



DESIGN FASHION CLOTHING BASED ON SOUTHERN FUJIAN CULTURAL IDENTITY



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Master of Fine Arts Design Arts (International Program)

Silpakorn University

Academic Year 2023

Copyright of Silpakorn University



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรศิลปมหาบัณฑิต  
ศิลปะการออกแบบ แผน ก แบบ ก2 (หลักสูตรนานาชาติ)  
มหาวิทยาลัยศิลปากร  
ปีการศึกษา 2566  
ลิขสิทธิ์ของมหาวิทยาลัยศิลปากร

DESIGN FASHION CLOTHING BASED ON SOUTHERN FUJIAN CULTURAL  
IDENTITY



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Master of Fine Arts Design Arts (International Program)

Academic Year 2023

Copyright of Silpakorn University

Title                    Design fashion clothing based on Southern Fujian cultural identity  
By                        Mr. Shan HAO  
Field of Study        Design Arts (International Program)  
Advisor                Professor Eakachat Joneurairatana, Ph.D.  
Co advisor            Associate Professor Sone Simatrang  
                              Supawinee Charungkiattikul, Ph.D.

---

Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the  
Requirements for the Master of Fine Arts

.....Dean of Faculty of  
( Thanatorn Jiarakun, Ph.D.)                    Decorative Arts

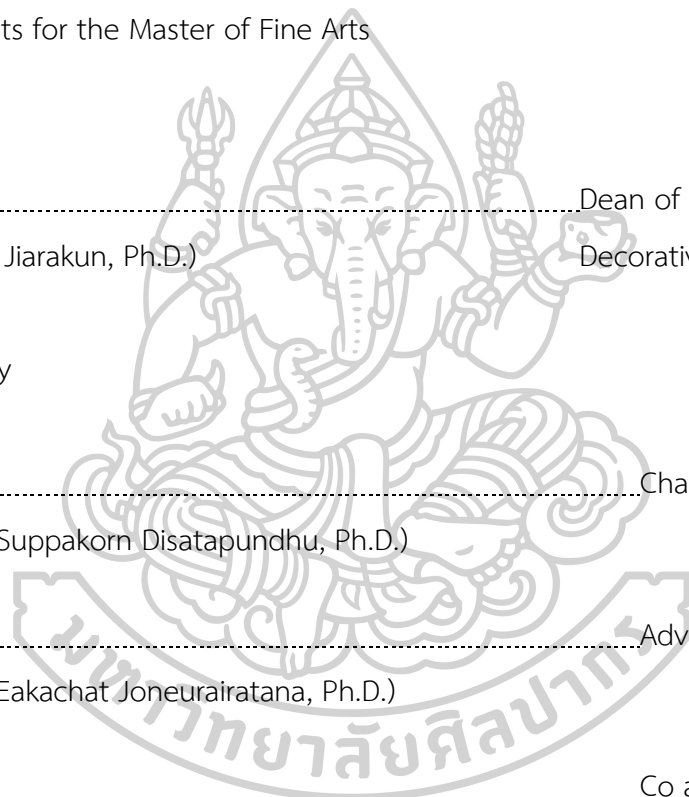
Approved by

.....Chair person  
(Professor Suppakorn Disatapundhu, Ph.D.)

.....Advisor  
(Professor Eakachat Joneurairatana, Ph.D.)

.....Co advisor  
(Associate Professor Sone Simatrang)

.....Co advisor  
(Supawinee Charungkiattikul, Ph.D.)



660420003 : Major Design Arts (International Program)

Keyword : FASHION DESIGN, SOUTHERN FUJIAN, CULTURAL IDENTITY, SOUTHERN FUJIAN ARCHITECTURE, PEDIMENT

Mr. Shan HAO : Design fashion clothing based on Southern Fujian cultural identity Thesis advisor : Professor Eakachat Joneurairatana, Ph.D.

This article describes the design of fashion clothing based on the cultural identity of southern Fujian. Chapter one This study delves into the rich history and culture of southern Fujian, focusing on traditional building elements, especially pediment and roofs, and their influence on fashion clothing design. The research scope covers the significance, objectives, limitations, and methodology of the study. Chapter two explores the Minnan region's history, culture, and the preservation of its traditional architecture and clothing. It discusses the relationship between fashionable clothing and cultural identity, highlighting the case study of designer Guo Pei. Chapter three details the research methodology, framework, and design process, which includes experimenting with traditional, modern, and contemporary designs. It also outlines the timeline of the research plan. In the fourth chapter, the study innovatively applies pediment patterns in the architectural design of southern Fujian, discussing inspiration, design positioning, color extraction, style trends, garment pattern selection, design techniques, fabric choices, and sample production.

Overall, the research provides a comprehensive understanding of southern Fujian's culture, with a focus on traditional architecture's influence on fashion design, enriching the researcher's knowledge and paving the way for future designs rooted in this cultural heritage.

## ACKNOWLEDGEMENTS

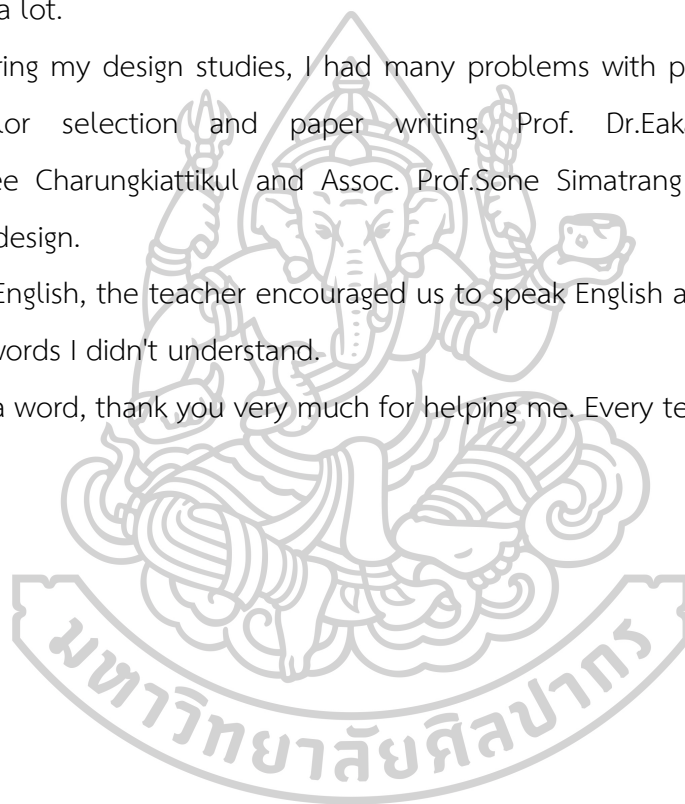
First of all, I am very happy to study in the Silpakorn University. I met many teachers, classmates and friends. The teachers helped me a lot in my studies and improved me a lot.

During Bangkok Design Week, I had a problem with my design. Prof. Dr. Eakachat Joneurairatana, Dr. Supawinee Charungkiattikul and Asst. Prof. Dr. Veerawat Sirivesmas helped me a lot.

During my design studies, I had many problems with pattern design, garment design, color selection and paper writing. Prof. Dr. Eakachat Joneurairatana, Dr. Supawinee Charungkiattikul and Assoc. Prof. Sone Simatrang were very helpful in guiding my design.

In English, the teacher encouraged us to speak English and patiently explained to me the words I didn't understand.

In a word, thank you very much for helping me. Every teacher, thank you.



Shan HAO

## TABLE OF CONTENTS

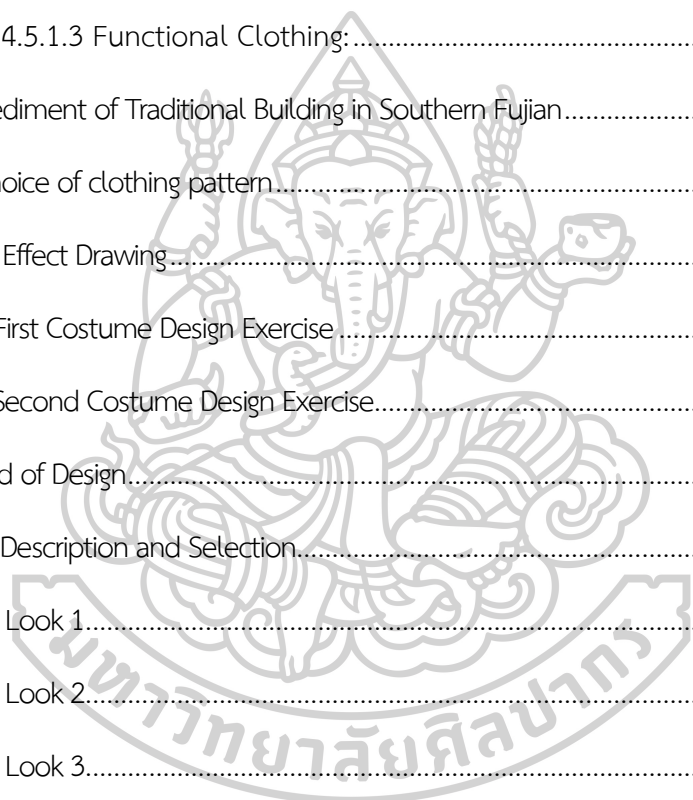
	<b>Page</b>
ABSTRACT .....	D
ACKNOWLEDGEMENTS .....	E
TABLE OF CONTENTS .....	F
LIST OF TABLES .....	K
LIST OF FIGURES .....	L
CHAPTER 1 .....	1
INTRODUCTION .....	1
1.1 Research Background .....	1
1.2 Rationality of Research .....	2
1.3 Significance of Research .....	4
1.3.1 Promoting the inheritance and preservation of Southern Fujian culture ...	4
1.3.2 Strengthening Cultural Identity cultural identity and Community Cohesion .....	4
1.4 Scope of Research .....	5
1.4.1 Identifying and Analyzing the Cultural Elements of southern Fujian .....	5
1.4.2 Exploring the Relationship between Fashion and Culture .....	5
1.4.3 Fashion Garment Design .....	5
1.4.4 Market Research and Feedback .....	5
1.4.5 Cultural Promotion and Sustainability .....	5
1.5 Objectives of the Research .....	6
1.6 Limitation of the Study .....	6

1.7 RQ, RO, RM, ROP.....	7
1.8 Research Outline .....	8
1.9 Timeline of the Research Plan .....	9
CHAPTER 2.....	10
LITERATURE REVIEW .....	10
2.1 History and Background .....	10
2.1.1 Background of southern Fujian culture.....	10
2.2 Southern Fujian Cultural Preservation.....	12
2.2.1 Introduction:.....	12
2.2.2 Architecture.....	14
2.2.3 Traditional Clothing.....	16
2.3 Southern Fujian Cultural Elements .....	18
2.3.1 Architecture.....	18
2.3.2 Roof .....	21
2.3.2.1 Distinctive Features of Temple Roofs .....	21
2.3.2.2 Characteristic Roof Styles of Residential Buildings .....	21
2.3.2.3 Characteristics of Roof Colors.....	21
2.3.3 Five Styles of Pediment .....	24
2.4 The Relationship Between Fashion Clothing and Cultural Identity.....	26
2.5 Street Fashion.....	27
2.5.1 Street casual style .....	28
2.5.2 Street Sport Style .....	31
2.5.3 Traditional Street style .....	34
2.6 Younger generation.....	38



2.7 Case study .....	39
2.7.1 GUO PEI.....	39
2.7.1.1 Fusion of Traditional Art and Modern Design.....	40
2.7.1.2 Modern Interpretation of Cultural Symbols .....	40
2.7.1.3 Innovative Application of Color and Patterns .....	40
CHAPTER 3.....	41
RESEARCH METHODOLOGY .....	41
3.1 Framework of Methodology.....	41
3.2 Qualitative Research Methods.....	41
3.2.1 Cultural Surveys .....	41
3.2.1.1 Field Research.....	41
3.2.1.2 Visit Museums and Exhibitions.....	47
3.2.1.3 In-depth Interviews .....	50
3.3 Design Process in Research .....	51
3.3.1 Inspiration .....	52
3.3.2 Design Experiment: The First Step (Tradition).....	54
3.3.3 Design Experiment: the second step (modern).....	63
3.3.4 Design Experiment: The Second Step (Contemporary).....	68
CHAPTER 4.....	78
DESIGN DEVELOPMENT .....	78
4.1 Introduction.....	78
4.2 Source of inspiration .....	78
4.3 Design Positioning.....	80
4.4 Color Inspiration and Extraction.....	81

4.4.1 Source of Color Inspiration .....	81
4.4.2 Color Extraction.....	83
4.5 Style Trends and Inspiration Sources .....	85
4.5.1 Style Trend.....	85
4.5.1.1 Street Wear .....	86
4.5.1.2 Fashion Brands.....	88
4.5.1.3 Functional Clothing:.....	88
4.6 The Pediment of Traditional Building in Southern Fujian.....	90
4.7 The choice of clothing pattern.....	91
4.8 Design Effect Drawing.....	95
4.8.1 First Costume Design Exercise .....	95
4.8.2 Second Costume Design Exercise.....	98
4.9 Method of Design.....	102
4.10 Style Description and Selection.....	104
4.10.1 Look 1.....	104
4.10.2 Look 2.....	111
4.10.3 Look 3.....	117
4.10.4 Look 4.....	122
4.10.5 Look 5.....	126
4.11 Fabric Selection.....	130
4.11.1 Face Cloth - Jacquard Fabric.....	130
4.11.2 Lining - Tie-dye Fabric.....	132
4.12 Structural Analysis and Drafting .....	133
4.13 Sample Garment Trial.....	134



