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Article

Local Roots, Global Reach, Fashionable Style: A Study on Integrating the Ka-Tsi Bag with Leather in Innovative Fashion Accessory Design

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Abstract: Centered on the concept of "Local Roots. Global Reach. Fashionable Style," this study explores an innovative approach to fashion accessory design by integrating the Ka-Tsi (Gaji) Bag — a traditional Taiwanese nylon mesh shopping bag — with leather, creating the Ka-Tsi series of products, including short boots, sandals, and a 2-in-1 hand-carry bucket bag. The study examines the cultural significance of the Ka-Tsi Bag and the material characteristics that define it, the application of paper-rattan weaving crafts, and mixed-material integration techniques. Through literature review and analysis, followed by a field survey conducted at the Ka-Tsi Workshop, the study conducted mixed-material experimentation and design practice, ultimately creating three innovative fashion accessories. Combining aesthetic appeal, functionality, and cultural implication, these pieces exemplify a reinterpretation of traditional crafts within modern fashion. The study finds that: (1) the innovative integration of mixed materials with traditional crafts enhances the cultural recognizability of fashion accessories. (2) The use of diverse materials enables the fusion of functionality and aesthetic appeal in these accessories. (3) This approach deepens the value of handicrafts in fashion design, facilitating the promotion of local cultures to the international design community.

Keywords: Ka-Tsi (Gaji) Bag, Fashion design, Accessories, Innovation, Local cultures

1. Introduction

1.1 Research Background and Motivation

Born and raised in Tainan—a time-honored city in southern Taiwan—the researcher has a profound appreciation for and strong attachment to the local culture of this city, commonly referred to as the prefectural capital. As one of the oldest cities in Taiwan, Tainan serves as an epitome of how people from different ethnic groups and customs coexist and learn from one another, creating a culturally diverse environment characterized by both variety and commonality. To gain a deep understanding of this multicultural context, one must first have a profound experience of one's own culture (Tseng & Chen, 2023). As the connection between traditional crafts and the cultural and creative industries has strengthened in recent years, the concept of "more local, more global" has emerged as a key development direction for many Taiwanese brands in defining their positioning and value. Amid this trend, many disappearing crafts have once again been valued. Numerous brands have leveraged their expertise to reinterpret the "redefinition" of these crafts, launching novel and eye-catching products that are widely supported and loved by both locals and international visitors (CACAO Magazine, 2021; Li, 2024; Cooper & Cheng, 2026).

In Taiwan, weaving techniques are more than just a part of daily life; they also carry traditional and cultural significance. In the past, weaving was primarily focused on creating functional items. People in rural areas used natural materials, such as jute cords and cotton cords, to weave practical objects for everyday use. Over time, these techniques have been incorporated into modern designs to produce handmade, branded products that embody both artistic value and commercial potential. The designs in this study draw inspiration from the Ka-Tsi Bag, a shopping bag from the researcher's childhood memories. They not only continue traditional craft practices but also serve as an important means of transmitting culture and lifestyle aesthetics (Li, 2024). According to the literature, in the early days, the main material used for Ka-Tsi Bag weaving was rush, which was as widely available in rural villages as bamboo. The material was used to made various items, such as hats, mats, slippers, tote bags, and Ka-Tsi Bags, also known as Jiajianzai or Jiaojianzi (Wu, 2024). With the advancement of industrial production in Taiwan, mass-produced plastic products gradually replaced time-consuming, labor-intensive handwoven items. Ka-Tsi Bags for daily shopping also evolved, transitioning from rush-made versions to plastic alternatives (Wikipedia, 2024; Wu, 2024).

During an interview conducted by the research team, the wife of the owner of the Ka-Tsi Workshop half-jokingly remarked that, for a long time, Ka-Tsi Bags were regarded as "tacky," "outdated," and "unrefined." However, the bags have gained popularity in recent years thanks to promotional efforts through government activities. For example, the main visual design of the 2017 National Day logo featured the iconic woven patterns of the Ka-Tsi Bag in red, blue, and green, symbolizing the "interwoven" nature of Taiwan's ethnic integration and multicultural identity. On the online store of the Office of President, tote bags inspired by the Ka-Tsi Bag are available for purchase. During the Paris 2024 Cultural Olympiad, crowds queued up at the opening of the Taiwan Pavilion for the limited-edition Ka-Tsi Bag gift sets. In addition, Ka-Tsi Bags have become one of the must-buy souvenirs for Japanese and Korean tourists visiting Taiwan. These developments have collectively contributed to the renewed surge in the popularity of the Ka-Tsi Bag. Before long, the Ka-Tsi Bag seemed to have shed its image as a "tacky" object and transformed into a symbol of Taiwan's local cultures and a product carrying cultural identity. By using the Ka-Tsi Bag as a design motif and drawing inspiration from its forms, colors, and materials to develop a wide range of cultural and creative products, designers are able to offer more choices to people who appreciate locally inspired designs. In light of this, under the overarching theme "Local Roots. Global Reach. Fashionable Style," this study aims to integrate traditional crafts and modern designs by combining the Ka-Tsi Bag as a cultural symbol with leather as a contrasting material, thereby creating innovative fashion accessories that embody both local characteristics and trendy style.

