

Fusion Design for Dong Ethnic Culture Recognition under Workshop Method

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Abstracts

Facing the intertwining of ethnic culture and fashion trend design in the era of globalization, researchers have observed the collision and fusion of the two within social life. As a result, exploring their potential for coexistence has emerged as a new focus in design research.

The research aim is to explore and analyze the typical cultural symbol characteristics of the Dong ethnic group. By using participatory workshops, the study achieves practical application, followed by comprehensive analysis, and concludes with a set of methods for fusion design. Through field research, the study explores and analyzes cultural symbols and applies participatory workshops for fusion design practice, setting up two workshops for the visual and clothing groups. Through expert interviews, half of the samples are selected, and data are compared and analyzed on how homogeneous fusion and heterogeneous fusion can blend with Dong's cultural elements.

The results demonstrate that participatory workshops can significantly enhance participants' understanding of Dong culture. The application of integrated design successfully guides participants to a more profound experience and understanding of Dong culture, culminating in a new, practicable set of fusion design methods that conserve design resources. This research holds substantial practical significance for preserving and promoting culture and furnishes new perspectives and methods for analogous studies.

Keywords: Dong Ethnic Culture; Culture Recognition; Fusion Design; Workshop

Introduction

In the context of globalization, fusing national culture and fashion design has become an essential topic in society. The convergence, mutual learning and comparison of various national cultures are the mainstream of cultural development in the 21st century (Daiyun, 2017:1). In the design field, the critical issue is introducing elements of design innovation while retaining and adhering to national characteristics. It is not only related to cultural inheritance and protection but also to the sustainable development of society (Qihao, Jiaji, & Weihang, 2022:1).

The participatory workshop has been widely used in design research as an effective research and practice method. By organizing workshops, researchers and participants can jointly explore and experience a specific design theme or cultural element, thereby deepening their understanding of its nature and value (Ørnsgreen & Levinsen, 2017: 70-81). In the Dong culture context, this method's application is even more groundbreaking.

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This study aims to explore and analyze the typical cultural symbolic characteristics of the Dong nationality and use participatory workshops for practical application. We set up two workshops for the visual group and the clothing group. Through expert interviews and sample analysis, we deeply discussed how homogeneous fusion and heterogeneous fusion could be integrated with Dong's cultural elements. This process enhanced the participants' understanding of the Dong culture and revealed a new set of integrated design methods that can be followed.

When explaining the eclectic method, Venturi pointed out that "when architects face unsolvable problems, they should not escape, but resolve contradictions with an integrated and pluralistic attitude." He also proposed that this method should be enriched with relatively radical elements. The semantic meaning of architecture satisfies different groups of people's understanding of architecture with rich semantics to achieve the most excellent compatibility(Venturi, 2002:11). The meaning of the eclectic approach is the same as the fusion design in this article, except that eclecticism is generally used in the philosophical category. Fusion design refers to the fact that there is not much connection between elements, and they need to diffuse and infiltrate each other so that two or more elements form a phenomenon of mutual integration and symbiosis, which can be divided into homogeneous fusion and heterogeneous fusion(Chen, 2016:22). The fashionable parts in the fusion of the same kind can be paradigms of the same type and category. For example, the fusion of classical and modern paradigms in the large clothing category belongs to the same kind of fusion. Heterogeneous fusion is the fusion of different paradigms, which can be cross-field and cross-type fusion; for example, adding architectural patterns to clothing or adding clothing shapes to clothing patterns to form new visual products. In today's society, there are many heterogeneous cultures. These cultures are mutually exclusive and are gradually integrated, and at the same time, they are individualized. It is the integration of these heterogeneous cultures that slowly forms international culturalism.

Overall, this study provides a new perspective and method, which is of great value in understanding and promoting the integration of national culture and modern design. Through in-depth field investigations and participatory workshops, we hope to provide valuable references and inspiration for cultural protection and promotion and similar research.

Research Objectives

1. Exploration of the characteristics of typical cultural symbols: This study aims to deeply explore and understand the characteristics of typical cultural symbols of Dong culture. Through this process, the possibility and feasibility of integrating Dong culture with modern design elements can be found and confirmed.
2. Practical application of participatory workshops: This research plan realizes and verifies the experimental implementation of the fusion design method through the implementation of participatory workshops.
3. Summary of innovative fusion design methods: Under the dual Exploration of theory and practice, the ultimate goal of this research is to refine and summarize a new set of fusion design methods that can be followed.