4.14 Pattern Craft .....	136
4.14.1 Hot Stamping Process .....	136
4.14.2 Computer Embroidery .....	137
4.14.3 Applique Embroidery .....	138
4.14.4 Laser Cutting .....	138
4.15 Production Process .....	139
4.16 Clothing Display .....	140
REFERENCES .....	156
VITA .....	160



## LIST OF TABLES

	Page
Table 1: RQ, RO, RM, ROP .....	7
Table 2: The number and style distribution of buildings in southern Fujian .....	43
Table 3: Traditional style design process 1 .....	54
Table 4: Traditional style design process 2 .....	55
Table 5: Traditional style design process 3 .....	56
Table 6: Modern style design process 1 .....	64
Table 7: Contemporary style design process 1 .....	69
Table 8: Contemporary style design process 2 .....	70



## LIST OF FIGURES

	<b>Page</b>
Figure 1: Research Outline.....	8
Figure 2: Timeline of the Research Plan.....	9
Figure 3: Southern Fujian region.....	10
Figure 4: Southern Fujian religious culture .....	11
Figure 5: Nanputuo Temple.....	12
Figure 6: Southern Fujian buildings were damaged .....	13
Figure 7: Traditional architecture of southern Fujian.....	14
Figure 8: Minnan Huian women's traditional clothing .....	16
Figure 9: Southern Fujian traditional temple-Luojia Temple .....	18
Figure 10: Southern Fujian traditional community, Wulin ancient village.....	18
Figure 11: Quanzhou traditional temple .....	19
Figure 12: Characteristics of Roof Colors 1.....	22
Figure 13: Characteristics of Roof Colors 2.....	22
Figure 14: Characteristics of Roof Colors .....	23
Figure 15: Metal-style pediment .....	24
Figure 16: Wood style pediment.....	24
Figure 17: Water-style pediment.....	25
Figure 18: Fire-style pediment.....	25
Figure 19: Earth style pediment .....	26
Figure 20: Street Fashion 1.....	28
Figure 21: Street Fashion 2.....	29

Figure 22: Street Fashion 3.....	29
Figure 23: Street Fashion 4.....	30
Figure 24: Street Fashion 5.....	32
Figure 25: Street Fashion 6.....	32
Figure 26: Street Fashion 7.....	33
Figure 27: Street Fashion 8.....	33
Figure 28: Street Fashion 9.....	35
Figure 29: Street Fashion 10.....	35
Figure 30: Street Fashion 11.....	36
Figure 31: Street Fashion 12.....	36
Figure 32: Guo Pei couture.....	39
Figure 33: Framework of Methodology.....	41
Figure 34: Southern Fujian wooden architecture.....	43
Figure 35: Southern Fujian Roof - swallowtail ridge.....	44
Figure 36: Nanyang style brick and wood building.....	44
Figure 37: Wudian City and Wulin village in Quanzhou area.....	45
Figure 38: traditional festival 1.....	46
Figure 39: traditional festival 2.....	47
Figure 40: China Fujian-Taiwan Margin Museum 1.....	48
Figure 41: China Fujian-Taiwan Margin Museum 2.....	48
Figure 42: Cultural elements related to southern Fujian 1.....	49
Figure 43: Cultural elements related to southern Fujian 2.....	50
Figure 44: Interviews.....	51
Figure 45: Design Process in Research.....	51

Figure 46: Common southern Fujian roof shape .....	52
Figure 47: Five basic forms of pediment on traditional buildings in southern Fujian.	52
Figure 48: Five styles of pediment and roof.....	53
Figure 49: Traditional style patterns 1 .....	57
Figure 50: Traditional style patterns 2 .....	57
Figure 51: Traditional style patterns 3 .....	58
Figure 52: Traditional style patterns 4 .....	58
Figure 53: Traditional style patterns 5 .....	59
Figure 54: Traditional style patterns 6 .....	59
Figure 55: Traditional style patterns 7 .....	60
Figure 56: Traditional style patterns 8 .....	60
Figure 57: Traditional style patterns 9 .....	61
Figure 58: Traditional style patterns 10 .....	61
Figure 59: Traditional style patterns 11 .....	62
Figure 60: Traditional style patterns 12 .....	62
Figure 61: Traditional style patterns 13 .....	63
Figure 62: Modern style patterns 1.....	65
Figure 63: Modern style patterns 2.....	65
Figure 64: Modern style patterns 3.....	66
Figure 65: Modern style patterns 4.....	66
Figure 66: Modern style patterns 5.....	67
Figure 67: Modern style patterns 6.....	67
Figure 68: Modern style patterns 7.....	68
Figure 69: Contemporary style patterns 1 .....	71

Figure 70: Contemporary style patterns 2 .....	72
Figure 71: Contemporary style patterns 3 .....	73
Figure 72: Contemporary style patterns 4 .....	74
Figure 73: Contemporary style patterns 6 .....	76
Figure 74: Contemporary style patterns 7 .....	77
Figure 75: Source of inspiration .....	79
Figure 76: Source of Color Inspiration 2 .....	82
Figure 77: Source of Color Inspiration 3 .....	83
Figure 78: Source of Color Inspiration 4 .....	83
Figure 79: The result color .....	84
Figure 80: Style trends and inspiration sources .....	85
Figure 81: Street wear 1 .....	86
Figure 82: Street wear 2 .....	86
Figure 83: Street wear 3 .....	87
Figure 84: Street wear 4 .....	87
Figure 85: Fashion Brands .....	88
Figure 86: Functional Clothing .....	89
Figure 87: The pediment 1 .....	90
Figure 88: The pedimen .....	90
Figure 89: The pediment 3 .....	91
Figure 90: The traditional style pattern data 1 .....	92
Figure 91: The traditional style pattern data 2 .....	93
Figure 92: The traditional style pattern data 3 .....	94
Figure 93: Design exercises 1 .....	95



Figure 94: Design exercises 2.....	96
Figure 95: Design exercises 3.....	96
Figure 96: Design exercises 4.....	97
Figure 97: Design exercises 5.....	99
Figure 98: Design exercises 6.....	100
Figure 99: Design exercises 7.....	101
Figure 100: Final garment rendering 1.....	104
Figure 101: Final clothing style 1.....	105
Figure 102: Clothing design instructions 1.....	106
Figure 103: Final effect 1.....	107
Figure 104: Embroidery pattern 1.....	108
Figure 105: Embroidery pattern 2.....	109
Figure 106: Elements of pediment 1.....	109
Figure 107: Elements of pediment 2.....	109
Figure 108: Hot stamping pattern 1.....	110
Figure 109: Final garment rendering 2.....	111
Figure 110: Final clothing style 2.....	112
Figure 111: Clothing design instructions 2.....	113
Figure 112: Final effect 2.....	114
Figure 113: Embroidery pattern 3.....	115
Figure 114: Embroidery pattern 4.....	116
Figure 115: Hot stamping pattern 2.....	116
Figure 116: Elements of pediment 3.....	116
Figure 117: Elements of pediment 4.....	116

Figure 118: Elements of pediment 5.....	116
Figure 119: Final garment rendering 3.....	117
Figure 120: Final clothing style 3.....	118
Figure 121: Clothing design instructions 3.....	119
Figure 122: Final effect 3.....	120
Figure 123: Hot stamping pattern 3.....	121
Figure 124: Embroidery pattern 5.....	121
Figure 125: Elements of pediment 6.....	121
Figure 126: Final garment rendering 4.....	122
Figure 127: Final clothing style 4.....	123
Figure 128: Clothing design instructions 4.....	124
Figure 129: Final effect 4.....	125
Figure 130: Elements of pediment 7.....	126
Figure 131: Final garment rendering 5.....	126
Figure 132: Final clothing style 5.....	127
Figure 133: Clothing design instructions 5.....	128
Figure 134: Final effect 5.....	129
Figure 135: Face cloth.....	130
Figure 136: Lining.....	132
Figure 137: Structural Analysis and Drafting.....	133
Figure 138: Sample Garment Trial 1.....	134
Figure 139: Sample Garment Trial 2.....	135
Figure 140: Hot stamping process.....	136
Figure 141: Computer embroidery.....	137

Figure 142: Applique embroidery.....	138
Figure 143: Laser cutting.....	139
Figure 144: Production process.....	139
Figure 145: Clothing Display 1.....	140
Figure 146: Clothing Display 2.....	141
Figure 147: Clothing Display 3.....	142
Figure 148: Clothing Display 4.....	143
Figure 149: Clothing Display 5.....	144
Figure 150: Clothing Display 6.....	145
Figure 151: Clothing Display 7.....	146
Figure 152: Clothing Display 8.....	147
Figure 153: Clothing Display 9.....	148
Figure 154: Clothing Display 10.....	149
Figure 155: Clothing Display 11.....	150
Figure 156: Clothing Display 12.....	151
Figure 157: Clothing Display 13.....	152
Figure 158: Clothing Display 14.....	153
Figure 159: Clothing Display 15.....	154

# CHAPTER 1

## INTRODUCTION

### 1.1 Research Background

Fashion design as a field that combines art, culture, and business is constantly influenced by globalization and intercultural communication. In today's society, cultural identity and traditional values are increasingly taking center stage. Designers are more and more inclined to draw inspiration from local culture and incorporate traditional elements into garment design to express respect and identity for the culture while satisfying consumers' pursuit of uniqueness and individuality.

In this context, south Fujian, as an important cultural region in the southern coastal region of China, has a long history and culture as well as rich and diverse ethnic customs. Among them, traditional architecture is an important part of South Fujian's culture, which carries rich regional cultural characteristics and historical heritage. The traditional architecture of southern Fujian is famous for its unique architectural style, exquisite craftsmanship and rich arts and crafts and has become an important source and inspiration for the study of fashion design.

The characteristic features of south Fujian's traditional architecture include the layout of courtyards, the roof of the mountain, wood carving, the art of ceramic tiles and so on. These architectural elements not only reflect the esthetic taste and lifestyle of the people in Southern Fujian, but also the geographical environment, social customs, and historical culture of the region. Through the in-depth study of the traditional architecture of southern Fujian, we can better understand the unique charm and historical heritage of southern Fujian culture, and provide rich cultural material and design inspiration for integration into fashion design.

Therefore, fashion clothing design based on the cultural identity of South Fujian's traditional architecture has important theoretical and practical significance. By integrating traditional architectural elements into fashion design, designers can not only enrich the cultural connotation and artistic expression of fashion design, but also promote the heritage and development of local traditional crafts, inject new vitality and vitality into the fashion industry, but also provide a platform for people to express their cultural identity and personal style.

## 1.2 Rationality of Research

1. The relationship between southern Fujian traditional architecture and fashion design elements

Southern Fujian traditional architecture, with its unique architectural style, decorative arts, and cultural connotation, provides rich design inspiration and cultural materials for fashion design. By studying the relationship between traditional architecture and fashion design elements in southern Fujian, we can dig out symbols, patterns, structures, and other elements in traditional architecture, apply them to fashion clothing design, and give clothing deeper cultural connotation and regional characteristics.

2. The application of symbol design

Symbol design is an important means to apply cultural symbols and symbolic elements to design. In fashion clothing design, by using symbols and symbols of traditional southern Fujian architecture, such as dragon and phoenix, lotus, fish, waves, etc., designers can create clothing brands with regional characteristics and unique charm. These symbols can not only give clothing a deeper cultural connotation, but also enhance brand awareness and market competitiveness.

3. Rich cultural resources

Southern Fujian has a long history and culture and a rich variety of traditional architectural styles. The traditional architecture of southern Fujian is famous for its unique architectural style, exquisite craftsmanship and rich decorative arts, which provides rich cultural resources and design inspiration for fashion design.

#### 4. The importance of cultural identity

In contemporary society, people pay more attention to cultural identity and personalized expression. Fashion design based on local cultural identity can not only satisfy people's pursuit of uniqueness and individuation, but also strengthen the connection between individuals and society, history, and region, thus enhancing consumers' sense of identity and loyalty to the brand.

#### 5. Best practice examples and value creation:

A successful example is the Taiwanese designer brand "Lady First". Inspired by southern Fujian culture, the brand integrates traditional architectural elements of southern Fujian into clothing design, such as dresses with courtyard layout and shawls with mountain roof, etc. Through symbolic design and the application of decorative arts, it creates fashionable clothing with strong regional characteristics and unique charm. This design not only gives the clothing more cultural connotation and emotional resonance, but also creates huge value and market influence for the brand.

To sum up, the design of fashion clothing based on the cultural identity of southern Fujian has important rationality and practical significance. Through in-depth study of the relationship between traditional architecture and fashion design elements in southern Fujian, and the application of symbol design, designers can create fashion brands with regional characteristics and unique charm, inject new vitality and power into the fashion industry, and provide a platform for people to express cultural identity and personal style, realizing the organic combination of cultural value and commercial value.