(1) Local Roots: This stage entails a thorough review of the collected literature to understand the cultural significance and design elements of the Ka-Tsi Bag. The materials, structure, colors, and patterns of the Ka-Tsi Bag were analyzed to identify its distinctive value as a traditional craft and the meaning of its representation in contemporary culture.
(2) Global Reach: This stage highlights the fusion of local and international contexts. The integration of the Ka-Tsi Bag into fashion accessory design serves as a medium for cultural storytelling, enabling Ka-Tsi Bag culture to convey its own narrative and enhancing the emotional and cultural significance of the accessories.
(3) Fashionable Style: The mixed-material integration of leather and Ka-Tsi Bag exemplifies an innovative design approach, demonstrating the value of fashion and sustainable design.

1.2 Research Objectives

Based on the research background and motivation, this study is guided by the following three main objectives:

(1) Through a literature review and field survey, this study investigates the origins of the Ka-Tsi Bag, its cultural background, and the current status of shops supplying Ka-Tsi Bags, while analyzing its design elements and material characteristics.
(2) This study conducts experiments with mixed materials and the application of various craft techniques. For example, it translates the cultural elements of the Ka-Tsi Bag and integrate them with paper-rattan weaving and braided handle weaving techniques in accessory design—particularly in the material expression and structural design of the bag, sandals, and boots. In addition, the footwear design involves collaboration with a computer embroidery factory in Tainan. Following the preparation of design sketches, the embroidery is commissioned from the factory and stitched onto the shoe uppers, resulting in a diverse and innovative aesthetic.
(3) The study documents the entire design process and provides solutions to issues and suggestions, serving as a reference for future research and the fashion industry.

2. Literature Review

2.1 Origins and Cultural Significance of the Ka-Tsi Bag

"Taiwan's diverse ethnic groups are closely intertwined, just like the Ka-Tsi Bag (Lai, 2023)," said Huang Zheng-Xiong, a member of the Ka-Tsi Workshop in Jingliao, Houbi, and the chairperson of the Houpu Community Development Association. Many references identify Jingliao in Houbi, Tainan, as the origin of Taiwan's Ka-Tsi Bag (Lai, 2023; Wikipedia, 2024; Wu, 2024). In the past, taking advantage of the abundant rush, which grew mostly near the water, people in the Jingliao Community ran well-established home-based handcraft businesses making rush-woven bags. This trade provided an important source of income for many local families, helping them cover their groceries, tuition, and daily living expenses (Chen, 2022; Lai, 2023). Originally, Ka-Tsi Bags, or rush-woven bags, were handwoven using Malacca galingale (Cyperus malaccensis), a process that was intricate and labor-intensive. Later, nylon mesh fabrics replaced rush, giving rise to semi-transparent tote bags (Wikipedia, 2024). After 1971, due to land readjustment, farmers abandoned rush cultivation and switched to paddy rice for its higher economic value. In addition, the rise of the plastics industry further accelerated the transition from rush—which is prone to dampness and mold— to nylon as the primary material for Ka-Tsi Bags. The advancement of plastics production also contributed to the adoption of red, blue, and green

colors of plastic Ka-Tsi Bags. With their water proofing, durable, and wear-resistant qualities, Ka-Tsi Bags were often used for carrying harvests, personal items, schoolbooks, and more, making them a daily necessity in earlier times.