Research Methodology

Study area selection

1. Dong nationality

In China's vast area at the junction of Hunan, Guizhou and Guangxi and the western Hubei region, there lives an ethnic group that is good at singing and dancing - the Dong nationality. The Dong nationality, who call themselves "Gaeml", "Geml", or "Jeml", is an ancient ethnic group in southern my country and has a close history with the Baiyue people from the Warring States Period to the Qin and Han Dynasties—origin relationship. According to the fifth national census, there are more than 2.71 million Dong people, concentrated in the Qiandongnan area and Tongren City in Guizhou Province, Huaihua City in Hunan Province, Sanjiang Dong Autonomous County in Guangxi and Enshi Prefecture in Hubei Province and other states, cities and counties(Yang, 2012:12).

2. Scope of Dong Cultural Symbols

The clothing cultural symbols of the Dong nationality are the most typical cultural symbols in folk crafts because the Dong nationality is a matrilineal clan society, and the handicrafts related to textiles are relatively developed, including Dong cloth, bright cloth, Dong brocade, and Dong embroidery, which are very representative(liang, wu, & wei, 2020: 42-46).

The architectural and cultural symbols of the Dong people are the most typical cultural symbols in the residence culture. The Dong people are a united nation and will work together to build public buildings well. Therefore, public buildings have become important symbols of the Dong people, including the Drum Tower and the Wind and Rain Bridge. As for the general appearance of villages and dwellings, ethnic minorities in the southwest are very similar because the distribution characteristics are the same as the climate(Ren, Cheng, & Liang, 2008: 36-39.).

3. Cultural Recognition

Some scholars have defined the concept of "identification" and believed that "identification" (identification) can be disassembled into two words, that is identification and recognition. Identification refers to making judgments based on the characteristics of external clues to find a particular object; recognition refers to understanding an object (Wang, Ye, & Yang, 2017: 120-128). In the field of management, the term "recognition" is often associated with "brand" to form a new term "brand identity", which refers to the brand association of an enterprise that embodies its core values through specific activities and thus distinguishes it from competitors (weng, 2008:1). The researcher defines "cultural identification" from two dimensions: whether consumers can identify cultural elements, that is, "cultural element identification"; the other is whether cultural elements are different from other elements and can be identified by consumers. Understanding and understanding is similar to brand recognition, that is, "cultural recognition." This paper chooses to study this topic from the perspective of visual cultural recognition (Figure 1).

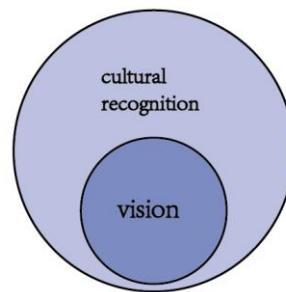


Figure 1. Range of cultural recognition
Source: Author's drawing, 2023.

4. Evaluation Model of Cultural Recognition

Researchers have extensively studied how different design elements contribute to brand recognition in various contexts. For example, Jung Kyunghee and Bae Soojeong analyzed successful Japanese fashion designers like Tsumori Chisato, Commuun, and Limi Feu, who have established their brands globally through Parisian collections. Their study focused on the brand's clothing elements, exploring aspects like silhouette, colours, materials, patterns, and details. They found that these designers express unique attractions using traditional Japanese elements directly and indirectly(Hee & Bae, 2013: 158-175). Building on this, Jang Ji-Hye and Cho Kyu-Wha examined Chanel handbags to understand the development of Korean fashion brand handbags. They identified type, shape, material, colour, pattern, and decorations as crucial factors that could predict future handbag trends(Ji-Hye, 2008: 93-106). Transitioning from product design to brand design, Walsh highlighted the importance of brand style, colour, shape, and type font as critical elements in representing a brand(Walsh, Page Winterich, & Mittal, 2011: 438-447).

Finally, in the context of physical store design, Baker identified two main dimensions – aesthetics and function. Aesthetics included colour, material, and pattern, contributing to a pleasing store environment(Baker, 1986: 79-84). The functional dimension concerned the structure and layout of the store, facilitating consumers' purchase behaviour.

Drawing from these diverse studies, a common thread emerges - the essential elements of structure (or shape), colour, material, and pattern in brand building and design. Consequently, this paper proposes using these four elements as the backbone of an evaluation model for cultural and creative clothing product branding (Figure 2).

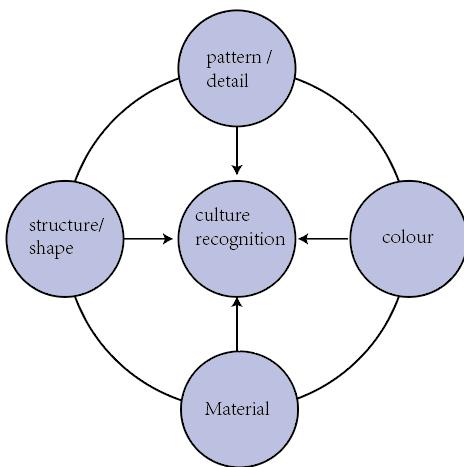


Figure 2. Evaluation Model of Cultural Recognition

Source: Author's drawing, 2023.

