and emotional connection through design. Therefore, we try to apply the theory of urban memory to the practice of traditional craft packaging design to provide new perspectives and methods for traditional cultural packaging design, and to give the products unique cultural connotation and aesthetic value.

2.2. Current research status of clay figurine packaging design

As a traditional handicraft, clay colorful sculpture has rich cultural connotation and unique artistic value. With the rapid development of cultural industry and the increase of consumers' demand for personalized and differentiated products, the package design of clay colorful sculpture has gradually become a research hot spot. Domestic scholars' research on clay colorful plastic packaging design mainly focuses on the integration of its traditional elements with modern design concepts. For example, by analyzing the shape, color, pattern and other artistic characteristics of clay colorful sculpture, some studies propose to combine these elements with modern packaging design concepts to create packaging design works with national characteristics and cultural heritage [21-23]. Clay colorful plastic packaging design is not only the external packaging of the product, but also the transmission of cultural connotation. Researchers generally believe that clay colorful plastic

packaging design should deeply excavate the cultural stories and historical background behind it, combine traditional cultural elements with modern design concepts, and create packaging works with a sense of the times and cultural heritage. For example, some studies have explored how to integrate cultural elements such as traditional culture and folk characteristics into clay colorful plastic packaging design to enhance the cultural added value of the products [24].

With the increasing awareness of environmental protection, green design has become an important trend in the design of clay colored plastic packaging. For example, some scholars have explored how to utilize environmentally friendly materials, such as renewable materials and biodegradable materials, for the design of clay colored plastic packaging in order to reduce the impact on the environment [25].

To sum up, the package design of clay colorful plastic is developing in the inheritance and innovation, not only integrating the traditional elements and modern design concepts, but also actively responding to the trend of environmental protection, and is committed to the realization of sustainable development. However, while pursuing cultural expression and environmental protection, it is also necessary to pay attention to how packaging design can better carry and convey regional characteristics and urban memory. Therefore, on the basis of summarizing the current research status, we will further explore the packaging design research based on the theory of urban memory, aiming to inject new vitality into the packaging design of clay figurines by tapping into the unique cultural symbols and memory elements of the city, and to provide consumers with a more emotionally resonant and culturally recognizable packaging design experience.

3. Design processes

After an in-depth study of urban memory theory and its application in the packaging design of Beijing Clay Toy Rabbit, this research comprehensively reviews the current state of related studies and theoretical frameworks, providing important theoretical support and inspiration for design practice. Leveraging these findings and the experiences of previous researchers, a solid research foundation has been established. The next design phase is a crucial step in transforming theory into practice. Through a systematic design process, we will explore and realize the packaging design of Beijing Clay Toy Rabbit that possesses cultural value and market potential. The overall design process can be divided into the following stages. The details are shown in Figure 1.

3.1. Organizing design elements based on urban memory theory

This stage begins with the involvement of experts in related fields to ensure that the design elements can be extracted in a comprehensive and scientific manner. The team of experts will categorize the cultural symbols, historical elements and visual representations that may be applied to the packaging design based on the theory of urban memory. This categorization process will take into account representative architectural, folkloric and symbolic elements of Beijing's urban history to ensure that the design reflects its strong cultural heritage and local characteristics.

3.2. Prioritize design elements through user research

Based on expert categorization, the design team used questionnaire research and user interviews to invite target user groups to participate in the process of ranking design elements. The purpose of the user research is to understand consumers' acceptance and identification with different cultural symbols, and to determine which elements are most effective in conveying urban memories and are compatible with users' aesthetic preferences. The results of the research will provide data support for subsequent design decisions, ensuring that the selection of design elements is in line with market demand and the goal of cultural communication.

3.3. Design practice

Based on user research and expert advice, the overall design concept and strategy is developed. This process involves translating the extracted cultural symbols into a modern design language to ensure that the packaging has cultural depth and modernity in the visual sense. The design strategy also includes the principles of applying design elements such as colors, materials and patterns. After the concept is determined, the specific presentation of the visual effect is carried out, including color matching, pattern design, and detailed adjustment of the package shape and material. In this process, the design team continuously optimizes the design so that it can convey cultural connotation as well as functionality and aesthetics.