The classic red, blue, and green color combination of the Ka-Tsi Bag has not only taken deep root in people's minds but also serves as a symbol of cultural identity (Huang, Tao, Shi, & Wu, 2022). In fact, each color strap carries its own meaning: red represents the warm hospitality of the Taiwanese people, green symbolizes lush mountains and fields, and blue signifies the azure sky, reflecting the essence of the Taiwanese spirit (Wu, 2024). Today, Ka-Tsi Bags are also available in alternative color combinations, including red and black; orange, yellow, and green; red and white, and others. During the field survey, the owner of the Ka-Tsi Workshop noted that in the past, many Ka-Tsi Bag vendors operated at Houbi Railway Station, and that Ka-Tsi Bags sold from Taipei and Jiufen in the north to Anping, Tainan, in the south were mostly supplied by Houbi. Some Ka-Tsi Bags were even exported abroad. From the early days of the previous generation to the present, only a few manufacturers still produce Ka-Tsi Bags. Well-known brands include "Golden Lion," "Golden Horse," and "Global," all of which are factory-made, branded Ka-Tsi Bags. In the past, due to limited sales channels, Ka-Tsi Bags were mostly available only at grocery and hardware stores in rural areas, and major brands rarely circulated in the broader market. Over time, and with shifts in fashion trends, these once-common shopping bags for everyday use have been transformed into fashion accessories, often nicknamed the "Taiwan LV Bag." Their distinctive color combination has even been incorporated into designs for major events, such as Taiwan's National Day and the opening of the Taiwan Pavilion during the Cultural Olympiad. The Ka-Tsi Bag has thus taken on a renewed life in the collective memory of the Taiwanese people. As noted at the beginning of this section, the island's diverse ethnic groups are like plastic threads of different colors, woven into elegant patterns through meticulous sewing. In this way, they intricately weave together the stories of Houbi, Tainan, and the broader Taiwanese landscape, embodying the cultural meanings embedded in the land.

2.2 The Design of Ka-Tsi Cultural and Creative Products

As the term suggests, "cultural and creative products" are goods derived from cultural characteristics, primarily existing as a form of economic benefit. From a literal perspective, "culture" represents the core spirit of creative products and constitutes the primary factor in cultural and creative goods (Qianliang, 2009; Campbell, O'Brien, & Taylor, 2019). For designers, creating a product involves transforming internal thought processes into tangible outcomes. While their task is to translate various functions of a product into symbolic forms, the symbol system employed must be grounded in a shared social and cultural context to ensure that it carries meaningful significance. In the case of the Ka-Tsi Bag, the public has long held a deep impression of it, so it embodies a shared cultural vocabulary rooted in everyday life. This study defines the creation of cultural and creative products as a process of reflecting on and reinterpreting the cultural factors inherent in artifacts, and then expressing them in new forms that align with contemporary contexts. Through products as a medium, past life experiences and historical memories are connected to and conveyed within modern life through creative design. This feature represents the key distinction between cultural and creative products and ordinary commercial goods (Ho et al., 1996). Some scholars suggest that future research on cultural and creative products should place greater emphasis on cultural integration (Hsieh, Chen, Chen, & Cheng, 2022; Jia, Ishak, & Yahaya, 2024; Hu, Sayuti, & Qingfeng, 2025). Chu & Lin (2024) even apply an imagery transformation method to convert distinctive Taiwanese cultural elements into tangible designs, thereby enhancing consumers' purchasing desire.

Among the literature reviewed, one example of applying the Ka-Tsi Bag to cultural and creative product design is the Ka-Tsi product series developed by LAI HAO Taiwan Gift Shop (Figure 1). According to the founder, Mr. You, "In seeking to create an iconic motif that represents Taiwan's identity, LAI HAO adopted the Ka-Tsi Bag as a symbolic element and extended it into a range of products, including coasters, folders, and messenger bags, thereby offering consumers more options. Their embodiment of Taiwanese aesthetics, as well as the fact that they are designed and made in Taiwan, serve as one of their key selling points." (CACAO Magazine, 2021). Based on the literature review, this study finds that the Ka-Tsi Bag symbol can serve as a culturally identifiable motif. Today, most curated stores primarily sell products influenced by European, American, Japanese, or Korean styles. By using this visual imagery as a central theme in design, while emphasizing local characteristics and integrating craft techniques into fashion accessories, the public can come to understand that being "Tai"—a tongue-in-cheek term describing a distinctly Taiwanese style that was once considered tacky—does not necessarily carry negative connotations. On the contrary, it can signify affirmation and beauty. This reflects the spirit and objectives of this study.