First, highly recognizable elements from Dong culture were selected, encompassing clothing patterns, architectural shapes, and cultural shapes related to song and dance. These elements can be perceived as symbols of Dong culture. Subsequently, these Dong cultural elements were merged with the design elements of the benchmark clothing brand. This fusion process potentially involved an intricate blending of shapes, materials, patterns, and colours to create new design elements. For instance, salient clothing patterns in Dong culture could be blended with patterns of benchmark-style brand clothing to form novel patterns. Likewise, architectural shapes in Dong culture could be merged with the shapes of benchmark-style brand clothing, thereby crafting a new clothing shape. Notably, the prominent song and dance movement shapes in Dong culture could even be integrated into the logo shape of the benchmark clothing brand, lending a fresh design language to the brand logo.

In general, by interweaving the distinctly recognizable elements of Dong culture with the design elements of benchmark clothing brands, we could form unique and innovative design elements. These elements can not only accentuate the brand's unique style but also aid in disseminating and promoting Dong culture.

Population and sample

There are a total of 24 college board producers: 1 national intangible cultural heritage inheritor: Ou Ruifan, from Tongdao, Hunan; 1 researcher: Peng Yu, from Xiangtan, Hunan; 22 designers: Among them, the clothing group is a student of Changsha University (20 people) and visual group are students from Hunan University of Foreign Economics (12 people).

Twenty-four participants in the fusion design practice: 1 national intangible cultural heritage inheritor: Ou Ruifan, from Hunan Channel; 1 researcher: Peng Yu, from Xiangtan, Hunan; 22 designers: the clothing group is a student of Changsha University (20 people), And group VI are students from Hunan University of Foreign Economics (12 people).



Figure 3 Data Acquisition



Figure 4 Design Practice

Source: Photographed by author, 2023. Source: Photographed by the author, 2023.

There are 7 participants in the semi-structured interview: 1 brand marketing expert: Tan Jian, marketing director of Xiamen Muwen Design Co., Ltd., from Changde, Hunan; 1 curator of the National Culture Museum: Cheng Xuemin, from Mayang, Hunan, China 1 high-level non-heritage inheritor: Ou Ruifan, from Tongtong, Hunan; 1 researcher: Peng Yu, from Xiangtan, Hunan; 3 consumers.

Data Collection

The participatory workshop is divided into two groups: the product group and the visual group; each has two themes: clothing culture and residential culture (Figure 5、Figure 6). After discussion and decision by experts, the brand positioning style is a modern urban style, simple and classic as the leading tone. The benchmark brand of the product group is MiuMiu (a young fashion brand with a simple design style), which integrates elements of clothing culture and residential culture. The benchmark brand logos of the visual group are all kinds of modern and straightforward style brands, including urban leisure, simple, classic and other similar style brand logos, which respectively integrate clothing culture elements and residential culture elements.

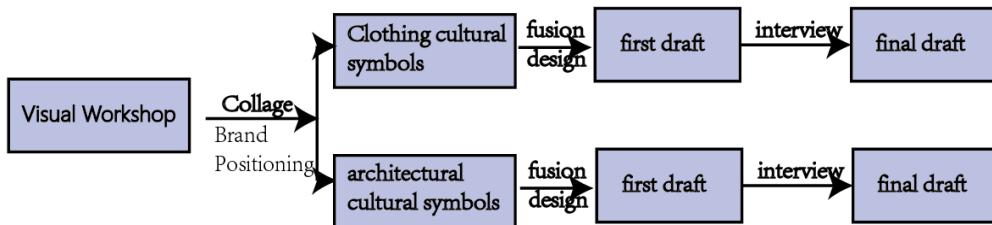


Figure 5. Visual Workshop

Source: Author's drawing, 2023.

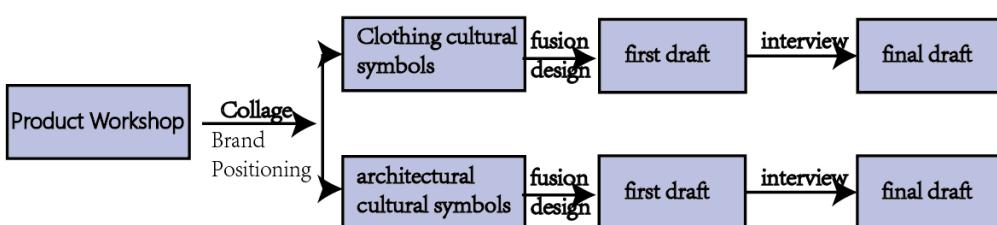


Figure 6. Product Workshop

Source: Author's drawing, 2023.