### 1.3 Significance of Research

The significance of this research aims to integrate the rich cultural heritage of South Fujian into the fashion industry and bring about positive effects on a cultural and social level:

#### 1.3.1 Promoting the inheritance and preservation of Southern Fujian culture

It contributes to incorporating the diverse cultural elements of the region into the domain of fashion, there by facilitating the conservation and protection of Southern Fujian culture's legacy. Through the infusion of cultural elements into fashion design, there lies the opportunity to guarantee that this invaluable heritage remains unobscured and intact, transcending time and appealing to successive generations in a fresh and captivating manner. .Enriching cultural diversity in the fashion industry: Integrating South Fujian's cultural identity into fashion design can enrich cultural diversity in the fashion industry and provide consumers with more choices.

#### 1.3.2 Strengthening Cultural Identity cultural identity and Community Cohesion

It can create a cultural identity within communities and strengthen community cohesion so that people can feel more pride in preserving their culture. Promoting local cultural identity: It can give residents a sense of cultural identity and deepen their understanding of their origins. Enhancing the local image and branding: Fashionable clothing based on the cultural identity of South Fujian will raise awareness and promote the brand and image of the region.

## **1.4 Scope of Research**

### **1.4.1 Identifying and Analyzing the Cultural Elements of southern Fujian**

The study involves a detailed identification and analysis of elements of Southern Fujian culture, including its history, traditions, religion, arts, and crafts. This includes both the geographical and social context of Southern Fujian and the preservation and expression of Southern Fujian culture in local communities.

### **1.4.2 Exploring the Relationship between Fashion and Culture**

Research will explore the reciprocal relationship between fashion and the culture of Southern Fujian, including how fashion reflects culture, how culture influences fashion, and how cultural elements can be integrated into fashion design.

### **1.4.3 Fashion Garment Design**

The study will design original garments inspired by Southern Fujian culture in terms of style, pattern, materials, and artisanship.

### **1.4.4 Market Research and Feedback**

The research will also include market research to understand the popularity and commercial potential of the designed fashion garments in the target market. This will include investigating market trends and gathering feedback from potential customers.

### **1.4.5 Cultural Promotion and Sustainability**

The research will focus on how the design and commercialization of fashion garments can contribute to the preservation and sustainability of culture in southern Fujian, including cultural transmission, the development of cultural creative industries and cultural exchange.



## 1.5 Objectives of the Research

1.5.1 To Understand the symbols, patterns, and traditions of Southern Fujian culture.

1.5.2 To show Southern cultural elements of southern Fujian that lend themselves to fashionable dress.

1.5.3 To design southern Fujian patterns and style fashion clothes.

## 1.6 Limitation of the Study

### 1. Limitation of the scope

This study focuses on the application of architectural elements from southern Fujian in the design of patterns, which may not comprehensively stand for the diverse cultural elements of Fujian. Other cultural aspects such as language, customs or cuisine cannot be considered in this study.

### 2. Restriction of design practice

The translation of architectural elements into patterns for apparel design may be subject to limitations in creative interpretation and design practice. The personal style and creative choices of designers can influence the authenticity of cultural expression in the final product.

Limitations of feasibility due to technology and materials: There may be limitations in technology and materials when translating architectural elements into garment patterns. For example, some patterns may be difficult to realize with existing printing or weaving techniques.

### 3. Cultural sensitivity and adaptability

Incorporating specific cultural elements into clothing design requires consideration of issues of cultural sensitivity and adaptability. Care must be taken in the interpretation and presentation of Southern Fujian culture to avoid cultural misinterpretation or disrespect.

### 4. Market acceptance

Despite the goal of being innovative and highlighting the uniqueness of Fujian culture, the market acceptance of clothing designed based on specific cultural identities is uncertain. The preferences of the target market can significantly influence the commercial success of the design outcomes.

### 6. Time and resource constraints

The depth and scope of the study may be limited by time and resources (e.g., funding, access to equipment and technical support). This may affect the scope of the study, especially when conducting market testing and collecting user feedback.

## 1.7 RQ, RO, RM, ROP

RESEARCH QUESTIONS	RESEARCH OBJECTIVES	RESEARCH METHODOLOGY	RESEARCH OUTPUTS
What are the symbols, patterns and elements or traditions of southern Fujian culture	To Understand the symbols, patterns and traditions of southern Fujian culture	cultural surveys, folklore studies, expert interviews, and cultural event observations.	a list of Southern Fujian cultural elements, visual and textual materials, and cultural characteristic descriptions.
Which symbols, patterns, or traditions from Southern Fujian culture can most effectively be represented and conveyed in fashion clothing?	To Identify Southern Fujian cultural elements suitable for fashion clothing To Experiment: Design southern Fujian pattern	cultural surveys  questionnaire	get the list of Southern Fujian patterns and elements to use  Southern Fujian pattern designs
How to design elements of southern Fujian and integrate into fashion clothing?	To Design southern Fujian patterns and design southern Fujian style fashion clothing	Design process  questionnaire	Design fashion clothing with southern fujian cultural identity  fashion clothing samples.

Table 1: RQ, RO, RM, ROP

## 1.8 Research Outline

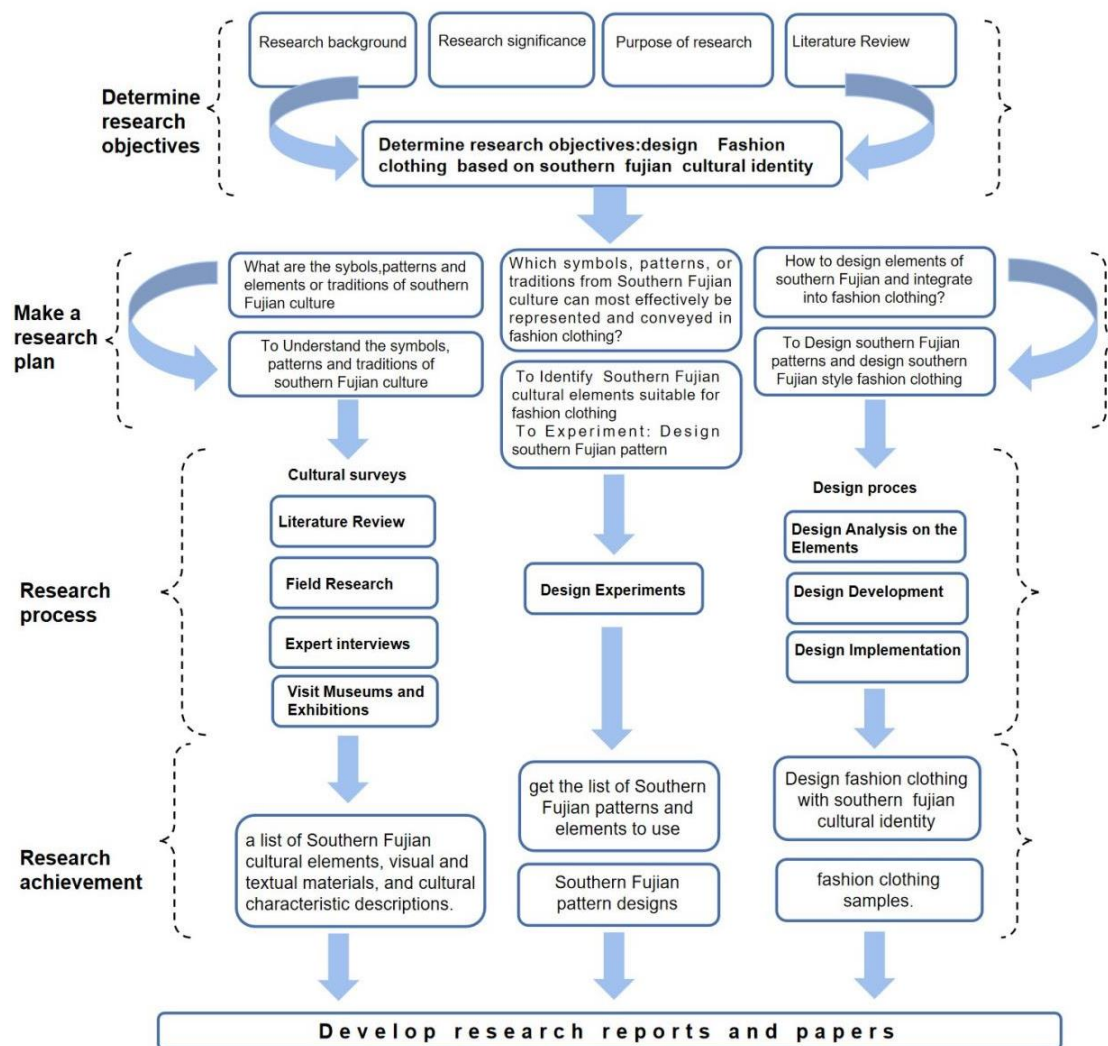


Figure 1: Research Outline

## 1.9 Timeline of the Research Plan

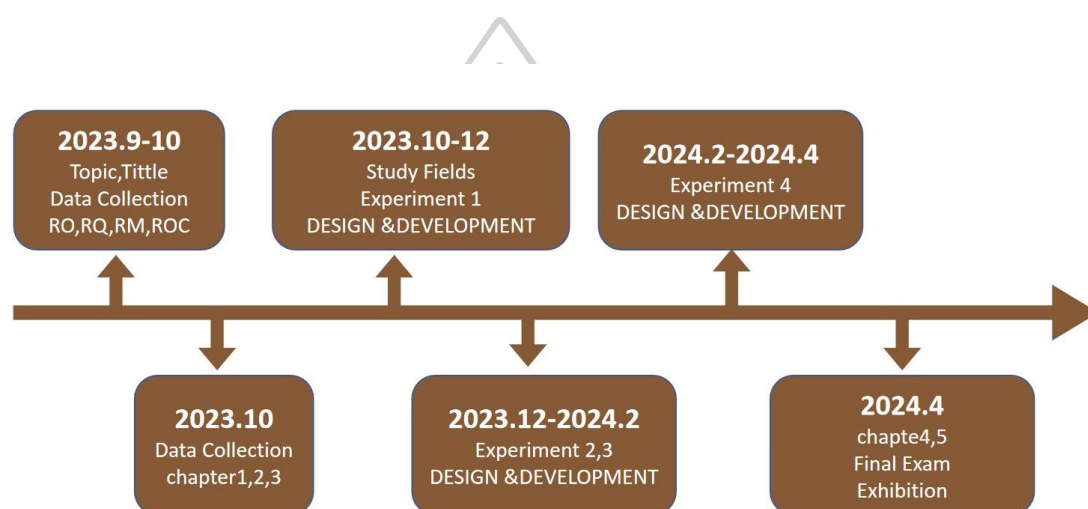


Figure 2: Timeline of the Research Plan



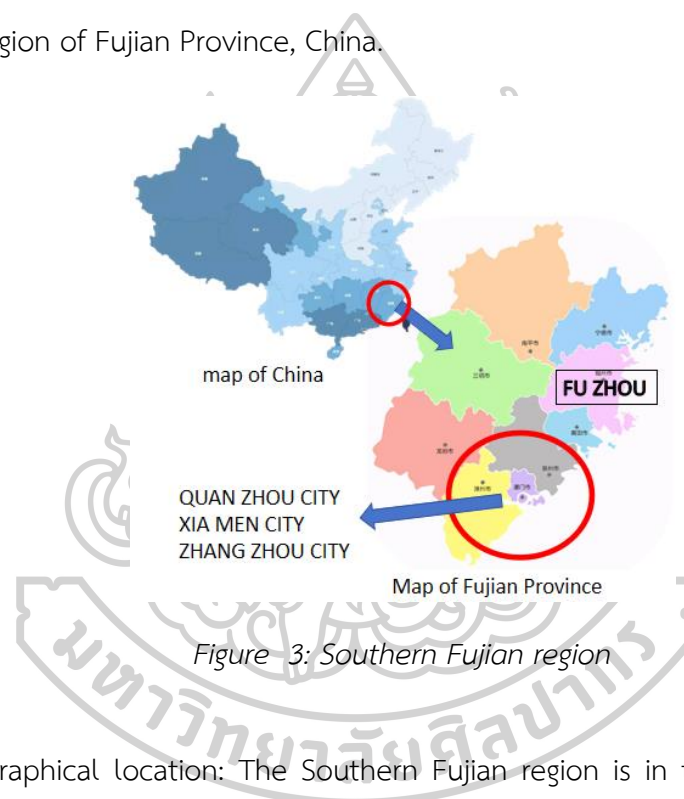
## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 History and Background

##### 2.1.1 Background of southern Fujian culture

Southern Fujian culture stands for the unique and rich cultural traditions in the southern region of Fujian Province, China.



*Figure 3: Southern Fujian region*

Geographical location: The Southern Fujian region is in the southern part of Fujian Province, China, and includes cities such as Quanzhou, Xiamen, and Zhangzhou. (Figure 3: Southern Fujian region)

Religion and belief: Religion occupies an key place in the culture of South Fujian, including Confucianism, Buddhism, Taoism, and folk beliefs. Many temples and religious festivals are deeply rooted in the local culture. (Figure 4: Southern Fujian religious culture)

South Fujian has a favorable geographical environment with diverse landscapes, including coastal and mountainous regions, which have created fertile

ground for its unique cultural heritage. The region has a deep-rooted cultural foundation with centuries of history, known for its multicultural and distinctive cultural identity.