2.3 Paper-Rattan Weaving Crafts and Design

From the design elements of the Ka-Tsi Bag, it is clear that weaving constitutes a key component. To introduce innovation into accessory design, this study integrates paper-rattan weaving techniques into the creative process. Paper-rattan weaving is a modern craft whose techniques allow for a wide range of applications and design possibilities (Angin, 2023; Cao, Huang, & Tseng, 2023). The material used is paper that has been processed into rattan-like strands or strips. Owing to its eco-friendly nature, high

plasticity, and fine texture, paper-rattan weaving is often used as a substitute for traditional rattan or plastic materials in handicrafts and home-design products (Yang, 2024). Paper rattan is lightweight, flexible, and pliable, allowing it to be used with a variety of traditional weaving techniques while also enabling the creation of unique design styles. This study primarily adopts hana musubi (flower knots) as presented in Furuki's Hana Musubi Biyori: Hand-woven Paper Rattan Tote Bags & Storage Baskets (2018) to create its handbag and sandals. Each flower knot is woven from three paper-rattan strands, which coincidentally echo the three-colored straps of the Ka-Tsi Bag. The study also employs Peruvian knots for the handbag handles. The complete process is described in the following section.

Fig.1. LAI HAO Taiwan Gift Shop: Ka Tsi products (CACAO Magazine, 2021).

Fig.2. Hana musubi weaving patterns (Furuki, A., 2018).

3. Research Methods

3.1 Research Methods, Procedures and Tools

This study comprises three main stages. The first stage involves a literature review, through which the origins and components of the Ka-Tsi Bag are compiled. It also conducts a foundational theoretical analysis of cultural and creative product design related to the Ka-Tsi Bag and paper-rattan weaving craftsmanship. The second stage involves case collection and analysis of Ka-Tsi Bags, along with field research, to examine design application approaches. It also analyzes the flower knot techniques used in the paper-rattan weaving. It conducts experiment with the structural design and then applies the finalized prototypes to the creation of the bag and footwear. The third stage involves design development based on conceptual sketches, culminating in the completion of three fashion pieces. The entire production process is documented, and recommendations are provided for the creation of fashion accessories. The research procedures, tools, and methods are presented in Table 1.

Table 1. Research Procedures, Methods, and Tools.

Stage	Contents	Methods/Tools	Procedures
1	Origins of the Ka-Tsi Bag, cultural and creative design applications of the Ka-Tsi Bag, paper-rattan weaving craftsmanship.	Literature Review and Collection of Related Studies.	The research theme is established, and relevant literature is extensively collected to gain an in-depth understanding of its theoretical implications and analysis.
2	Flower knot weaving structure testing, pattern design, and prototype development.	Experiment methods / paper model and pattern development / flower knot weaving	Analysis and summarization are conducted, and experimental designs are carried out to verify the feasibility of the materials and structures.
3	The creation of the Ka-Tsi product series	Design implementation / bag and footwear	After the experiments, the techniques are applied to the production of the bag and footwear. The findings and outcomes are then discussed and documented.

	production techniques

3.2 Field Survey

To gain a deeper understanding of the Ka-Tsi Bag culture, this study conducted a visit to the Ka-Tsi Workshop in Jingliao Village, Houbi District, Tainan City, in 2024. The owner's wife provided a guided tour of the workshop. The procedures of the field survey are summarized in Table 2.

Table 2. Field Survey at the Ka-Tsi Workshop (Photos by this Study).

Photo	Description
	Ka-Tsi bags and textiles with traditional patterns can be seen outside many households and shops in the community. At the Ka-Tsi Workshop, there are photos depict life during the owner's father generation, showing people carrying rush-woven Ka-Tsi Bags.
	The photo on the left shows one of the authors with the owner's wife. In addition to Ka-Tsi Bags, the workshop also features alternative designs, including pieces that combine Ka-Tsi Bag fabrics and traditional floral textiles, as well as designs incorporating computer embroidery. The owner's wife said that although the Ka-Tsi Bag as a traditional cultural item has regained popularity, it must continue to evolve to remain relevant in a rapidly changing era.

4. Results and Discussion

4.1 Design Project Theme: Ka-Tsi

Departing from cultural characteristics of Tainan, this study identifies the Ka-Tsi Bag as the culturally significant object for its creative theme. It applies weaving techniques and combines mixed materials— leather and Ka-Tsi Bag fabrics—integrating them into the innovative design of fashion accessories. Through the ideation process, the study focuses on three fashion pieces for creation: "women's short boots," "women's sandals," and a "hand-carry bucket bag."