Agenda: Lectures by researchers (1 day) - data collection/collage making (1 day) - fusion design practice (2 days) - semi-structured interviews and summaries (1 day)

On the first day, the researchers explained the purpose and method of this workshop and elaborated on the specific content and cultural implication of Dong costumes and Dong people's residence; on the second day, designers and researchers collected pictures and materials and communicated with intangible cultural heritage inheritors. Finally, the pictures were organized and expressed through the art form of collage, and finally, two collages were formed and handed over to the product group and the visual group at the same time. On the fourth day, the integrated design practice began. Each person designed two sets of design works. The product group used software to draw style drawings, and the visual group used software to draw logos. Semi-structured interviews are conducted on the last day, and half of the design works are eliminated for analysis.

Data analysis

In this study, the researchers collected and recorded timely data during each field survey and interview to verify the data before data analysis.

The literature and workshop experiment data were analyzed using comparative analysis theory, including element contrast analysis, model factor similarities and differences analysis.

This paper selects the grounded theory research method, collects original data through semi-structured interviews and screening, and analyzes and summarizes relevant concepts and methods.

Results

1. Elemental presentation

There are many cultural symbols of Dong costumes and residential culture. Through field research and group discussions, two typical cultural symbols of Dong women's clothing and Dong towers are selected as the primary visual centre, and the collage version is completed by combining urban-style clothing brand elements (as shown in the Figure 7-8). The towers of the Dong nationality and women's clothing of the Dong nationality have prominent regional cultural characteristics, and there is almost no commonality between the visual elements and product elements of the modern urban brand style.



Figure 7 Residential Culture Collage
Source: Designer drawing in workshop, 2022.



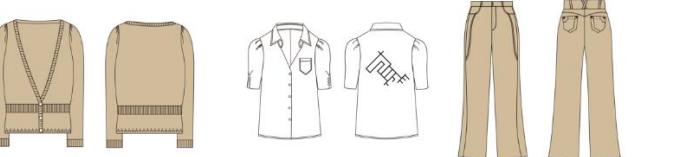
Figure 8 Clothing Culture Collage
Source: Designer drawing in workshop, 2022.

2. Works presentation

The participatory workshops are inspired by clothing culture and residential culture, respectively. The clothing group refers to the style design of the 2023 fall womenswear show of MiuMiu, a benchmark brand of simple urban style. Therefore, clothing products can incorporate fashion elements and adapt to the market's needs—fashion trend demand. The visual team refers to the logos of various simple, urban, and classic-style brands as benchmarks. The brand logos not only retain the tonality of the original brand but also inject new culture.

In the participatory workshop's costume culture theme design works, all designers used the representative colours of Dong costumes and printing and dyeing process fabrics, which shows that they have a particular understanding of ethnic costume culture. As table1.

Table 1 Clothing Fusion Design (Clothing)

Name	Fashion Design	elements of the model
1/Chen jun		pattern (detail), colour, material and structure (shape)
2/Yin ting		pattern (detail), colour, material and structure (shape)
3/Zhang Zhikun		pattern (detail), colour, material and structure (shape)

4/Xu Hanqi		pattern (detail), colour, material and structure (shape)
5/Li Wenting		pattern (detail), colour, material and structure (shape)
6/Li Jiayi		pattern (detail), colour, material and structure (shape)
7/Yang Yiduo		pattern (detail), colour, material and structure (shape)
8/Lin Zhenqi		pattern (detail), colour, material and structure (shape)
9/Wang Xiaoting		pattern (detail), colour, material and structure (shape)
10/Huang Sinian		pattern (detail), colour, material and structure (shape)

Source: Designer drawing in workshop, 2022.

Refer to the above analysis in Table 1. Almost all similar fusion design methods present a range of diversities. The clothing silhouette employs raglan or drop-shoulder sleeves integrated with a modern sleeve design, retaining the original ethnic clothing while introducing new sleeves for better fit and comfort. The utilisation of patterns mainly adopts the craftsmanship of Dong embroidery and Dong brocade patterns. During the integration and creation of colour design, the original primary colours of the Dong culture are preserved while

incorporating popular colours, such as modern white and the trending grey moss colour. The craftsmanship and composition of other designs retain the characteristics of the original Dong costumes. The material design preserves the Dong culture's original natural print and dye fabrics. Nevertheless, market experts excluded Dong cloth during interviews and selections due to its significant drawbacks, such as easy wrinkling and deformation.

Designers in the participatory workshop's residential culture theme did not use the building materials from the Dong people's residential culture. Some of them incorporated colours into their styles, as shown in Table 2.