*Figure 4: Southern Fujian religious culture*

Language diversity is another important aspect of southern Fujian culture. The Minna dialect is the most spoken language in the region, but Standard Chinese (Mandarin) is also widely used in educational and business contexts. In addition, South Fujian has unique religious beliefs, including temple festivals and religious rituals that reflect the spiritual life of the residents.

The culinary culture of South Fujian is another notable feature. The region is famous for its abundance of seafood, distinctive pastries, and tea culture, with unique cooking techniques attracting many food lovers.

Historical origins: The emergence of Minnan culture has a long history dating back to the ancient trading activities on the Silk Road. Since the Tang and Song dynasties, the Minnan region has been one of the important gateways for trade between China and foreign countries. This cultural exchange not only brought material wealth, but also promoted cultural integration and development. During the Song and Yuan dynasties, numerous religious buildings such as the Minnan region,

such as the Nanputuo Temple, which became important symbols of Minnan culture (Bin and Huadong). (See Figure 5)



*Figure 5: Nanputuo Temple*

Cultural characteristics: The uniqueness of Minnan culture lies in its diversity and inclusiveness. The region has a concentrated population and factors such as ethnicity, religion and language intertwine to form a rich and colorful cultural landscape. The Minnan dialect, an important part of Minnan culture, not only has unique characteristics in speech and writing, but also permeates literature, drama, and other aspects. In addition, the architectural style of the Minnan region is remarkable, with traditional houses, temples and other buildings that have strong local characteristics (Hui 2002).

From the summary of this article, the Minnan culture in Fujian has attracted attention due to its unique historical origins, cultural characteristics, and influence on contemporary society. It provides a better understanding of the rich meanings of Minnan culture and its prominent position in contemporary society.

## 2.2 Southern Fujian Cultural Preservation

### 2.2.1 Introduction:

The southern region of Fujian Province has a rich and ancient cultural heritage. However, with the changing times and the process of modernization, the

preservation and heritage of southern Fujian culture are facing challenges. This article reviews the research literature on the preservation of southern Fujian culture and discusses its protection measures, challenges, and future development. (See Figure 6)



*Figure 6: Southern Fujian buildings were damaged*

Importance of preserving southern Fujian culture: As one of China's outstanding traditional cultures, southern Fujian culture is of great significance in promoting the excellent traditional culture of the Chinese nation, strengthening national pride and cohesion. Moreover, Southern Fujian culture serves as a crucial cultural resource for Fujian Province and contributes to local economic development and the prosperity of cultural tourism (Geng, Huiyin et al. 2011).

Protection measures: To effectively preserve the culture of southern Fujian, relevant departments and organizations have taken a series of measures. These include formulating laws and regulations, strengthening cultural heritage protection management, and conducting cultural heritage protection and transmission training. Additionally, efforts have been made to promote the development of cultural tourism, enhancing public awareness and appreciation of Southern Fujian culture through tourism resource development and promotional activities (Chonggeng, Geng et al. 2016).



Challenges: Despite the implementation of protection measures, the preservation of southern Fujian culture still faces many challenges. These challenges include pressure from urbanization, loss of traditional craft talents and damage to cultural heritage. Moreover, some local governments and enterprises lack sufficient awareness and investment in cultural heritage protection, which requires stronger policy formulation and implementation (Geng, Huiyin et al. 2011).

Future development prospects: To better preserve and inherit the culture of southern Fujian, efforts should continue to be made in the future to strengthen the formulation and implementation of relevant laws and regulations and increase investment in cultural heritage protection. In addition, emphasis should be placed on the cultivation and transmission of traditional craft talents, the promotion of the integration and development of southern Fujian culture into modern society, and the sustainable development of cultural heritage (Huadong 2020).

### 2.2.2 Architecture



*Figure 7: Traditional architecture of southern Fujian*

Traditional architecture in southern Fujian is an important part of traditional Chinese building culture, with a long history and unique local characteristics.

However, with the progress of urbanization and modernization, traditional architecture in southern Fujian is facing more challenges in preservation. This paper examines the current situation, problems, and countermeasures for the preservation of traditional architecture in southern Fujian through a literature review. (See Figure 7)

Analysis of the current situation: In recent years, with increasing urbanization, many traditional buildings in South Fujian are threatened with demolition, reconstruction, and destruction. Many old buildings are at risk of collapse due to long-term decay and pose a serious threat to cultural heritage. At the same time, some traditional buildings have been converted into modern buildings, losing their original historical and cultural value (Zhirong and Yu 2010).

Problem analysis: The preservation of traditional architecture in South Fujian faces various problems. First, the awareness of conservation is insufficient. Some local governments and residents do not attach enough importance to the preservation of traditional buildings, resulting in a lack of effective protection measures. Secondly, there is a lack of financial and technical support. The preservation of traditional buildings requires a large number of financial resources and professional technical support, which is currently insufficient. In addition, there are problems such as imperfect laws and regulations and inadequate management mechanisms that hinder the implementation of measures to preserve traditional buildings (Zhirong and Yu 2010).

Countermeasures: To effectively preserve traditional architecture in South Fujian, a series of countermeasures must be taken. First, conservation awareness should be raised to increase government and public attention to traditional buildings. Secondly, relevant laws and regulations should be improved, and sound management mechanisms should be set up to enhance the supervision and protection of traditional buildings. In addition, financial investment should be increased to support the restoration and preservation of traditional buildings. In addition, cultural education and promotional activities should be actively conducted

to increase public awareness and participation in the preservation of traditional buildings.

Traditional architecture in South Fujian is an important part of China's cultural heritage, and its preservation is arduous. Through measures such as raising awareness, improving laws and regulations, and increasing financial investment, effective protection and heritage of traditional architecture in southern Fujian can be achieved, promoting its sustainable development (Xiaorong 2016).

### 2.2.3 Traditional Clothing

The traditional dress of Southern Fujian is an important part of Chinese costume culture and reflects the rich history and cultural heritage of the Southern Fujian region. However, with the changing times and the development of modernization, traditional dress in South Fujian is facing more challenges in its preservation. This paper explores the current situation, problems and countermeasures for the preservation of traditional dress in South Fujian through a literature review (Yanfei 2013). (See Figure 8)



Figure 8: Minnan Huian women's traditional clothing

Analysis of the current situation: In recent years, the development of the social economy and changes in people's lifestyles have led to a series of challenges facing the heritage and preservation of traditional clothing in south Fujian. These include the loss of traditional handicraft skills, the scarcity of raw materials and declining market demand. Meanwhile, the production techniques and design styles of some traditional garments are gradually disappearing, leading to the decline of traditional clothing culture in southern Fujian (Li, Rongrong et al. 2013).

Problem analysis: The preservation of traditional clothing in southern Fujian faces various problems. First, there is a lack of inheritance of talents and the aging of heirs, with the younger generation showing little interest in traditional clothing art. Secondly, demand on the market is declining. Sales of traditional clothing are gradually declining, so profits from the production of traditional clothing are falling. In addition, the scarcity of some raw materials and the complexity of traditional craftsmanship make it difficult to preserve traditional clothing (Mingming and Zhijun 2016).

Countermeasures: To effectively preserve traditional clothing in South Fujian, a series of countermeasures need to be taken. First, it is necessary to strengthen the heritage and training of traditional clothing crafts and cultivate more talents for traditional crafts. Secondly, the research and development of the traditional clothing market should be strengthened to explore the cultural value of traditional clothing and increase market demand. In addition, policy and industrial support measures can be taken to promote the development and inheritance of the traditional clothing industry (Canyi 2010).

As an important carrier of Southern Fujian culture, the preservation and transmission of South Fujian's traditional clothing is crucial to the survival and development of cultural traditions. Measures such as strengthening the handicraft heritage and exploring the market potential can effectively preserve and pass on the traditional clothing of Southern Fujian and promote its sustainable development.

## 2.3 Southern Fujian Cultural Elements

### 2.3.1 Architecture

The traditional architecture of the Minnan region occupies a prominent place in Chinese building culture and is characterized by its unique design style and functional design. (See Figure 9-10)



Figure 9: Southern Fujian traditional temple-Luojia Temple



Figure 10: Southern Fujian traditional community, Wulin ancient village



*Figure 11: Quanzhou traditional temple*

The following is an overview of the key features of traditional Minnan architecture:

Exterior architectural style: the exterior style of Minnan architecture has distinct regional characteristics, including unique roof forms, open courtyard layouts and intricate decorative art. Roof forms common in Minnan architecture include gable and hip roofs, hard roofs, and raised beam structures with distinctive regional elements such as swallowtail ridge. These structures not only serve esthetic purposes, but also fulfill practical functions such as wind protection and drainage. In addition, Minnan architecture often features open courtyards that are closely connected to the natural environment and reflect the traditional concept of harmonious coexistence between man and nature (Yujin 2017). (See Figure 11)

Materials and colors: Minnan architecture shows a deep understanding of local resources and adaptability to the environment in the choice of materials. Wooden structures are predominant and are complemented using stone and brick to take full

advantage of the region's abundant natural resources. In terms of colors, Minnan architecture favors bold hues such as red, yellow and green, which symbolize the warmth and vibrancy of Minnan culture while hinting at the auspiciousness and prosperity (Quanxing 2024).

**Decorative arts:** The decorative arts of Minnan architecture are diverse and reflect a high esthetic aspiration and a rich cultural heritage. Decorative elements include wood, stone, and brick carvings as well as wall paintings, which not only embellish the buildings but also provide them with profound cultural connotations. Wood carvings often depict traditional stories and auspicious patterns. They are an expression of exquisite artisanship and convey positive visions and moral education. Murals, with their vivid colors and lifelike images enhance the artistic charm of the architecture (Danjin 2022).

**Architectural layout:** Minnan architecture emphasizes the design of courtyards, with ancestral halls and residential courtyards typically arranged around a central courtyard. This design reflects the cohesion of families and is in line with the principles of feng shui (Yujin 2017).

**Cultural symbols:** Minnan architecture emphasizes family-centrism, keeping close relationships between family members through ancestral halls and shared living spaces, and promoting harmony within the community (Mei 2017).

**Art and faith:** the decorative arts in Minnan architecture not only display exquisite artistic skills, but also reflect the religious beliefs of the people and their aspirations for a better life. These artworks often depict historical stories, mythical legends and natural landscapes, and embody rich cultural symbols and educational meaning (Danjin 2022).

## 2.3.2 Roof

### Characteristics of Traditional Minnan Roof Styles

#### 2.3.2.1 Distinctive Features of Temple Roofs

In Minnan temple architecture, the characteristic feature of the roofs is the use of swallowtail ridge tiles. Most Minnan temples have roofs with swallowtail ridges. The swallowtail ridge refers to the upturned ends of the roof ridge forming acute angles, with the end divided into two parts resembling a swallow's tail, hence the name "swallowtail ridge". This design, common in the Quanzhou region, originated from imperial palace architecture in China and symbolizes sacred sanctity (Xiuqin 2009).

#### 2.3.2.2 Characteristic Roof Styles of Residential Buildings

The roofs of Minnan are varied and characterized by simplicity. Traditionally, it was believed that only families who held official office or passed the imperial examinations were entitled to use swallowtail ridges. In practice, however, this is not strictly adhered to. Apart from buildings with swallowtail, the gable walls of Minnan-style buildings are commonly referred to as "horseback gables" due to their resemblance to the back of a horse. There are various forms of horse gables, which are categorized into metal (round), wood (straight), water (curved), fire (sharp) and earth (square) according to the principles of feng shui. While the details of the horseback gables may vary slightly depending on the region, they all fall under these five basic shapes. Wealthier households or those with better economic circumstances tend to opt for horseback gables with elaborate decorations such as carvings, paintings, etc., while poorer households prefer simpler designs (Wei 2014).

#### 2.3.2.3 Characteristics of Roof Colors

The colors of the roofs are a prominent feature of Minnan architecture, vibrant and full of life. Typically, the roof tiles are in shades of red, while decorative



elements such as porcelain dragons are decorated with a variety of colors, creating a striking contrast, and resulting in a splendid and colorful visual effect. (See Figure 12-13)



Figure 12: Characteristics of Roof Colors 1



Figure 13: Characteristics of Roof Colors 2

Commonly used roof colors include antique yellow, light yellow, deep green, sea blue, sapphire blue, red bean purple, and crimson red. The primary color is often greenish blue and is complemented by accents of pink and yellow for patterns, with white serving as an outline and border between the colors. Occasionally, rare glazes such as crimson and emerald green are also used. Each glaze color shows a different degree of intensity and depth, showing a remarkable level of expressiveness (Xiuqin 2009). (See Figure 14)



Figure 14: Characteristics of Roof Colors

### 2.3.3 Five Styles of Pediment

Metal-style pediment: The pediment consists of a large, round arch with a large width, symbolizing metal. It stands for the coming together and convergence of metal elements, as if the metal is gathering from the earth, conveying a strong sense of compaction and aggregation (Yutong 2020). (See Figure 15)

## Metal



Figure 15: Metal-style pediment

Wood style pediment: The pediment has tall and narrow arches with a vertical and rounded shape at the top, symbolizing the expansion and growth of trees. It stands for the expansion and growth of wooden elements (Yutong 2020). (Figure 16)

## Wood



Figure 16: Wood style pediment

Water-style pediment: The upper part of the pediment consists of three to five arches that resemble waves and are symmetrically shaped, symbolizing water. It carries the nourishing properties of water and stands for moisture and abundance (Yutong 2020). (See Figure 17)

## Water



*Figure 17: Water-style pediment*

Fire-style pediment: The pediment is characterized by angular shapes, sharp points and a large width and symbolizes the warmth and upward movement of fire. It stands for the warmth and upward nature of fire (Yutong 2020). (See Figure 18)

## Fire



*Figure 18: Fire-style pediment*

Earth style pediment: The upper part of the pediment is flat, with an overall rounded and stable shape that symbolizes the earth. It has the qualities of stability and openness and reflects the stability and tolerance of the earth element (Yutong 2020). (See Figure 19)

## Earth



*Figure 19: Earth style pediment*

### 2.4 The Relationship Between Fashion Clothing and Cultural Identity

Fashionable clothing plays a crucial role in shaping and expressing cultural identity and serves as a visual manifestation of cultural values, traditions, and heritage. This literature review explores the intricate relationship between fashion clothing and cultural identity and draws insights from relevant scholarly sources.