4.2 Target Group and Product Positioning

This study primarily targets women aged between 20 and 30. This group is characterized by a preference for items that combine a nostalgic, retro aesthetic with trendy and vibrant elements. With this in mind, the study combines the classic color combination of the Ka-Tsi Bag with leather and metal components. The design also incorporates paper-rattan weaving and computer embroidery, resulting in items that are both culturally rooted and innovatively fashionable.

4.3 Color Scheme and Design Drawings

This study develops design drawings for the three-piece product series. The footwear designs focus on women's boots and sandals. The bag design incorporates the flower knot structure of paper-rattan weaving and a carrying strap popular among young people, recreating the beauty and cultural significant of the Ka-Tsi Bag. In terms of the color scheme, Heartfelt Red, Field Green, and Sky Blue play the central role to reflect the classic color combination of the Ka-Tsi Bag. For the secondary colors, the designs incorporate plain white and a touch of silver to balance and accentuate the brightness of the primary colors. The design drawings and color scheme of the three pieces are presented in Table 3.

4.4 Design Implementation: Materials Analysis

The main materials used in this study are Ka-Tsi Bag fabrics, cowhide, and sheepskin. Water-proofing paper rattans and cotton cords are also utilized. Secondary materials include various types of cords, silver leather, and metal components. The materials and their characteristics are summarized in Table 4.

4.5 Pattern Development

For the pattern development of the three pieces, the first piece focuses on the structure of women's short boots, the second on the structure of women's sandals, and the third on the body and strap structure of the hand-carry bucket bag. The main pattern designs of the pieces are summarized in Table 5.

4.6 Production Process and Finished Products of the Short Boots, Sandals, and Hand-Carry Bucket Bag

Named "Ka-Tsi," the collection comprises three items. Guided by the spirit of "Local Roots. Global Reach. Fashionable Style," the products incorporate Ka-Tsi Bag elements into leather goods for fashion accessory design, reflecting multicultural aesthetics and innovative design energy. After experimenting with the materials and patterns, this study proceeds to the actual construction of the bag, boots, and sandals. The production process is summarized in Table 6, and Tables 7, 8, and 9 present the finished products along with their design concepts, colors, and material analyses.

Table 3. Design Drawings and Color Scheme.

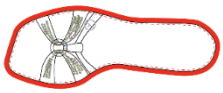
Serial Number	Design Drawing	Description	Color Image	Color Code
Item 1		Item 1 is a pair of short leisure boots. The dimensions are W: 24.5 cm × D: 9.5 cm × H: 25 cm (24.5 cm/ size 38), with a sole height of 2.5 cm.		C0M100Y100K0
				C69M0Y0K0
Item 2		Item 2 is a pair of sandals. The dimension is W: 8.5cm × D: 24.5cm × H: 11cm (24.5 cm / size 38), with a sole height of 2.5 cm.		C65M0Y100K0
				C0M0Y0K0
Item 3		Item 3 is a bucket bag. The dimension is W: 12cm × D: 21cm × H: 12cm.		

Table 4. Material Characteristic Analysis.

Material	Cowhide	Image	Material	Ka-Tsi Fabrics	Image	Material	Cotton Cord	Image
Characteristics	1. Firmness 2. Waterproof coating 3. Wear resistance		Characteristics	1. Breability 2. Pliability 3.Transparency		Characteristics	1. Flexible and comfortable 2. Multiple colors 3. Versitale for weaving	
Material	Paper Rattan		Material	Sheepskin		Material	Wax Thread	
Characteristics	1. Waterproof 2. Firmness		Characteristics	1. Soft and lightweight 2. Elastic		Characteristics	Waterproof, glossy	
Material	Metal Rings		Material	Letter Beads		Material	Curved Metal Ring	
Characteristics	1. Metal 2. Glossy spray finish 3. 15mm		Characteristics	1. Arcrylic 2. Multiple colors 3. 8mm diameter		Characteristics	1. Curved 2. Silver metal 3. 22mm diameter	

Table 5. Pattern Development.

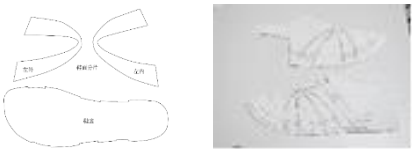
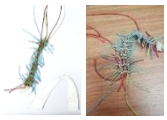
Item 1: Short Boots (Patterns)	Item 2: Sandals (Patterns)	Item 3: Bucket Bag (Panels)
		

Table 6. Production Processes of Short Boots, Sandals, and Hand-Carry Bucket Bag.