Table 2 Clothing Fusion Design (Residential culture)

Name	Fashion Design						elements of the model
1/Li Jing							Pattern colour, (shape) (detail), structure
2/Chen Zhaoling							Pattern colour, (shape) (detail), structure
3/Li Haohao							Pattern colour, (shape) (detail), structure
4/Cai xin							Pattern colour, (shape) (detail), structure
5/Luo Yepeng							Pattern colour, (shape) (detail), structure

6/Xiong Ao		Pattern colour, (shape)	(detail), structure
7/Li Zhengang		Pattern colour, (shape)	(detail), structure
8/Chen Xiaodie		Pattern colour, (shape)	(detail), structure
9/TanZiyan		Pattern colour, (shape)	(detail), structure
10/Zhou Wei		Pattern colour, (shape)	(detail), structure

Source: Designer drawing in workshop, 2022.

The above analysis, outlined in Table 2, reveals that a heterogeneous fusion design has a lower recognition degree than a similar fusion. Some designs adopted the architectural colours of the Dong nationality in their styles. However, the inheritors of intangible cultural heritage and the museum curator confirmed during semi-structured interviews that the architectural colours of the Dong nationality lack strong recognition. The silhouette features a potent sculptural and modern sleeve design, preserving the original building's visual impact while ensuring comfort with the new sleeve shape. Many structures implement the characteristics of the drum tower's stacked layers and eaves corners. Market experts discarded some styles during semi-structured interviews due to their exaggerated shapes. Patterns, directly taking the shape of the Drum Tower or the Fengyu Bridge, offer a rich design language, becoming the focus and visual centre of this residential culture theme design.

In the design works of the participatory workshop's clothing culture theme, no designers drew upon materials from Dong ethnic clothing culture, though some did incorporate colour in their designs. The works are presented in Table 3.

Table 3 Fusion Design of logo (clothing culture)

Name	logo Design	elements of the model structure (shape)
1/MaoLin		
2/HuDie		pattern (detail)
3/ChenRui		pattern (detail), structure (shape)
4/DengJing		pattern (detail), structure (shape)
5/TangJia		pattern (detail), structure (shape)
6/XieYanling		pattern (detail), colour

Source: Designer drawing in workshop, 2022.

From an analysis of the table (Table 3), the creation process of heterogeneous fusion design typically yields a relatively lower recognition degree than similar fusion designs. While part of the design style uses clothing colour, the semi-structured interviews revealed that the intangible cultural heritage's inheritors and the museum curator view its recognition as low. Some logo designs cleverly blend Dong costumes' look with modern, concise design language, maintaining the original clothing's intuitive perception while infusing an urban minimalist style. Some designers used brocade patterns in Dong costume details, reflecting the Dong people's rich national culture. A handful of designers adopted the Dong people's weaving and brocade techniques, showcasing the Dong people's weaving and farming culture.

During the participatory workshop's residential culture-themed design process, the designers still needed to incorporate the building materials from the Dong people's residential culture. However, while utilizing modern design elements, they did integrate elements of Dong residential structures into their designs. These works are presented Table 4.

Table 4. Fusion Design of logo (Residential culture)

Name	logo Design	elements of the model structure (shape)
1/ZhouZhaohua		
2/SuYuge		pattern (shape), (detail), structure
3/TianKexin		structure (shape)
4/FengZiling		pattern (shape), (detail), structure
5/XiangTianxiang		pattern (shape), (detail), structure
6/FengYixin		structure (shape)

Source: Designer drawing in workshop, 2022.

From the analysis of Table 4, we can discern that the heterogeneous fusion design creation process typically results in a lower recognition level than the homogeneous fusion design. Although some designs feature colours characteristic of Dong architecture, interviews with inheritors of intangible cultural heritage and museum curators indicate that such elements could be more identifiable. The logo designs integrate the shapes and structures of Dong buildings with modern, concise design language, thereby preserving the perceptual qualities of the original structures while adopting a new urban style and concise brand tonality. Most of the logo designs draw upon the internal structure of the drum tower or the mortise and tenon structure of Dong architecture, adding a modern and simple design language. A minority of the logo designs employ local house shape designs combined with a modern and concise design language. Most logo designs leverage the commonalities between architecture and clothing for integration, focusing on the internal structure to amplify the tonality of clothing brands. This internal structure, resembling the fabric structure of clothing, serves as a method of formal unification within the fusion design process.

Conclusion

1. When collecting cultural elements of the Dong nationality through in-depth field research, we found that the towers of the Dong nationality have little correlation with the product design or logo design of urban women's clothing brands in terms of structure (such as shape), colour, material and pattern (details). The architectural features of Dong towers have always been dominated by wooden structures, supplemented by bricks and stones, integrating three classical Chinese architectural forms of towers, pavilions and pavilions. These towers usually display a more typical cascading shape design, with painted and carved cornices in detail design, and the primary colours are grey, white, and grey. These designs reflect solid national characteristics and pay attention to handwork, craftsman spirit and local jumping colours.