**Fashion as cultural expression:** Fashion serves as a form of cultural expression and reflects the values, beliefs, and norms of a society. According to Craik (1994), clothing choices are influenced by cultural factors such as social class, ethnicity and nationality and thus contribute to the construction and maintenance of cultural identity.

**Clothing and ethnic identity:** Ethnic clothing plays a significant role in preserving and expressing ethnic identity. Cho (2001) discusses how traditional dress,

such as the hanbok in Korea, serves as a symbol of ethnic pride and cultural heritage, helping to preserve cultural identity in the face of globalization.

**Fashion as cultural resistance:** Fashion can also be a tool for cultural resistance and empowerment. Entwistle (2000) examines how marginalized groups use fashion as a means of reclaiming their cultural identity and challenging dominant cultural narratives.

**Globalization and hybrid identities:** Globalization has led to the emergence of hybrid cultural identities that are reflected in fashion choices. Kraidy (2005) discusses how globalization influences the fusion of cultural elements in fashion, leading to the emergence of hybrid identities that transcend traditional boundaries.

**Fashion and national identity:** Fashion often plays a role in constructing and representing national identity. Davis (1992) explores how fashion designers incorporate national symbols and cultural motifs into their designs to evoke a sense of national pride and belonging.

In summary, fashionable clothing is intricately linked to cultural identity and serves as a medium through which people express their cultural heritage, ethnicity, and social identity. Understanding this relationship is important to understand the role of fashion in society and its influence on cultural dynamics.

## 2.5 Street Fashion

In recent years, street fashion has become a popular means of cultural expression for the younger generation. Especially people between the ages of 20 and 30 are extremely interested in exploring and adopting the unique styles of street fashion. In this article, three popular street fashion styles are collected and categorized: the casual street style, the sporty street style and the traditional street

style. It also discusses their popularity and the factors that influence them among young people.

### 2.5.1 Street casual style

The street casual style is characterized by its comfort and nonchalance. This style often includes loose-fitting T-shirts, jeans and sneakers, with an emphasis on comfort and convenience in everyday wear. According to Davis (2018), street casual style is very popular among young people, especially those who lead a free and relaxed lifestyle and appreciate the simplicity and fashion sense of this clothing.

the design characteristics of street casual style include a loose fit, simple design, soft, comfortable fabrics, basic items, casual colors, slogans and patterns, the fusion of sporty elements, layered styling and attention to detail that embody casual, relaxed and fashionable traits. (See Figure 20-23)



Figure 20: Street Fashion 1



Figure 21: Street Fashion 2



Figure 22: Street Fashion 3





Figure 23: Street Fashion 4

1. Loose Fit: Casual clothing for the street usually has a loose fit that emphasizes comfort and freedom of movement. The silhouette of the clothing is usually loose and does not restrict body movement.

2. Simple Design: The design emphasizes simplicity and freshness and avoids excessive embellishments and complex designs. The design of the clothes is simple and generous, reflecting a casual and informal character.

3. Soft, Comfortable Fabrics: Street casual clothing uses soft and comfortable fabrics such as cotton, linen and knitwear to ensure everyday comfort.

4. Basic Items: Street casual clothing primarily consists of basic items such as t-shirts, shirts, jeans and casual pants that are practical and comfortable for everyday wear.

5. Casual Colors: Colors are natural and comfortable, such as white, gray, navy blue and army green, with simple color combinations emphasizing a casual atmosphere.

6. Slogans and Patterns: The design of street casual clothing often includes slogans, graffiti and printed patterns, such as brand logos, slogans, abstract patterns, etc., which emphasize the personal touch and fashion sense of the clothing.

7. Fusion of Sport Elements: Sometimes sporty elements are incorporated, such as sneakers, hoodies, etc., to add vitality and fashion sense to the overall look.

8. Layered Styling: The design of street casual clothing emphasizes layered styling, such as combining T-shirts with shirts and jackets to highlight the sense of layering and personalization.

9. Attention to Detail: The design pays attention to details such as pockets, patchwork elements, color clashes, etc., reflecting the designer's care and taste.

### 2.5.2 Street Sport Style

The street sports style is influenced by sports and trend cultures. Typical of this style is sportswear such as hoodies, jogging pants and sneakers that mix sporty elements with fashion. According to Johnson (2019), street sport style is extremely popular among young people, especially those who love sports and are looking for vitality and passion. They express their pursuit of a healthy lifestyle and a positive attitude through sporty fashion.

The design features of street sport style include slim cuts, functional fabrics, brand logos, vibrant colors, graffiti and print patterns, etc., which show characteristics of vitality, fashion and personality. (See Figure 24-27)



Figure 24: Street Fashion 5



Figure 25: Street Fashion 6



Figure 26: Street Fashion 7



Figure 27: Street Fashion 8

The design features of street style typically include the following aspects:

1. Slim cut: Street sport style clothing is usually slim cut, emphasizing comfort and freedom of movement. The silhouette of the clothing is often loose and casual and is suitable for both sports and everyday wear.

2. Functional Fabrics: Sportswear usually uses lightweight, breathable and moisture-wicking fabrics such as cotton, polyester and elastane to keep you comfortable during your activities.

3. Sport Brand Logos: Sports brand logos are often a design element in street style. Logos or patterns from brands such as Nike, Adidas etc. often appear on clothing to demonstrate brand identity and trendiness.

4. Vibrant Colors and Contrasts: Street style clothing often contains vibrant colors and contrasts such as bright reds, blues and yellows as well as classic black and white combinations that emphasize the fashion and vitality of the clothing.

5. Graffiti and Printed Patterns: Graffiti and printed patterns are often used in the design of street sports style clothing, including brand logos, slogans, graffiti art or sports-related patterns that create a youthful and avant-garde atmosphere.

6. Detailed Designs Influenced by Street Culture: Street sports style garment designs typically incorporate elements of street culture such as graffiti, slogans, abstract patterns, etc., emphasizing the fashion and individuality of the garment.

### 2.5.3 Traditional Street style

street style is a new fashion trend that combines traditional elements with modern fashion. This style often includes traditional clothing, accessories or pattern elements such as ethnic patterns, embroidery, handicrafts, demonstrating respect and love for traditional culture. According to Max (2020), traditional street style is gradually increasing among young people, especially those who strive for

individuality and cultural self-confidence. They flaunt their unique taste and cultural identity through traditional clothing. (Figure 28-31)

the design characteristics of traditional street style include traditional patterns and embellishments, classic cuts and styles, the choice of traditional fabrics, modern workmanship, cultural collisions and fusions, individualized design and attention to detail, demonstrating the perfect combination of traditional culture and modern fashion.



Figure 28: Street Fashion 9



Figure 29: Street Fashion 10



Figure 30: Street Fashion 11



Figure 31: Street Fashion 12

Street traditional style is a clothing style that integrates traditional elements into modern fashion design. Its design features typically include the following aspects:

1. Traditional Patterns and Embellishments: Street traditional style clothing designs often incorporate traditional patterns and decorations, such as Chinese-style flower and bird patterns, antique motifs, ethnic embroidery, etc., which emphasize the charm of traditional culture.

2. Classic Cuts and Styles: Designs usually use classic cuts and styles, such as modified versions of Chinese-style stand-up collar shirts, Qipao-style dresses, Tang-style loose jackets, etc., which maintain the characteristics of traditional clothing while conforming to modern clothing habits.

3. Traditional fabric selection: Traditional street style clothes usually use traditional fabrics such as silk, cotton and linen, wool, etc., to highlight the texture and atmosphere of traditional culture while emphasizing comfort and quality.

4. Modern Treatment: Despite the emphasis on traditional elements, the designs are usually given a modern treatment, e.g., by combining modern cuts and techniques to improve the fashion and comfort of the clothes.

5. Cultural Collision and Fusion: The designs often reflect the collision and fusion of diverse cultures. For example, traditional Chinese elements are combined with Western fashion elements to create a unique clothing style.

6. Personalized Design: Based on traditional elements, designers often incorporate personal design elements such as creative collar shapes, accessory combinations, etc., which emphasize the individuality and uniqueness of the clothing.

7. Attention to detail: The designs pay a lot of attention to details, e.g. embellishments on buttons, cuffs, collars, etc., which show the designer's care and taste.

To summarize, street fashion is very popular with the younger generation between the ages of 20 and 30, with casual street style, sporty street style and traditional street style being the most popular. These assorted styles reflect young



people's pursuit of self-expression and cultural identity, while being influenced by social culture and fashion trends.

## 2.6 Younger generation

In recent years, with the rapid development of society and increasing cultural diversity, young people's attitudes and perceptions towards traditional culture have changed significantly. This phenomenon has also attracted great attention in the Minnan region of China. As the backbone of society, the attitudes of young people aged 20 to 30 towards traditional culture directly affect the heritage and development of traditional Minnan culture. However, some studies have found that this young population group tends to underestimate or even ignore Minnan traditional culture.

According to a study by Zheng Fang (2017), a survey conducted in Xiamen, Fujian Province, found that more than half of young people expressed little knowledge of and interest in traditional Minnan culture. This phenomenon is mainly due to the influence of modern lifestyles such as urbanization, informatization and the intensification of globalization trends, which make young people more inclined to accept modern lifestyles and cultural forms, leading them to pay less and less attention to traditional culture.

In addition, research by Huang Yu et al. (2019) found that educational reforms are also a crucial factor leading young people to undervalue traditional Minnan culture. With the updating of educational content and the adjustment of curricula, the importance of traditional culture in school education has gradually been marginalized, resulting in young people's insufficient understanding of traditional culture.

In addition, the pressure of social competition and the accelerated pace of life have also affected young people's cultural attitudes. Due to their busy work and life schedules, they are more concerned with the practical and immediate, overlooking the profound meanings and values contained in traditional culture. In

this context, traditional Minnan culture is often seen as outdated, uninteresting or even useless and therefore ignored by young people.

To summarize, the phenomenon of young people between the ages of 20 and 30 undervaluing or ignoring traditional Minnan culture is widespread in today. This phenomenon not only challenges the heritage and development of traditional culture, but also triggers reflection on cultural identity and traditional values. Therefore, it is necessary to actively guide and stimulate young people's interest and understanding of traditional culture through education, cultural activities and other means to promote the heritage and innovation of traditional culture.

## 2.7 Case study

### 2.7.1 GUO PEI

In Guo Pei's "Blue and Peace" collection, which was presented at Paris Fashion Week 2015, there is one particularly remarkable piece: a high-end tailored dress inspired by traditional Chinese blue and white porcelain. This dress, white with blue floral patterns, imitates the classic design of blue and white porcelain. The design cleverly combines the beauty of traditional Chinese ceramic art with modern fashion design, not only showing the elegance and sophistication of the East, but also reflecting cross-cultural artistic exchange and innovation. (See Figure 32)



Figure 32: Guo Pei couture

### **2.7.1.1 Fusion of Traditional Art and Modern Design**

With this piece, Guo Pei shows how traditional art forms (blue and white porcelain) can be transformed into elements of modern fashion design. In designing fashionable clothes based on the cultural identity of Southern Fujian, one can explore how to integrate traditional art from the Fujian region, such as lacquerware, wood carving and blue calico, into modern designs in an innovative way.

### **2.7.1.2 Modern Interpretation of Cultural Symbols**

The blue and white porcelain is not only a representative of Chinese ceramic art, but also an important symbol of Chinese culture. The design of this dress encourages us to think about how region-specific cultural symbols and elements can be interpreted in a modern way, preserving the basic character of the culture while merging with modern aesthetics and fashion trends.

### **2.7.1.3 Innovative Application of Color and Patterns**

In this piece, Guo Pei creates a visual effect that is both classic and fashionable by using the characteristic blue and white color scheme of blue and white porcelain. In designing, one can adopt this method by exploring and innovatively applying the colors and patterns prevalent in Fujian culture, developing new styles that have both local characteristics and a sense of fashion.