3.4. User testing and feedback

Upon completion of the design samples, the samples are shown to the target user groups and feedback is collected. Through user testing, evaluate the performance of the design in terms of cultural delivery effect and visual appeal, especially the aesthetics and cultural identity of the packaging. Based on user feedback, further optimize the design details to ensure that the final design will be successful in the market.

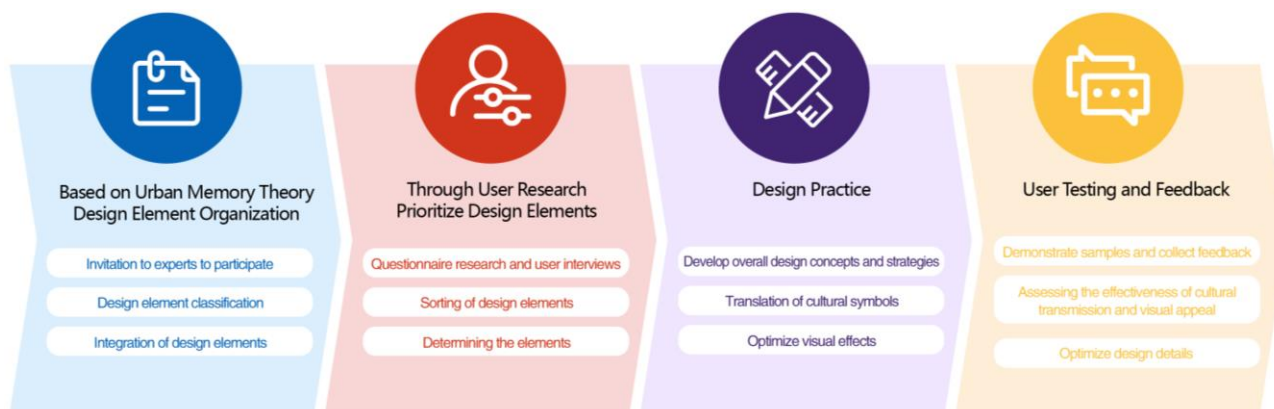


Figure 1. Design process

4. Design element extraction

4.1. Cities and classification of elements

To delve into the connotations of Beijing's folk culture, especially the potential application of Beijing Clay Toy Rabbit culture in packaging design, this study selected experts in Beijing's folk culture and seasoned practitioners in the field of packaging design for in-depth interviews. The team of experts, based on the theory of urban memory, systematically classified and studied cultural symbols, historical elements, and visual expressions that could be applied to packaging design. On the basis of initially sorting out design elements, further verification of the applicability of design elements was conducted through field investigations, on-site inspections, and consumer research. Subsequently, the preliminary design elements were reviewed and discussed with experts, and they were reduced and optimized to clarify the core elements ultimately applied to the design. The research summarized the design directions mainly in the following four aspects, with specific content seen in Figure 2.

As an important symbol of the city's history and culture, Beijing's ancient buildings include such landmarks as the Forbidden City, the Temple of Heaven, the Summer Palace, the Great Wall at Badaling, Tiananmen Square, and the Bell and Drum Towers. These ancient buildings not only reflect the cultural memory of Beijing with their profound historical heritage and unique architectural style, but also carry rich social and cultural connotations, which is an important symbol of Beijing as a famous historical and cultural city.

Beijing's culinary culture centrally reflects regional food characteristics and lifestyles. This study focuses on representative traditional foods such as Peking duck, fried noodles with sauce, caramelized rings with bean sauce, pea yellow, donkey rolls, Taoxiangcun pastries and sugar gourds. These foods are not only widely known for their unique flavors, but also contain the life wisdom and dietary traditions of the Beijing people, and are an important carrier of regional culture.