In contrast, urban women's clothing brands have a completely different product or logo design concept. Their styles focus more on simplicity and freedom, with black, white and grey colours as the leading tone, less emphasis on handwork, and richer forms more suitable for mass production.

The contrast between Dong women's clothing and urban women's clothing brand product design or logo design is remarkable, especially in structure (such as shape), colour, material and pattern (details); there is little correlation. Dong women's clothing is characterized by using blue cloth as the background colour and colourful pattern decorations on collars, skirts, breast pockets, cuffs, hems, etc., that is, Dong brocade and Dong embroidery. These designs are exquisitely crafted, and tops with one-piece or raglan sleeves are structured daily. They are often paired with pleated skirts as the basic style, and aprons are used as decorations when they are dressed up. The design of Dong women's clothing emphasizes the depiction of the plane, and the style changes less, but the artistry is exquisite, with jumping colours.

Urban women's clothing brands' product design or logo design is entirely different. These designs emphasize simplicity and comfort and often use achromatic as the leading tone. Especially the design of clothing products pays more attention to three-dimensional depiction, has less manual work, and will not be fixed in a specific position. This comparison reveals the significant differences between Dong traditional culture and modern urban design concepts and provides a rich and unique perspective for further cross-cultural research.

2. Through semi-structured interviews on the works of the workshop, the selected works are culturally recognizable and, at the same time, have a certain degree of fashion, trying to summarize a set of regular and followable fusion design methods through analysis of the works. The cultural elements of the Dong costumes and the product design of the urban style belong to the same fusion design, and the architectural and cultural elements of the Dong nationality and the product design and logo design of the urban style brand belong to the heterogeneous fusion.

Product Group: The fusion design of Dong women's daily dress and MiuMiu 2023 fall womenswear, such as the structure design of the jacket shoulders, combines the raglan sleeves of Dong women's clothing with MiuMiu's sleeves, and the structure of Dong women's skirts is combined with MiuMiu's A skirt. However, many cultural and creative products directly adopt ethnic silhouettes or fabrics because they feel that they have local characteristics, regardless of changes in international fashion trends, and consumers will feel unfashionable. They will not wear them as daily clothing (Figure 9) .



Figure 9 Product Group (clothing culture)

Source: Author's drawing, 2023.

The fusion design of the Dong tower and MiuMiu 2023 fall womenswear, for example, the structural design of the shoulders of the jacket is combined with the roof structure of the Dong tower, and the dropped shoulder design of MiuMiu, and the shape of the roof of the Dong tower is combined with the A skirt of MiuMiu. It differs from ordinary cultural and creative clothing products because it incorporates MiuMiu's latest drop-shoulder design. If it conforms to the fashion trend, it will be promoted by the fashion trend organization, and thus it will be loved by consumers. (Figure 10).

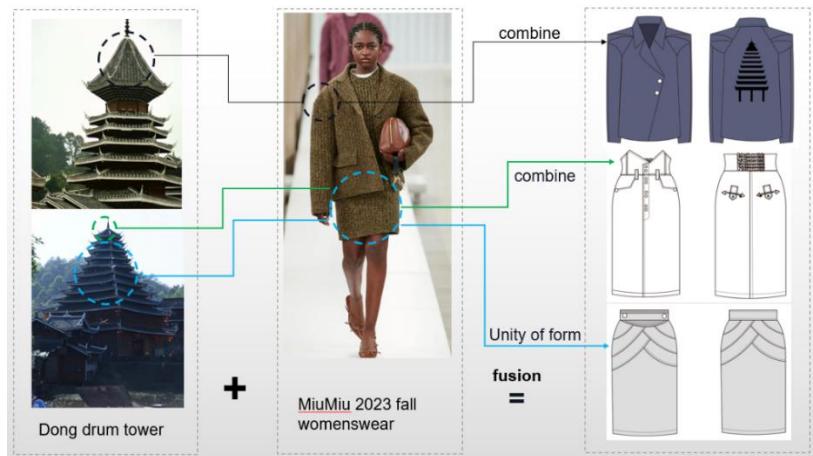


Figure 10 Product Group (Residential culture)

Source: Author's drawing, 2023.