By studying and being inspired by Guo Pei's piece from the "Blue and Peace" collection, one can gain valuable insights into how to creatively integrate the cultural characteristics of the Fujian region and traditional art into fashion design. This is not only an innovation in design, but also a modern expression of cultural heritage and contributes to the dissemination and development of traditional culture in the context of globalization.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Framework of Methodology

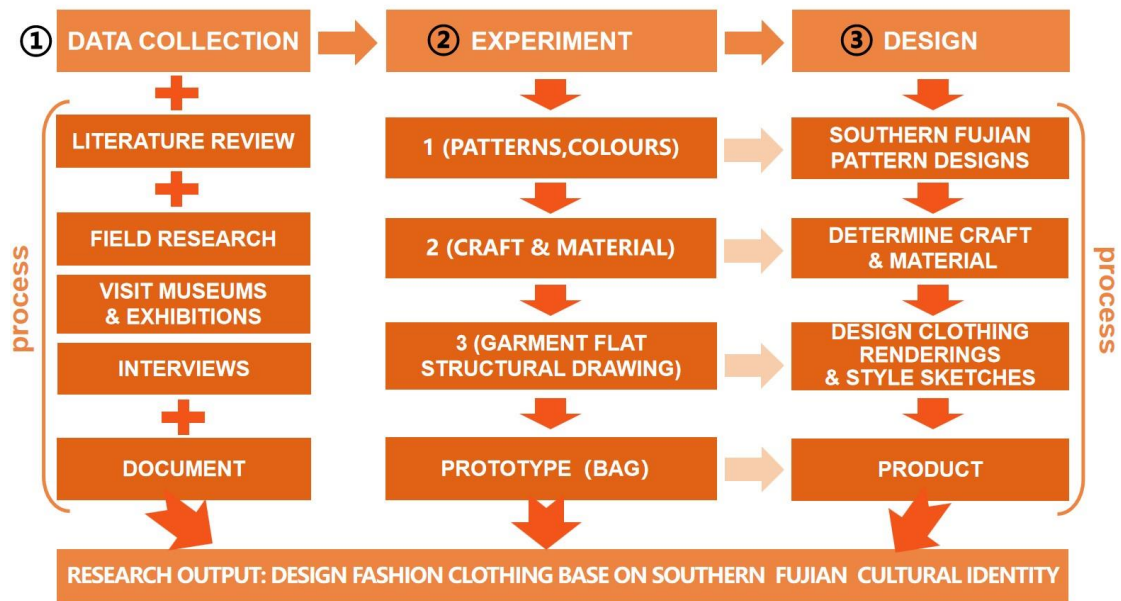


Figure 33: Framework of Methodology

#### 3.2 Qualitative Research Methods

##### 3.2.1 Cultural Surveys

##### 3.2.1.1 Field Research

Selecting villages, towns, and communities in South Fujian as research bases, contacting community leaders or members to obtain permission and support for the research, conducting field observations in the communities in South Fujian, understanding the culture, history, and characteristics of the community, and documenting local cultural elements, including architecture, clothing, traditional crafts, religious ceremonies, etc. Photographing and creating detailed observation logs, collecting samples and information about clothing, fabrics, patterns, and

craftsmanship. Understanding local people's views on South Fujian culture and its significance. Analyzing the collected cultural elements, including colors, patterns, fabrics, etc., to figure out which elements to select and how to incorporate them into fashion clothing design.

Purpose of field research: In-depth understanding of Southern Fujian culture: through field observation and first-hand experience, you will gain a deep understanding of the cultural elements and traditional values in the Southern Fujian region, providing you with a sound background and inspiration for your design.

Collection of authentic data: By interacting with community members, you will collect authentic data and samples that will help you design fashion that truly reflects the culture of South Fujian.

Building relationships and trust: Build strong connections and trust within the community to gain their support and cooperation to ensure the successful completion of the research.

Cultural Preservation and Inheritance: By understanding and respecting the local culture, promote the protection and heritage of the culture to ensure the ongoing tradition of cultural elements.

1. The traditional architecture of southern Fujian is representative.

Subject of research: The town of Wudian and the village of Wulin in the Quanzhou region.

Period of investigation: October to December 2023.

Results: We surveyed 20 traditional buildings in Wudian Town and Wulin Village, Quanzhou Region. Here are the main findings of our investigation:

Number and style distribution of buildings: Number and style distribution of buildings:

	Village name	number	Minnan wooden architecture	Nanyang style brick and wood architecture	The main architectural style
1	Wudian City	12	10	2	Minnan wooden architecture
2	Wulin Village	8	2	6	Nanyang style brick and wood architecture

*Table 2: The number and style distribution of buildings in southern Fujian*

Architectural Style Features:

Southern Fujian wooden architecture: wooden structure, simple appearance, the roof is based on the traditional mountain peak. This architectural style is prevalent in Wudian City, reflecting the rich woodworking art and cultural traditions of the region. (See Figure 34-35)



*Figure 34: Southern Fujian wooden architecture*



*Figure 35: Southern Fujian Roof - swallowtail ridge*

Nanyang-style brick and wood buildings: built mainly of brick and wood, beautiful appearance, often seen with wealthy families or for commercial purposes. In Wu Lin village, we found some Nanyang-style buildings, which are evidence of local connections and cultural exchanges with overseas trade. (See Figure 36)



*Figure 36: Nanyang style brick and wood building*

Based on the survey data, we found that in Wudian Town and Wulin Village in Quanzhou Region, Southern Fujian wooden architecture and Nanyang style brick and wood architecture are the main traditional architectural styles. This reflects the local regional culture and historical development, giving the architectural landscape of the local community a unique charm and representativeness, which has a certain representativeness and protection value.

## 2. The pediment is representative.

Results of the Survey: In the 15 traditional buildings we studied, the presence of pediment walls was as follows:

Presence of Pediment: 10 buildings have pediment, which corresponds to 66.67% of the sample.

Proportion of pediments in the fire style: Among the buildings with pediments, the fire-pediment is the most common form at 80%. (See Figure 37)



Figure 37: Wudian City and Wulin village in Quanzhou area



Although the sample is limited, we found that the pediment is still a ubiquitous architectural form in the traditional architecture of Quanzhou. In particular, the fire pediment as one of the most common forms reflects its prominent position and representation in local architecture.

### 3. Southern Fujian is rich in traditional culture

Observation object selection: The representative Wulin villages in Quanzhou City are selected for observation, which have preserved the rich traditional cultural and religious heritage of southern Fujian.

Observe the content: (Cultural activities) Observe the traditional festival celebrations held by the village, record the contents and forms of the activities. (Daily life) Records the daily life of the villagers, including the social activities of the villagers. (Religious Ceremonies) Observe the activities of local temples, temples, and other religious sites. (See Figure 38-39)



Figure 38: traditional festival 1



*Figure 39: traditional festival 2*

Through field observation of representative villages in Quanzhou and other places, we further understand the richness of local traditional culture and the popularity of religious beliefs. These observations provide an important reference for us to deeply understand and protect the traditional culture of southern Fujian and promote the development of religious belief.

### 3.2.1.2 Visit Museums and Exhibitions

First, select museums and exhibitions that are in the South Fujian region or are relevant to the culture of South Fujian. Make sure that these institutions have exhibitions about local culture, clothing, and traditional elements. When I visit these museums and exhibitions, actively collect information about the culture, elements, patterns, and colors in Southern Fujian. Take photos and record key details, such as traditional clothing, patterns, decorations, and traditional crafts, along with relevant

descriptions and historical information. Make efforts to obtain official publications and documents. (See Figure 40-41)



Figure 40: China Fujian-Taiwan Margin Museum 1



Figure 41: China Fujian-Taiwan Margin Museum 2

Talk to museum and exhibition staff and ask them for their professional insights and advice. They can provide me with more in-depth background knowledge.

I organize and analyze the collected data, integrating key information, images, and descriptions. Organize the photos taken and analyze the use of patterns and colors.

Draft a report on patterns and colors in southern Fujian culture, including the cultural background and symbolic meanings.

Purpose of research: Understanding southern Fujian culture: through museum and exhibition visits, gain a deep understanding of southern Fujian culture, including its elements, patterns, colors, and other important aspects, which provide rich cultural context and inspiration for fashion clothing design.

Collecting valuable data: Collecting data will provide you with valuable information and materials about southern Fujian culture, which will help the creative process of fashion design.



Figure 42: Cultural elements related to southern Fujian 1

These are items related to southern Fujian culture, such as marionettes, traditional embroidery of southern Fujian, traditional Huian women's clothing. (See Figure 42)



Figure 43: Cultural elements related to southern Fujian 2

These are items related to southern Fujian culture, including Dehua white porcelain, which is incredibly famous all over China, wood carving Guanyin. (Figure 43)

### 3.2.1.3 In-depth Interviews

Residents, local designers, and traditional artisans were invited as interview subjects to answer questions about traditional architecture, costumes, patterns, and colors in southern Fujian culture. These include inquiries about historical context and symbolism. Document and understand the historical and cultural significance and design principles of traditional clothing, architecture, and other related aspects.

The collected interview data were analyzed to show the key elements and insights related to the cultural identity of southern Fujian. Create a research report summarizing views, including key insights into elements, patterns, and colors of Southern Fujian culture. (See Figure 44)

Research purpose: Deepen the understanding of southern Fujian culture. Through their interviews, obtain professional insights and in-depth understanding of

southern Fujian culture and its elements, patterns, colors, etc., to provide valuable information for fashion clothing design.

Get advice: Get professional advice on how to reflect Minnan cultural identity in fashion through sharing experiences with local designers.

Supporting research report: Draft a comprehensive research report based on the interviews, reflecting their views and recommendations to gain valuable insights into the field of fashion design.



Figure 44: Interviews

### 3.3 Design Process in Research

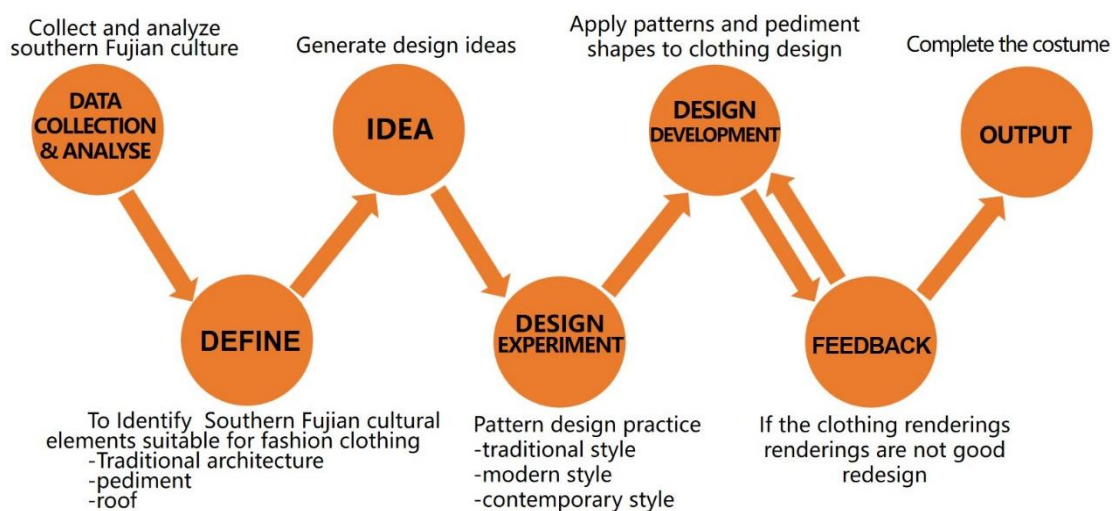


Figure 45: Design Process in Research

### 3.3.1 Inspiration

The roof and pediment of traditional southern Fujian architecture is a unique and expressive element that embodies deep cultural heritage and historical continuity. The design is inspired by the roof and pediment shapes of traditional southern Fujian architecture, including specific lines, shapes, and decorations. These elements can be reinterpreted and incorporated into pattern designs. By incorporating these roof and pediment shapes into the pattern designs, we not only give the artwork a unique esthetic, but also convey cultural and traditional values. (See Figure 46)



Figure 46: Common southern Fujian roof shape

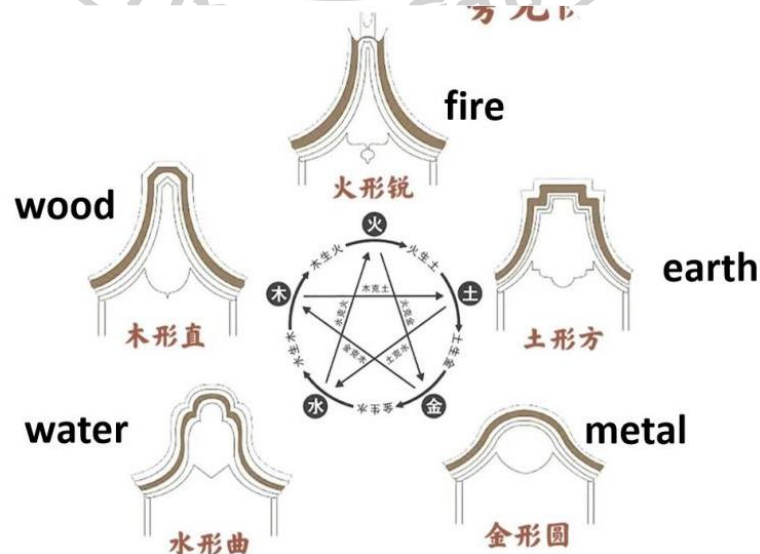


Figure 47: Five basic forms of pediment on traditional buildings in southern Fujian