Beijing's marketplace culture is an important part of its local characteristics and cultural memory. The study extracted typical elements such as hutong culture, bird-walking, temple fairs, lantern festivals at the Lantern Festival and Zayan kites, which show the simplicity and vitality of the daily life of Beijing citizens, while conveying strong regional cultural characteristics and traditional customs, and vividly portraying the flavor and charm of old Beijing.

In order to reflect Beijing's achievements and vitality in the process of modernization, the study also selected modern landmarks such as the Bird's Nest, the China World Trade Center Complex, the Great Hall of the People, the National Grand Theater, and the Water Cube as design elements. With their innovative design concepts and outstanding architectural forms, these buildings highlight the modernization and prosperity of Beijing as an international metropolis.

Through the in-depth analysis and optimization and integration of the above four aspects, the research aims to refine the regional cultural symbols of Beijing from the dual perspectives of historical inheritance and modern innovation, and transform them into a design language with aesthetic value and cultural depth, in order to realize the organic combination of traditional culture and modern design, and to provide theoretical support and design reference for the development of cultural and creative products.

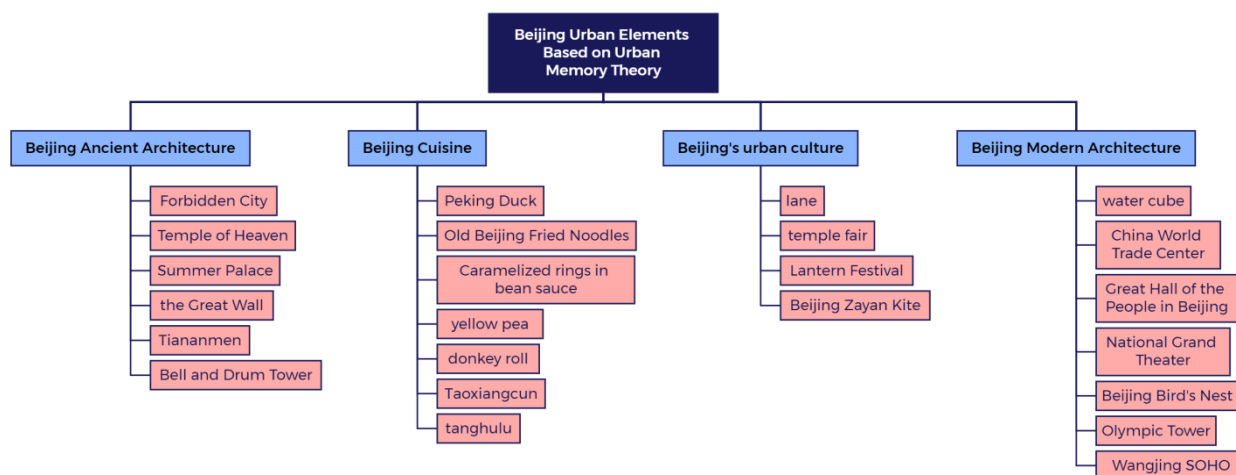


Figure 2. Beijing city elements classification

4.2. Prioritize design elements

In order to determine the priority of the above elements, the questionnaire of this research adopts a ten-point Likert scale to investigate the priority of urban elements in Beijing. With the help of WeChat, QQ and other platforms, the questionnaire was invited to be filled out by consumers who have purchased traditional handicrafts and their peripheral products. 160 questionnaires were distributed and 93 valid questionnaires were returned, with the age concentrating on 20-45 years old, the male to female ratio of 26:67, and the main occupations involved in the industries of art and design, teaching, etc. The academic qualifications of the sample were 85 for bachelor's degree, 20 for master's degree, and the rest of the academic qualifications of 8 people. It can be seen that this questionnaire research sample has universality and perfection, basically meets the expected goal. According to the results of the research, the priority analysis chart of the design elements is obtained.