Vision Group: Playboy clothing women's clothing brand has formed its unique brand impression in the minds of consumers: fashion, leisure and simplicity. This design integrates the dress elements of the Dong women with the image of the bunny girl, which will guide consumers to quickly form the correct association with the brand to achieve an efficient brand communication effect. This design strategy differs from the traditional Logo design, which relies more on random brainstorming and needs clear direction and guidance. Therefore, the strategy adopted by integrated design is more likely to help consumers establish correct brand awareness in the initial stage of contact with the brand, thereby improving the brand's marketing communication effect. (Figure 11).



Figure 11 Visual Group (clothing culture)
Source: Author's drawing, 2023.

The internal structural shape of the Dong tower is a fusion design of the source of inspiration and the logo of the AMASS clothing brand—the fabric weaving structure. AMASS clothing women's clothing brand has formed its unique brand impression in the minds of consumers: fashionable, urban, and straightforward. It enables consumers to quickly form correct associations related to the brand and achieve efficient brand communication effects. The fusion design of logo is different from other logo designs, and it is easier to help consumers establish correct brand awareness in the early stage of contact with the brand, thereby improving the effect of brand marketing communication. (Figure 12).



Figure 12 Visual Group (Residential culture)
Source: Author's drawing, 2023.

Discussion

1. There needs to be more connection between the cultural symbol elements of the Dong nationality and the product design and visual design elements of the urban style brand. They need to diffuse and infiltrate each other so that two or more elements form a phenomenon of mutual integration and symbiosis. The cultural symbol elements of the Dong nationality pay attention to the depiction of flat patterns, the details have more manual skills, the colour purity is higher, and the materials are mainly handmade and environmentally friendly. However, the product design of urban style brands focuses on simplicity and free tonality, with black, white and grey as the leading colour tone, without too much craftsmanship, and blended fabrics are

generally used as the primary raw material. Previous scholars have yet to summarize the characteristics of these national cultural symbols. For example, Zhou Jing combined tea culture with visual culture through case analysis (Jing, 2020:1). Some scholars only analyze the characteristics of specific elements when analyzing ethnic and cultural symbols, and compare the characteristics of several Mongolian costumes and apply them to emoticons(Huo, Chu, & Zhou, 2021:1). Only some scholars will summarize and generalize specific types of elements. While respecting and protecting Dong's cultural traditions, creatively integrating them into a modern design is an extensive research category. It is necessary to analyze such elements' characteristics and find commonality; we can find a suitable design method.

2. There is very little literature on national cultural element design techniques. Chen Qian, a scholar, elaborated on the application of eclectic design methods in fashion design but did not elaborate on the specific method operations(Chen, 2016:22). Whether it is homogeneous fusion or heterogeneous fusion, fusion design methods can be roughly divided into three types, one is superimpose, the other is blend, and the other is deconstruct. The superimpose method creates a design full of contrast and variation, such as a retro jacket and modern pants. This kind of design is highly recognizable and blunt. It is used in similar applications, such as It is the integration of original content and modern design language, it can be the integration of original content and modern technology, of course, it can be the integration of original content and modern content, and so on; blend method needs to find the commonality between the two, and carry out the regulation and unification, and integrate the original content with the modern content, such as the integration of geometric broom cloth pattern and modern, streamlined simple style pattern. Compared with superimpose, the blend method modifies the original features of some content, but it still has specific cultural recognition. The deconstruct technique destroys the integrity of the original content, but it can also identify part of the content. Therefore, applying this design technique is rare and can be applied to younger consumer groups. (figure 13).

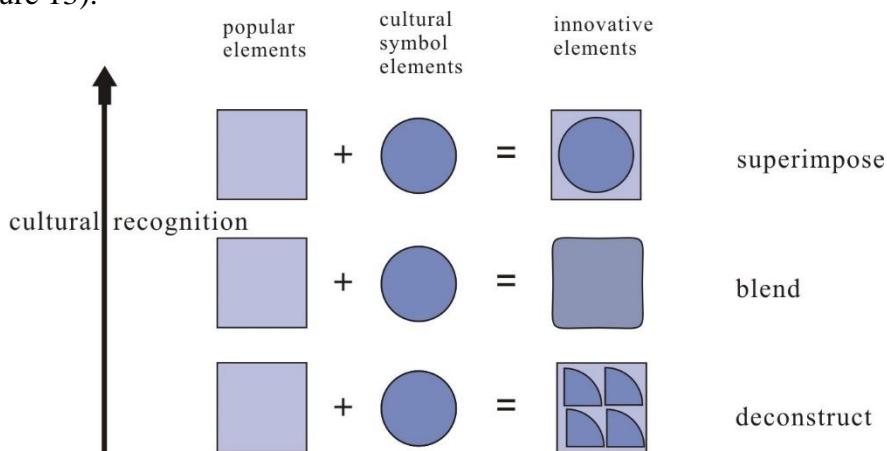


Figure13 Fusion Design Approach
Source: Author's drawing, 2023.