In southern Fujian culture, traditional architecture is characteristic of southern Fujian, and the most representative of traditional architecture in southern Fujian is pediment. There are five kinds of pediment, which have five corresponding meanings, respectively, gold, wood, water, fire, and earth. Fire style pediment is the most common and characteristic of traditional architecture in southern Fujian. (Figure 47)

I extracted lines from the shapes of five pediment, redesigned them, designed patterns, and then applied appropriate patterns in clothing design. (Figure 48)



Figure 48: Five styles of pediment and roof



### 3.3.2 Design Experiment: The First Step (Tradition)

A series of traditional style patterns were designed according to the shape of traditional building pediments in South Fujian. Below is a table of the traditional style patterns, and the specific patterns are shown in (See Table 3-5, and Figure 49-61)


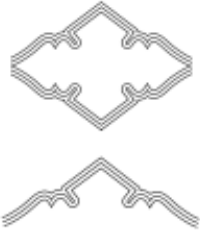



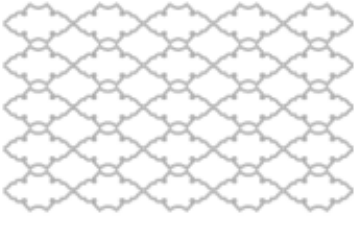


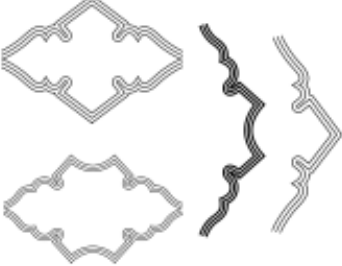
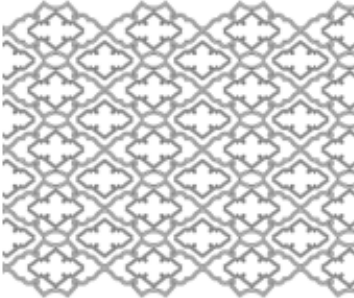
	Original	Element	Pattern
Tradition			
			
	 		

Table 3: Traditional style design process 1


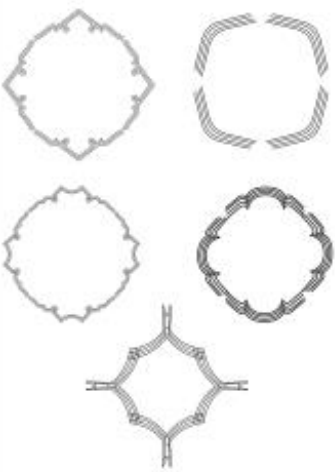
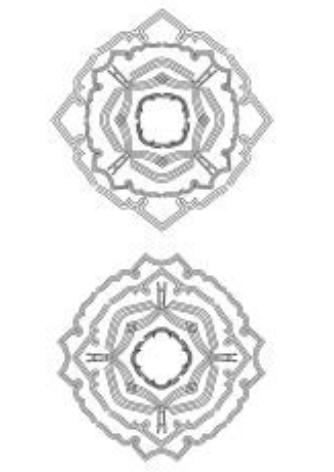

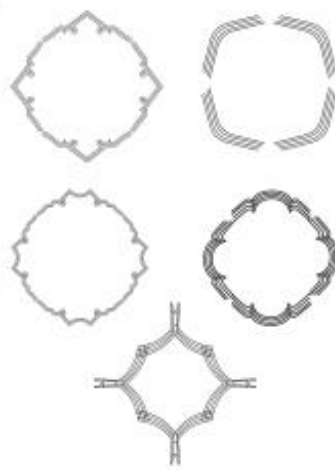
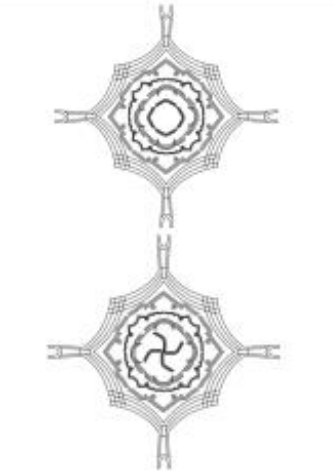

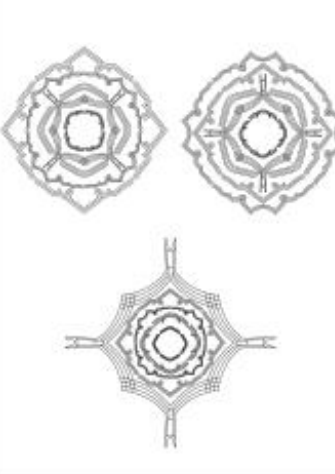

	Original	Element	Pattern
Tradition			
			
			

Table 4: Traditional style design process 2



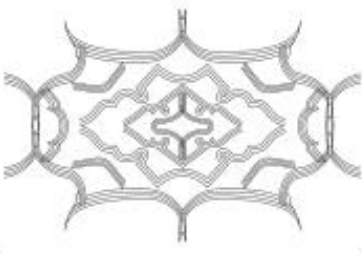




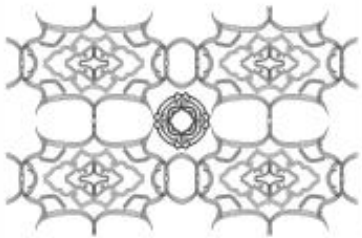




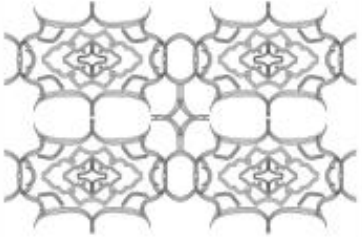












	Original	Element	Pattern
<b>Tradition</b>			
			
			
			
			
			
	   	    	