In order to clarify the priority of Beijing's urban cultural elements in packaging design, this study designed a questionnaire survey based on a 10-point Likert scale, aiming to provide data support for the screening and application of design elements through consumers' preference feedback. The research mainly focuses on four categories of design elements, including ancient architecture of

Beijing, culinary culture, marketplace culture and modern development, to explore the degree of consumer awareness and preference for these elements, analyze the differences in cultural element preferences among different groups, and provide a refined basis for the design direction. By clarifying the key directions of consumers' preferences, we strive to highlight the core connotation of Beijing culture in the design practice and meet the market demand and consumers' psychological expectations, so as to provide scientific references for the selection of cultural elements in packaging design.

The research questionnaire was distributed through WeChat, QQ and other online platforms, and was mainly aimed at consumers who had purchased traditional handicrafts and their related derivative products. A total of 160 questionnaires were distributed, and 93 valid questionnaires were returned, with an effective recovery rate of 58.1%. The age of the participants centered around 20-45 years old, with 26% male and 67% female, and their occupations mainly involved art design, education and other industries. The distribution of academic levels was relatively balanced, with 85 participants with bachelor's degree, 20 participants with master's degree, and 8 participants with the remaining academic levels. The distribution of the samples in terms of gender, age, occupation and education is relatively reasonable, with a certain degree of universality and representativeness, which can basically meet the research expectations, the specific results are shown in Figure 3.

The results of the research show that there are some commonalities and differences in the prioritization of Beijing's urban cultural elements by different groups. Based on the collected data, the study drew a design element priority analysis chart, which provides an important reference for the subsequent design work.