The three integrated design methods are superimposing, blending and deconstructing in order of cultural recognition. In the implementation of brand design, to enhance cultural recognition, cultural elements can be added, design methods can be changed, or combining multiple design methods can be combined.

3. In synthesizing theory and practice, this research distills a novel fusion design method. Homogeneous fusion design utilizes elements from a single field, promoting cultural recognition and design harmony, thereby facilitating target audience acceptance. Practical demonstrations during the workshop confirmed the importance of structure, pattern, colour, and material in cultural recognition. As an example, the structure of Dong clothing can blend with modern urban style to create a culturally-infused clothing design. Similar techniques are applicable to logo design (Figure 14).

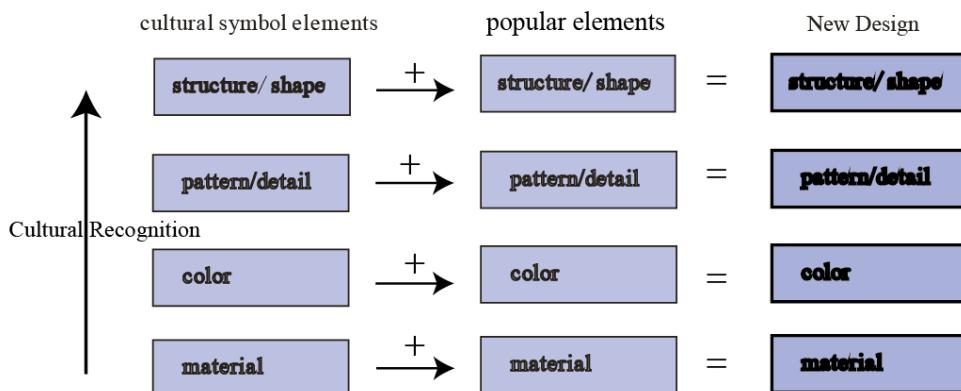


Figure 14 Homogeneous Fusion Design Method

Source: Author's drawing, 2023.

Heterogeneous fusion design, at its core, integrates diverse field elements, fostering design innovation and diversification. Our workshop outcomes highlight colour and material as decisive factors in cultural recognition, suggesting designs to focus on structure and pattern initially. For instance, Dong culture residential forms can blend with modern urban patterns, producing culturally distinctive garment designs (Figure 15).

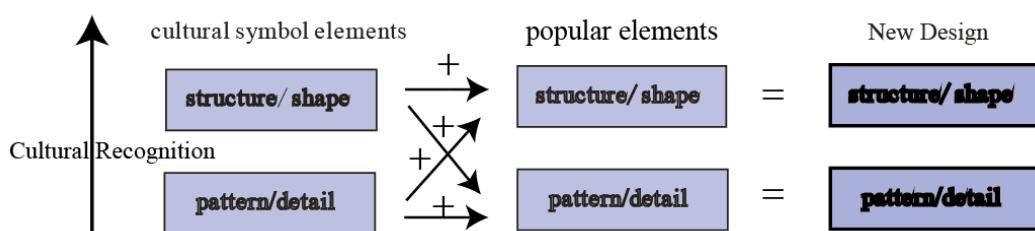


Figure 15 Heterogeneous Fusion Design Method

Source: Author's drawing, 2023.

Whether it is homogeneous fusion design or heterogeneous fusion design, its core goal is to seek the uniqueness of national cultural characteristics and, at the same time, the integration and innovation of fashion elements. This approach will not only promote a new field of design research but also promote the development of knowledge about integrating cultural elements with modern design and provide designers and cultural workers with a new and effective way of thinking and operating. The exploration and summary of this method will undoubtedly positively impact the inheritance and development of Dong culture, the design

and innovation of national cultural products, the saving of design resources, and the adaptation to market demand.

Recommendations

Theoretical Implications

Further research should delve into the homogeneous and heterogeneous fusion design framework, focusing on the selection and integration of elements across diverse fields. Studies should also probe into enhancing cultural recognition in colour and material selection within fusion design and examine cultural diversity's impact on design acceptance.

Policy Implications

Authorities and educational institutions should bolster fusion design research, fostering innovation and cultural inheritance. Policies should foster collaboration between designers and inheritors of intangible cultural heritage, supporting projects that weave cultural elements into modern designs for improved market acceptance.

Practical Implications

Design practitioners should leverage fusion design methodologies, blending cultural and contemporary design elements innovatively. Attention should be paid to structure and pattern design while disregarding colour and material in heterogeneous fusion. Practitioners must comprehend the target market, aligning their designs with consumer preferences and liaising with heritage inheritors, tourists, consumers, and market regulators to balance all stakeholders' perspectives.

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