Item 1: Short Boots		
Step 1	Step 2	Step 3
Draw the design lines on the shoe last. Based on these lines, remove the transparent plastic sheets, then draft and remove the paper shoe patterns. Position each pattern piece in sequence.	Join the inner and outer patterns of the shoe upper. Slide the strip between the leather layers and hand-stitch it onto the upper. When reaching the halfway point, insert the Ka-Tsi fabrics, then continue stitching to complete the assembly.	Insert glitter foam sheet between the Ka-Tsi fabrics and the Velcro, and sew it onto the upper using hidden stitches.
Step 4	Step 5	Step 6
Align the sole board with the shoe last, begin lasting the upper, apply yellow adhesive, attach the sole, and hand-stitch around it.	Create the computer embroidery design and commission a local embroidery factory in Tainan to produce and sew it to the shoe upper.	Finished product.
Item 2: Sandals		
Step 1	Step 2	Step 3
Create a standard half-pattern, apply PU tape on the last to mark the design lines, and produce the half-pattern production template.	 Weave flower knots to form the shoe upper, continually check each piece against the template throughout the process, and secure the threads at the back when finished.	Hand-stitch the leather and metal ring together, thread the straps through the adjustment ring, and secure them in place.
Step 4	Step 5	
Apply a 3 mm latex layer to the sole board, wrap it in red sheepskin, and machine-stitch the insole.	Assemble the upper parts, begin lasting the upper, and bond it to the sole. Then paint the sole with white acrylic.	shed product.

Item 3: Hand-Carry Bucket Bag					
Step 1		Step 2		Step 3	
	Weave the bottom of the bucket bag using three colors of paper rattan and white paper rattan, coiling them in circles repeatedly until reaching a diameter of 12 cm.		Wrap PU silver leather with Ka-Tsi fabrics, using the leather as the lining to enhance the structure and strength of the bag.		Glue the woven paper rattans onto the leather piece, then place the Ka-Tsi and side straps on top and machine-sew them.
Step 4		Step 5		Step 6	
	Thread the side leather strips through the metal rings, apply edge coating to the edges, and hand-stitch them in place to complete the bag handle.		Create the inner pouch for the bucket bag. Sew a zipper onto each colored section, punch holes, and thread them to attach the grommets. The bucket bag is designed in two forms: a bag and a bag-within-a-bag.		Finished product.

Table 7. Finish Product Analysis: Item 1—Short Boots.

Front View	45° 3D View	Design highlights: The short boots blend tradition and modernity, featuring Ka-Tsi as a traditional element and computer embroidery as the modern technique. The computer-embroidered Chinese character "Taiwan" signifies the origin of the footwear.
Dimentions (W: 24.5cm、D: 9.5cm、H: 25cm) (24.5cm / Size 38) Sole height: 2.5cm。		
Style	Short leisure boots	
Colors	Heartfelt Red / Field Green / Sky Blue / Bright White	
Materials	Cow leather, Ka-Tsi fabrics, and pigskin lining	
Components	Velcro, computer embroidery, nylon Ka-Tsi bag	

Table 8. Finish Product Analysis: Item 2—Sandals.

Front View	45° 3D View	Design highlights: Inspired by Taiwan's blue-and-white slippers, the sandals feature paper-rattan flower knots and metal rings in the upper, innovatively integrate traditional techniques with modern design. Weaving details: Flower knots techniques combined with acrylic beads.	
Dimentions (W: 8.5cm D: 24.5cm H: 11cm) (24.5cm / Size 38) Sole height: 2.5cm			
Style	Sandal-style slippers		
Colors	Heartfelt Red / Field Green / Sky Blue / Bright White		
Materials	Sheepskin, cowhide, cotton cords		
Components	Curved metal ring 22 mm / round adjustment ring 18 mm / rivet 5 mm		

Table 9. Finish Product Analysis: Item 3—Hand-Carry Bucket Bag.

Front View	45° 3D View

	Design highlights: Inspired by modern bucket bags, the design features a bag-within-a-bag (2-in-1) style. It uses the Ka-Tsi Bag as its base, combined with waterproof paper-rattan flower knot weaving. The hand-carry bag employs Peruvian knot techniques. The handle incorporates trendy woven designs popular among young people and is accented with playful acrylic letters, creating a look that is both fashionable and rich in local cultural features.
Dimension (W: 12cm D: 21cm H: 12cm)	
Style	Bucket bag (2-in-1: Outer bag, inner pouch)
Colors	Heartfelt Red / Field Green / Sky Blue / Bright White
Materials	Paper rattan, cowhide, Ka-Tsi fabrics, silver PU leather
Components	Metal ring 15 mm / Oval ring 15 mm / Heart-shaped ring 45 mm / Letter beads 15 mm / Square beads 5 mm / Paracord

This study also includes a promotional poster, shown in Figure 3, to highlight the details of the items.