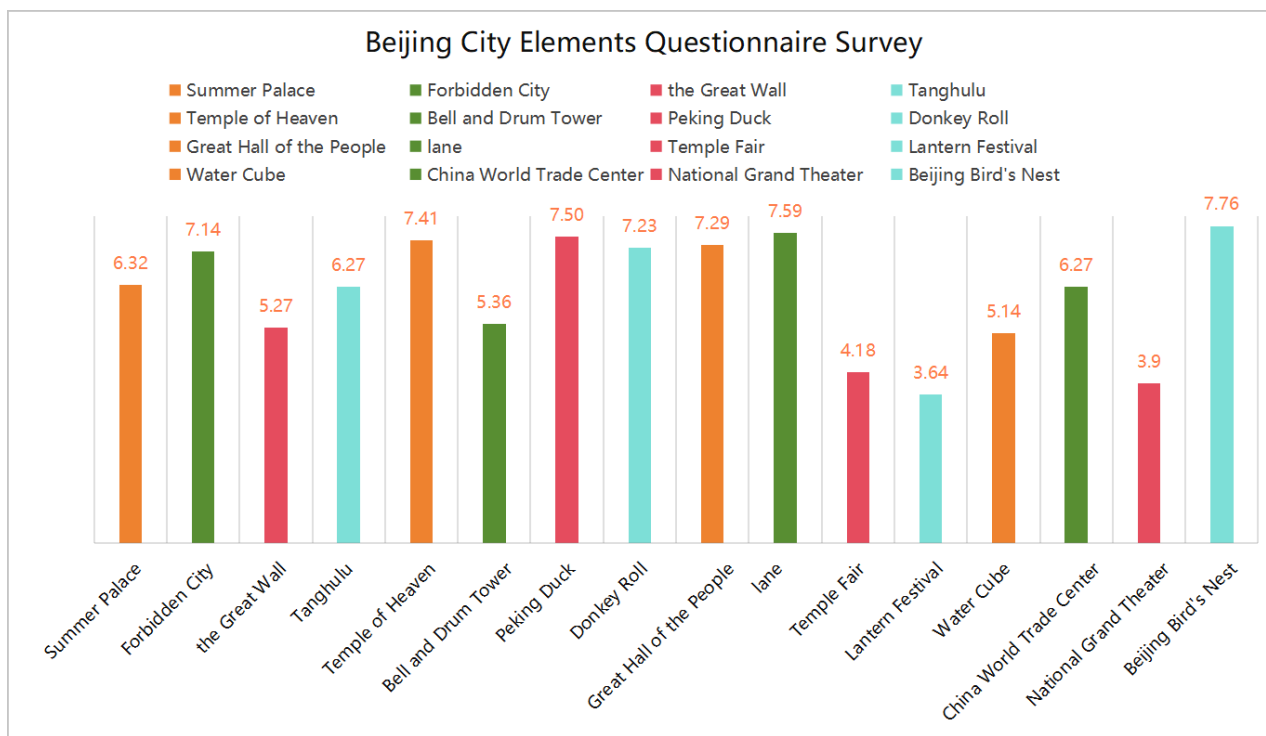


Figure 3. Beijing urban element research results

As can be seen from the above charts, the Summer Palace, the Forbidden City, and the Temple of Heaven, as Beijing's iconic historical sites, generally scored high, while Peking Duck and Donkey Dumpling, as the city's specialty foods, likewise garnered a high level of attention. Modern buildings such as the Bird's Nest, the Water Cube, and the China World Trade Center Complex won widespread attention and praise for their unique design concepts and architectural aesthetics. Hutongs, as Beijing's unique cultural symbols, carry the city's historical memory and living atmosphere, and are preferred by most respondents. Traditional cultural events such as temple fairs and lantern festivals, on the other hand, may be affected by the time factor, the rhythm of modern life and the degree of innovation of the events, and scored lower.

4.3. Design practices

The rabbit clay figurines themselves come in a variety of sizes, but when tourists purchase them, they usually choose the more compact ones as collections and souvenirs. This choice reflects its portability and practicality characteristics as a cultural souvenir. Therefore, when carrying out the packaging design, this study prioritizes the relatively smaller size of the Rabbit Clay Sculptures to better fit the actual needs of tourists and to reflect their cultural value and collector's significance.

The whole package design consists of a large outer box and four small inner boxes, the overall structure takes into account the practicality and aesthetics, the specific content is shown in Figure 4 and Figure 5. The large outer box features a lid-and-base design, predominantly in red to create a warm and festive atmosphere. The central element combines the classic image of the Beijing Clay Toy Rabbit with a rich array of Beijing city elements, divided into two parts: the upper part, themed "Modern Development," depicts modern architecture and convenient transportation networks in Beijing, showcasing the city's prosperity and innovation; the lower part, centered on "Cultural History," portrays historical buildings and traditional life scenes in Beijing, highlighting the rich cultural heritage. The title text is chosen in calligraphic fonts, further enhancing the cultural connotations and artistic value carried by the Beijing Clay Toy Rabbit.

The inner box design adopts a drawer structure, with four traditional colors of red, orange, cyan and green as the main colors, injecting a variety of visual vitality and cultural imagery into the whole package. Each color has a profound meaning: red symbolizes passion and celebration, orange represents warmth and vitality, cyan conveys tranquility and elegance, and green signifies vitality and hope. This color combination not only enriches the overall hierarchy of the packaging, but also symbolizes Beijing's qualities as a diverse and tolerant city.

Each inner box features a distinctive Beijing Clay Toy Rabbit image at the center, including the Lotus Sitting Rabbit, Black Tiger Sitting Rabbit, Gourd Sitting Rabbit, and Deer Sitting Rabbit. These Rabbit images are vivid, cute, and brightly colored, becoming the core visual focus of the entire packaging design. Surrounding the Rabbits, there are Beijing cultural elements that correspond to their respective themes: ancient architecture, culinary culture, street life, and modern architecture, further deepening the cultural theme of the packaging. In the four corners of the box, there are illustrations of small rabbits in various poses—some playing and chasing, others at ease, adding a touch of lively interest to the packaging.

The overall design aims to highlight the characteristics of Beijing's culture, combining traditional culture with modern artistic design. While admiring the packaging, not only can one feel the charm of the Beijing Clay Toy Rabbit image, but also appreciate the profound cultural heritage and modern vitality of the city of Beijing, making the entire work a blend of cultural value and visual aesthetics.



Figure 4. Inner box display

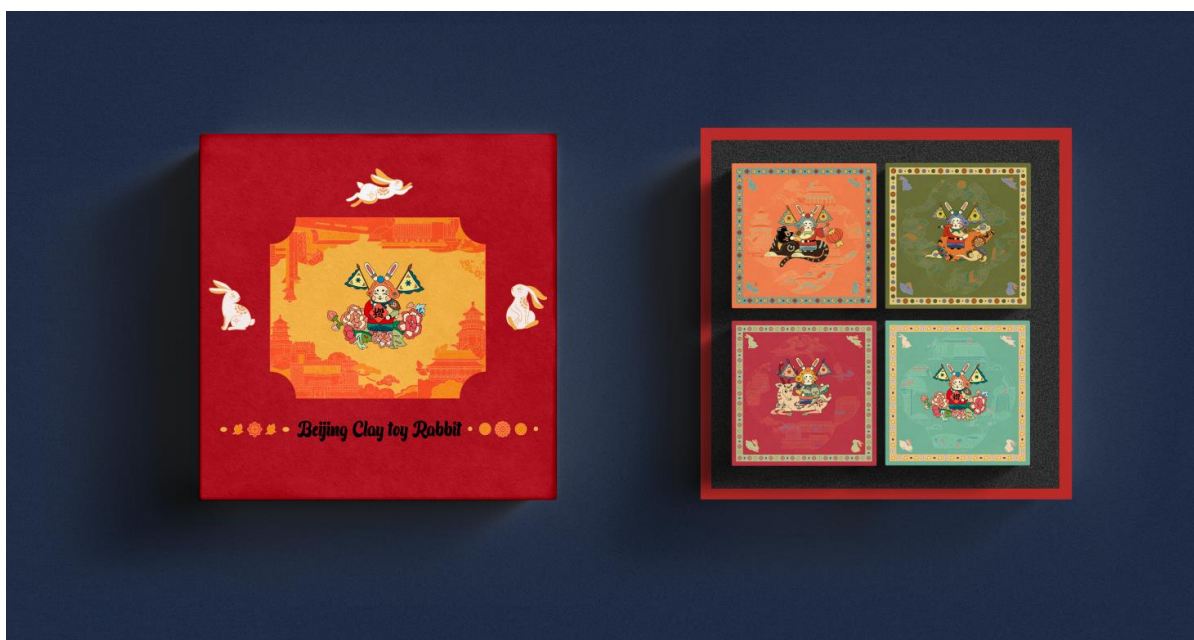


Figure 5. Packaging combination display

5. Verification of design results

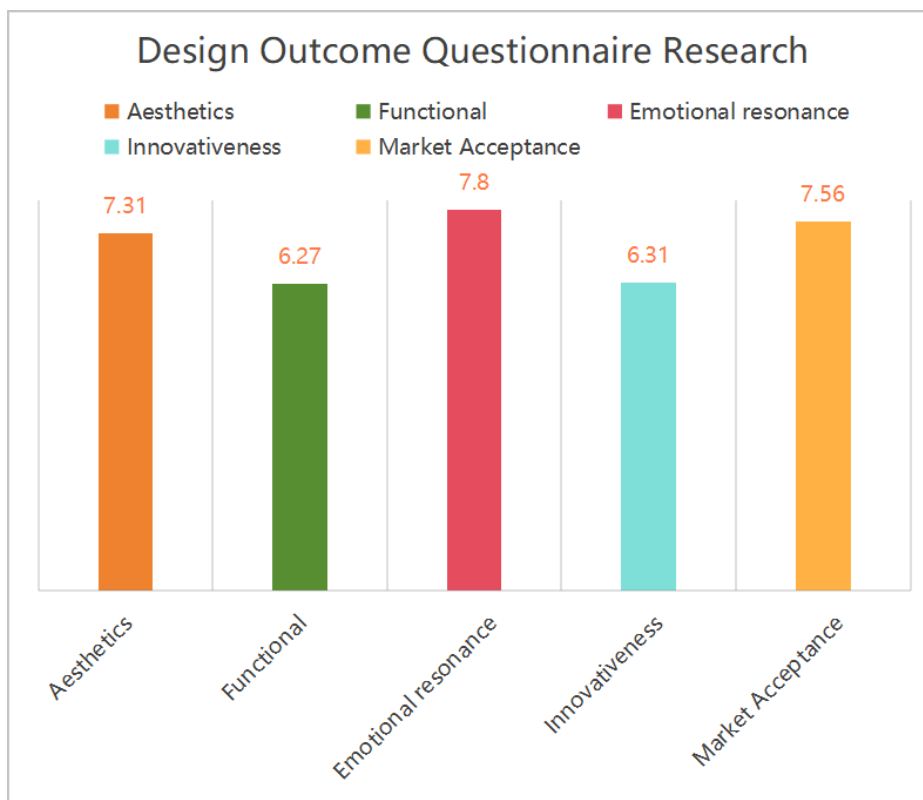


Figure 6. Design result research

In the process of design research, conducting systematic validation of the design outcomes is a crucial step to ensure the scientific and feasibility of the plan. Through research and data analysis, it is possible to effectively test whether the design meets the research objectives and the actual needs of users, while also providing a scientific basis for subsequent optimization. This study, with the urban memory theory as the core framework, conducted a systematic exploration and practice of the Beijing Clay Toy Rabbit packaging design, and evaluated the design's aesthetics, emotional resonance, market acceptance, functionality, and innovation across five key dimensions using a nine-point Likert scale. The specific content is shown in Figure 6.

The research findings indicate that the Beijing Clay Toy Rabbit packaging design stands out in terms of aesthetics, emotional resonance, and market acceptance, with average scores all above 7, reflecting the design's significant strengths in visual effects, emotional communication, and market potential. However, in terms of functionality and innovation, the scores are slightly lower, concentrated between 6 and 7, suggesting that there is still room for optimization in terms of practicality and formal innovation. Overall, the Beijing Clay Toy Rabbit packaging design demonstrates strong advantages in aesthetics, emotional resonance, and market acceptance, fully reflecting the application value of urban memory theory in design.

6. Conclusion

This study conducted an in-depth analysis of urban memory theory and applied it to the packaging design of the Beijing Clay Toy Rabbit, systematically extracting cultural elements related to urban memory. Through design practice and user research, it validated the significant effectiveness of these elements in enhancing the product's cultural value and market competitiveness. The results indicate that the design approach based on urban memory theory not only provides new ideas for the packaging design of traditional handicrafts but also lays a theoretical foundation for the development of cultural and creative products, especially in the integration of traditional culture and modern aesthetics.