Fig. 3 Ka-Tsi Product Poster Design (Photo and Production by this Study).

4.7 Comprehensive Discussion

To achieve the research objectives and reflect the significance of the creative theme, this study discusses the key aspects of the production processes of these three items:

(1) The original design of the short boots used leather as the surface material for the Velcro. However, this did not highlight the characteristics or visual effects of Ka-Tsi fabrics. In the final design, leather was replaced with Ka-Tsi fabrics, and glitter foam sheets were added inside. The mesh structure of the Ka-Tsi fabrics allows the glitter foam sheets to show through, creating a sparkling effect.

(2) The original design of the sandals did not include white square beads, which resulted in a lack of defined edges and a cluttered appearance. The revised design adorns the colored paper-rattan weaving with white square beads to enhance the edge finishing effect. In addition, during the weaving of the first piece of the upper, inconsistent tension applied to the chords caused the woven piece to deviate from the template. As a result, it had to be reworked. Therefore, it is suggested that creators continuously check the weaving against the template throughout the process to prevent discrepancies.

(3) Throughout the paper-rattan weaving of the hand-carry bucket bag, the work should also be regularly checked against the template to avoid size discrepancies in the finished product. This bag uses multiple materials; therefore, it is recommended to allow extra margins in the design to ensure all pieces can be successfully sewn together and achieve the desired effect. In addition, the initial attempts to assemble the bottom with the body of the bucket bag failed regardless of the methods used. Eventually, the coaster-coiling weaving method was adopted, successfully achieving a seamless connection between the bottom and the body.

(4) The design works presented in this study primarily embodies sustainable design values in three aspects. First, through the use of relatively durable material combinations (gaji bag and paper rattan), structural reinforcement (shoe body), and adjustable accessory designs (such as interchangeable bag straps and the 2-in-1 bucket bag design), the works extend product service life and reduces the likelihood of short-term disposal. Second, gaji bag elements originally associated with low-cost everyday shopping bags are transformed into accessories with cultural, aesthetic, and fashion value. This demonstrates the design concept of upcycling and reconfiguration, while enhancing the added value of both materials and cultural symbols. Finally, craftsmanship techniques such as paper-rattan floral knots and Peruvian knotting are incorporated into the works to emphasize small-scale production and artisanal characteristics, thereby strengthening users' cultural identity and emotional connection to the product.

(5) The cultural identity of gaji bag varies across generations. For the older generation, gaji bag is primarily associated with rural life, market shopping, and everyday utilitarian memories. For the younger generation, it is perceived as a representation of vintage aesthetics, Taiwanese style, and local cultural symbolism. Therefore, the transformation of gaji bag into a fashion accessory is not only a change in material and form, but also a reinterpretation of cultural meaning, through which fashion conveys cultural identity (Cooper & Cheng, 2026). Based on generational differences in consumption preferences, this study departs from traditional utilitarian positioning and, through the adoption of leather-mixed material patchwork and paper-rattan floral knot techniques, repositions the image of "outdated Taiwanese style" as "high-end Taiwanese fashion", targeting culturally confident consumers aged 20–30 to enhance market acceptance.

(6) In the global market, products' exotic characteristics and cultural narratives are inherently attractive. That is, although foreign consumers may not fully understand the rural culture and rush-grass weaving history behind the gaji bag, they can still directly perceive its vivid red, white, blue, and green color palette and the distinctive visual vocabulary formed by its regular weaving pattern. This visual aesthetic has been transformed and applied in shoe and bag design within the works, reinterpreting local cultural symbols through the language of fashion and endowing them with a more universal aesthetic identity (Hu, Sayuti, & Qingfeng, 2025). Therefore, "the more local, the more international" is not a matter of directly copying and pasting cultural elements. Instead, it involves the successful translation of local culture into an international fashion language through design processes. The contribution of this study lies in providing a concrete example of transforming a local cultural element (i.e., the gaji bag) into an international fashion language. This translational capability is key for Taiwanese designers seeking to enter the global stage.