Although this study preliminarily verified the feasibility of urban memory theory in the packaging design of traditional crafts, there are certain limitations. For instance, the scope of the survey and the number of samples are relatively limited, which may have some impact on the universality of the research results. Future research should further expand the scope of the survey to cover more types of traditional handicrafts and their related urban cultural backgrounds to enhance the applicability and promotional value of the research.

In response to the user research findings, this study also points out several directions for optimization. In terms of functionality, the packaging materials and structural design can be further improved by prioritizing lightweight, environmentally friendly, and easy-to-use solutions to enhance their convenience and practical application value. Regarding innovation, modern design techniques or interactive elements should be actively integrated. By combining contemporary aesthetic trends with technological innovation, explore the digital expression of traditional cultural symbols or interactive packaging forms to enhance the uniqueness and recognizability of the design. At the same time, in terms of cultural expression, multi-sensory experience design can be attempted, integrating elements such as touch, smell, or sound into the packaging design to further deepen consumers' immersive experience of the Beijing Clay Toy Rabbit culture.

By expanding the scope of research and exploring the optimization direction of functionality, innovation and cultural expression, traditional handicraft packaging design is expected to realize the double enhancement of cultural value and market attraction, and provide a more comprehensive and practically meaningful reference model for the inheritance and innovation of traditional culture.

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