5. Conclusions and Recommendations

5.1 Conclusions

Based on the analyses of the creations and their production processes, this study presents the following three conclusions:

(1) The innovative integration of mixed materials with traditional crafts enhances the cultural recognizability of fashion accessories.

The creations draw on the design elements of the Ka-Tsi Bag and adapt them into fashion accessory design, incorporating paper-rattan weaving techniques to produce innovative designs that are both culturally meaningful and aligned with modern fashion trends, reflecting the integration of craftsmanship with mixed materials. The combination between the Ka-Tsi Bag and paper-rattan weaving has transformed fashion accessories into not only functional items but also symbols of local cultures.

(2) The use of diverse materials enables the fusion of functionality and aesthetic appeal in these accessories.

This study uses mixed materials—including leather, Ka-Tsi Bag fabrics, paper rattan, Peruvian knots, and acrylic accessories—to create products with visually layered designs. This approach not only enhances the aesthetic value of the accessories but also improves the comfort and functionality, successfully strike a balance between usefulness and beauty of innovative designs.

(3) This approach deepens the value of handicrafts in fashion design, facilitating the promotion of local cultures to the international design community.

This study also fully presents the design contexts and processes, illustrating how local Ka-Tsi cultural elements are adapted into fashion design, while considering both the innovation of the creations and their practical functionality. A major achievement of this study is that, despite challenges encountered during the design, the authors managed to complete the Ka-Tsi product series through rethinking and overcoming these difficulties. It is hoped that this study's innovative approach of merging modern fashion with traditional techniques not only facilitates the transmission of Taiwan's Ka-Tsi culture and demonstrates the profound depth of local cultures but also inspires unique design styles. Finally, the design highlights of each item are summarized in Table 10.

Table 10. Design Highlights of the Final Works.

Short Boots; Sandals; Hand-Carry Bucket Bag			
Design Highlights	1.The uppers incorporate the classic three-color combination of the Ka-Tsi bag with white, conveying a vibrant and fashionable aesthetic. 2.The structural design emphasizes both practicality and decorative appeal with a modern aesthetic, while the vibrant Velcro ensures ease of taking the boots off. 3.The use of computer embroidery patterns adds detail and a sense of modern technology to the design, while enhancing the visual appeal of the back of the boots and enriching the overall look through refined detailing.	1.The straps are woven using paper-rattan techniques to create a distinctive aesthetic. At the intersections, the straps are bonded with round metal rings, adding a layered dimension to the design. 2.The structural design prioritizes both comfort and practicality, ensuring a pleasant and functional wearing experience for everyday use. 3.The use of white leather adds a modern, fashionable touch, while the red rim around the white sole creates a striking contrast that makes the overall design more eye-catching.	1. The main body is crafted using paper-rattan flower knot weaving, showcasing the exquisite artistry of handwoven craftsmanship. This technique ensures both breathability and structural integrity, making the bag both practical and decorative. 2.The handle is crafted using Peruvian knot techniques and enhanced with multiple vibrant colors, creating a vivid, handcrafted aesthetic. 3.The contrast between various materials and weaving techniques creates a visually rich, layered effect. The stripes and weaving techniques harmonize the bag's colors and materials, achieving a balance that combines practicality and a fashionable appeal.

5.2 Suggestions and Future Prospects

From the results, this study believes that the KA-TSI series works are positioned within the market contexts of "cultural and creative products," "lifestyle fashion accessories," and "sustainable fashion." Rather than positioning them as souvenirs that merely emphasize the representation of cultural symbols, this study, through material experimentation, leather craftsmanship, rattan paper weaving, and contemporary design, transforms traditional gaji materials into wearable, practical, and fashionable accessory products. The target market includes not only local consumers in Taiwan but also younger generations, design travelers, and museum shop customers who value cultural narratives, craftsmanship qualities, design identity, and sustainability; as well as consumers who are attentive to handmade products and sustainable fashion.

Relevant research indicates that the acceptance of cultural and creative products is closely related to cultural attributes, aesthetic experience, practicality, and product quality. Therefore, the KA-TSI series works can be regarded as a design practice that translates local cultural symbols into contemporary fashion products endowed with cultural narratives and market value. On the other hand, this study has not conducted a full life cycle assessment; thus, the environmental impacts of nylon, leather, paper rattan, and the production process may be further examined. Future discussion may be extended to product repair, recycling, and disassembly, as well as the application of recycled nylon, plant-based leather, and other alternative materials.

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