Table 5: Traditional style design process 3

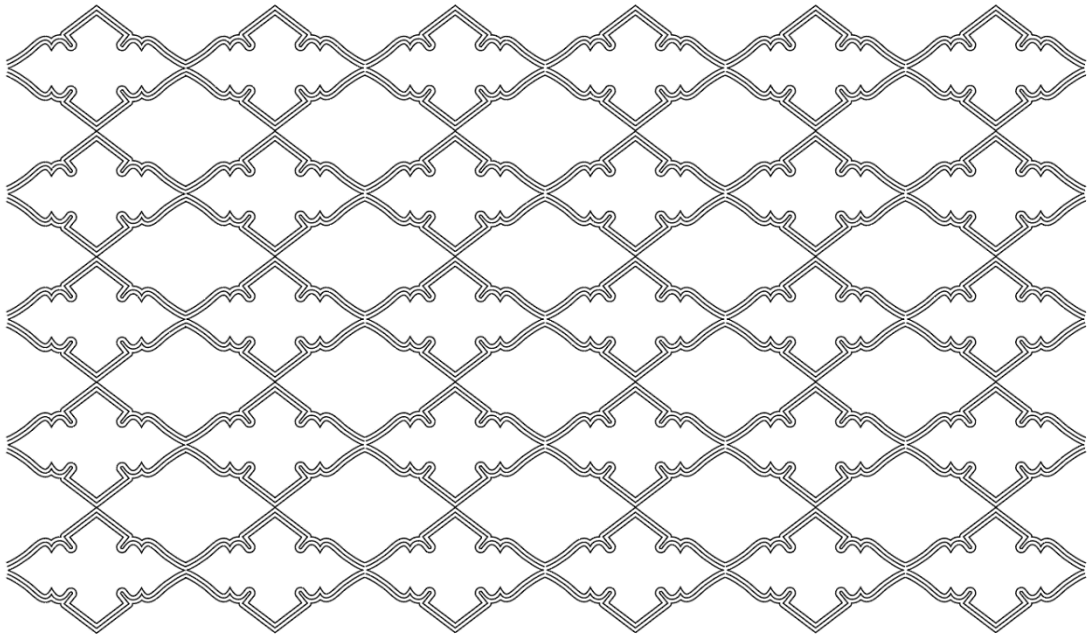


Figure 49: Traditional style patterns 1

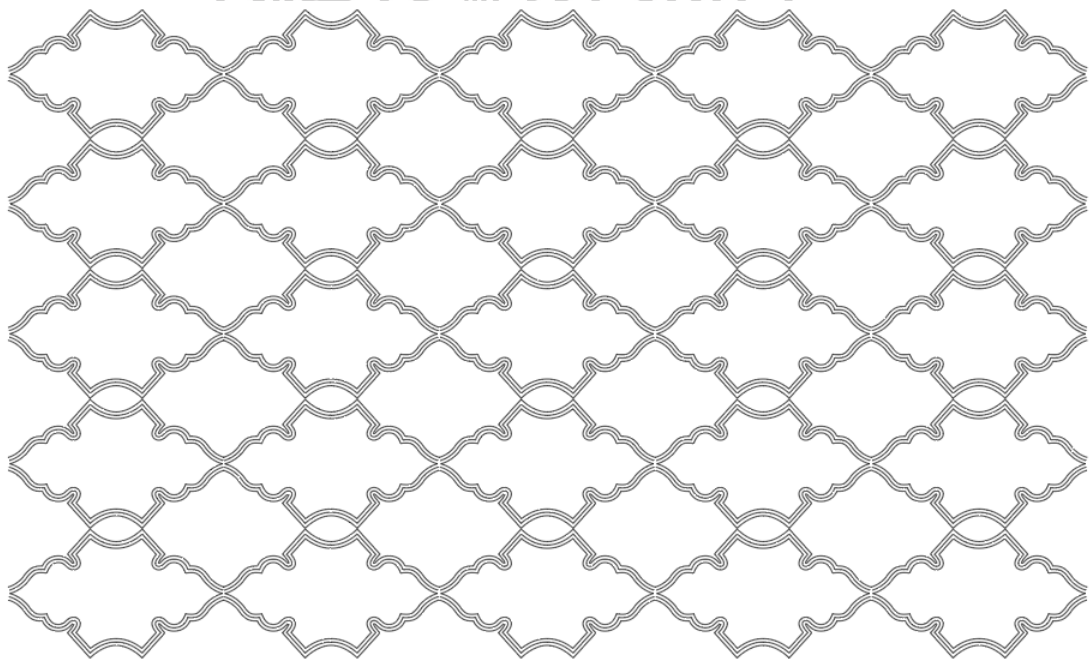


Figure 50: Traditional style patterns 2

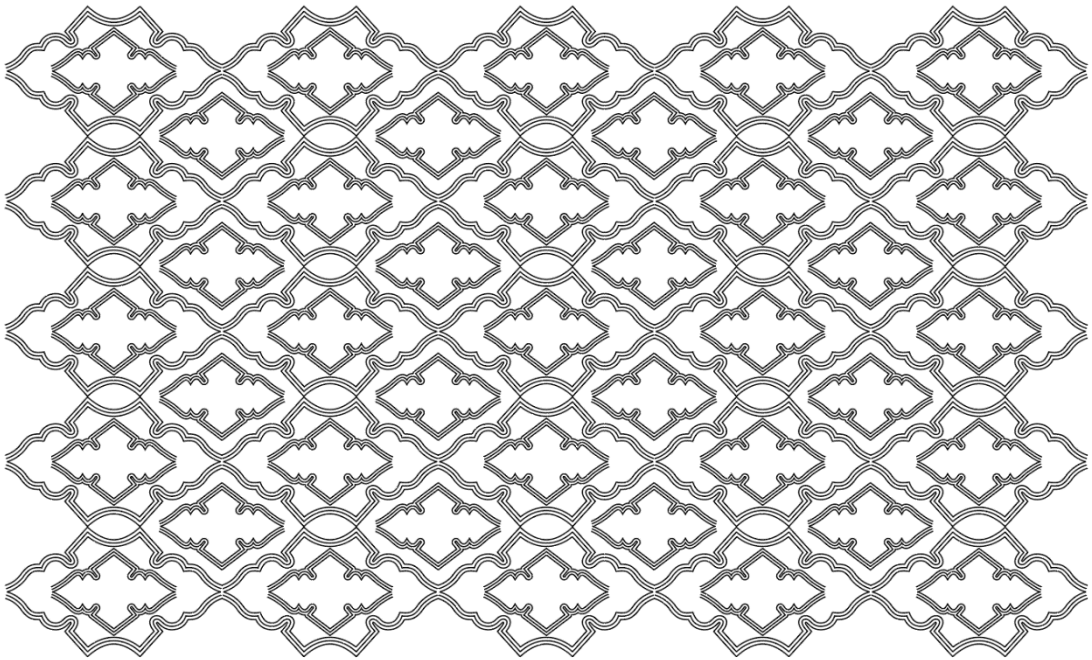


Figure 51: Traditional style patterns 3

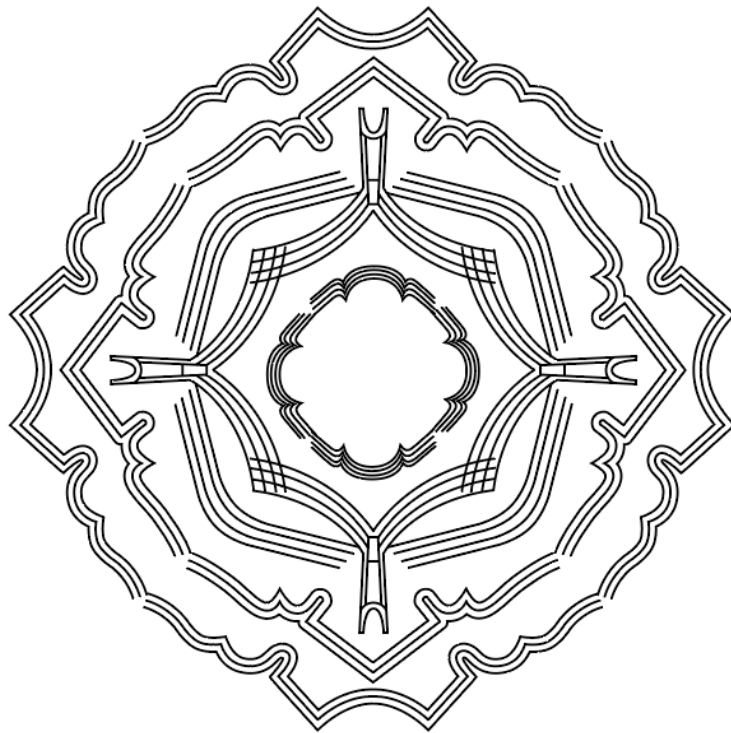


Figure 52: Traditional style patterns 4

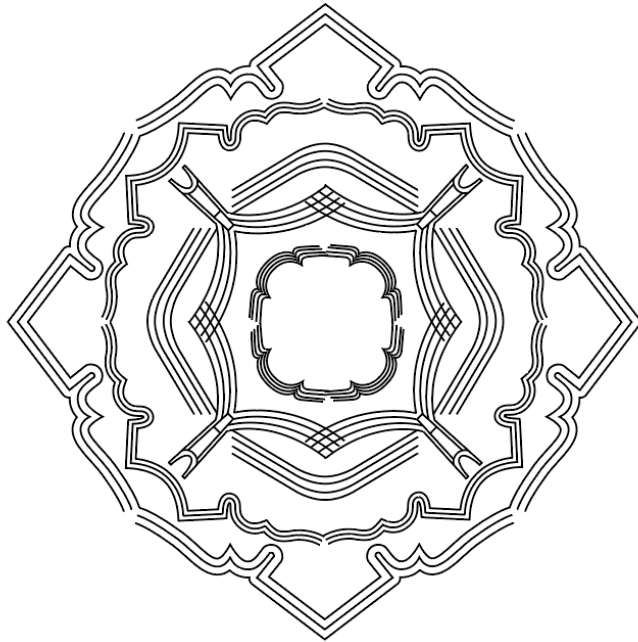


Figure 53: Traditional style patterns 5

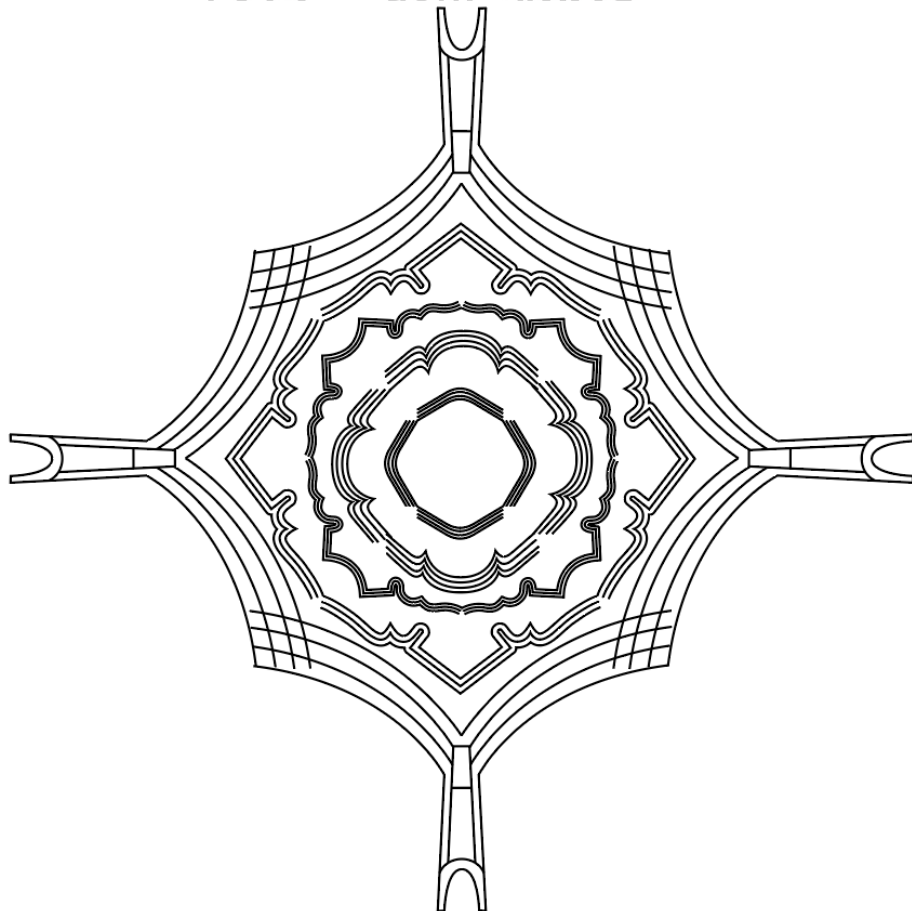


Figure 54: Traditional style patterns 6

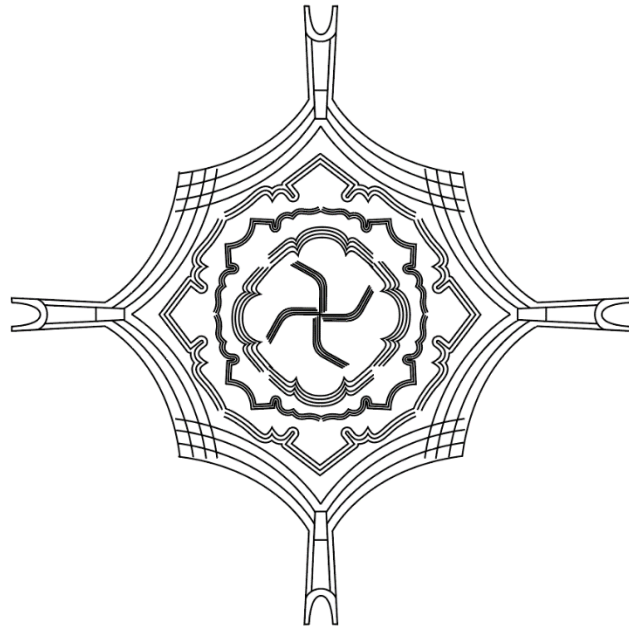


Figure 55: Traditional style patterns 7

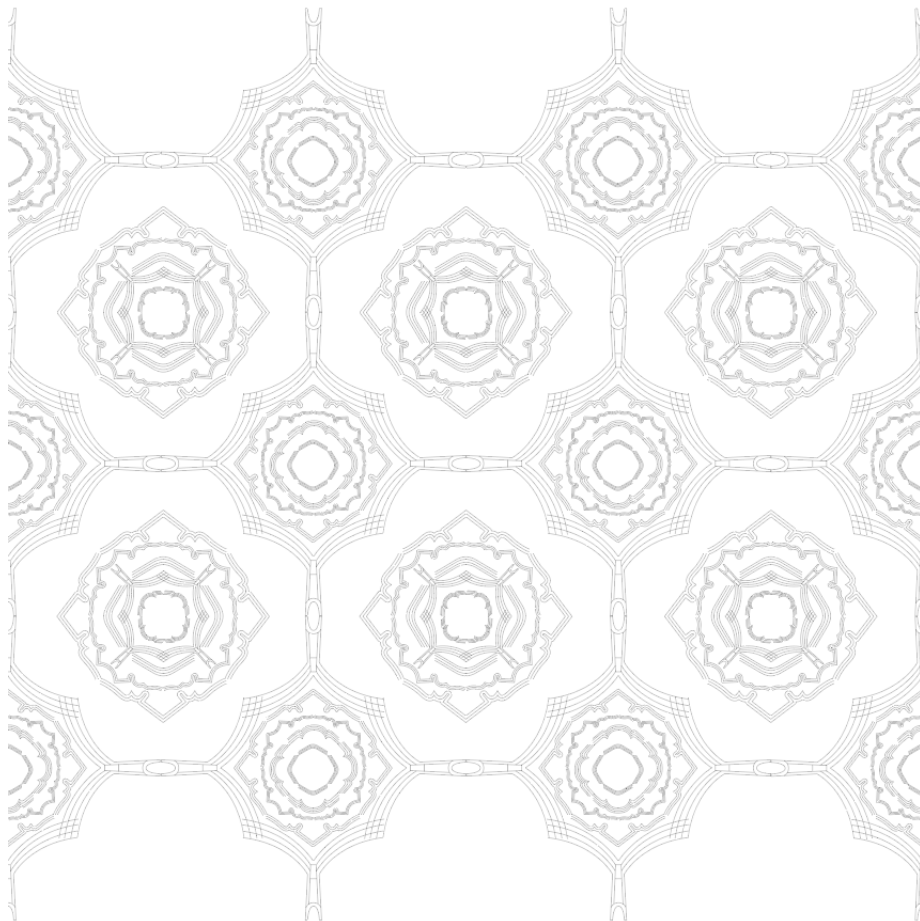


Figure 56: Traditional style patterns 8

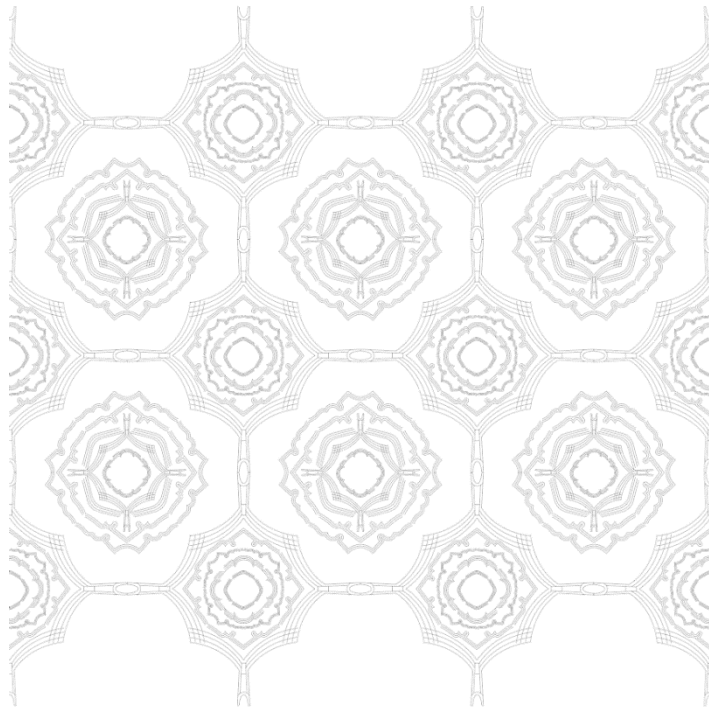


Figure 57: Traditional style patterns 9

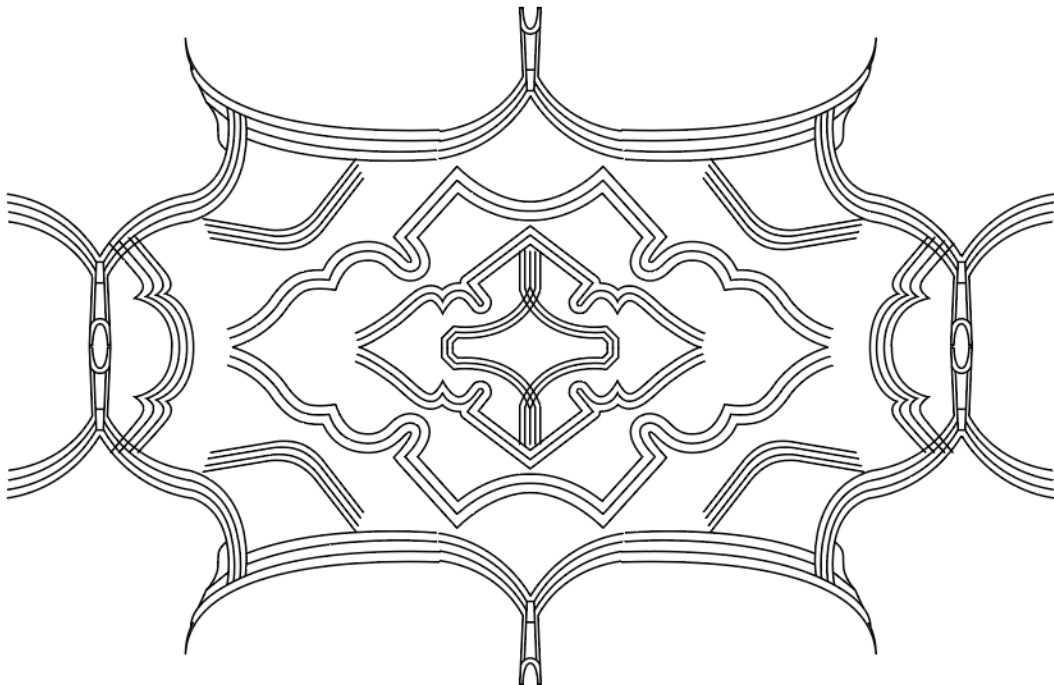


Figure 58: Traditional style patterns 10



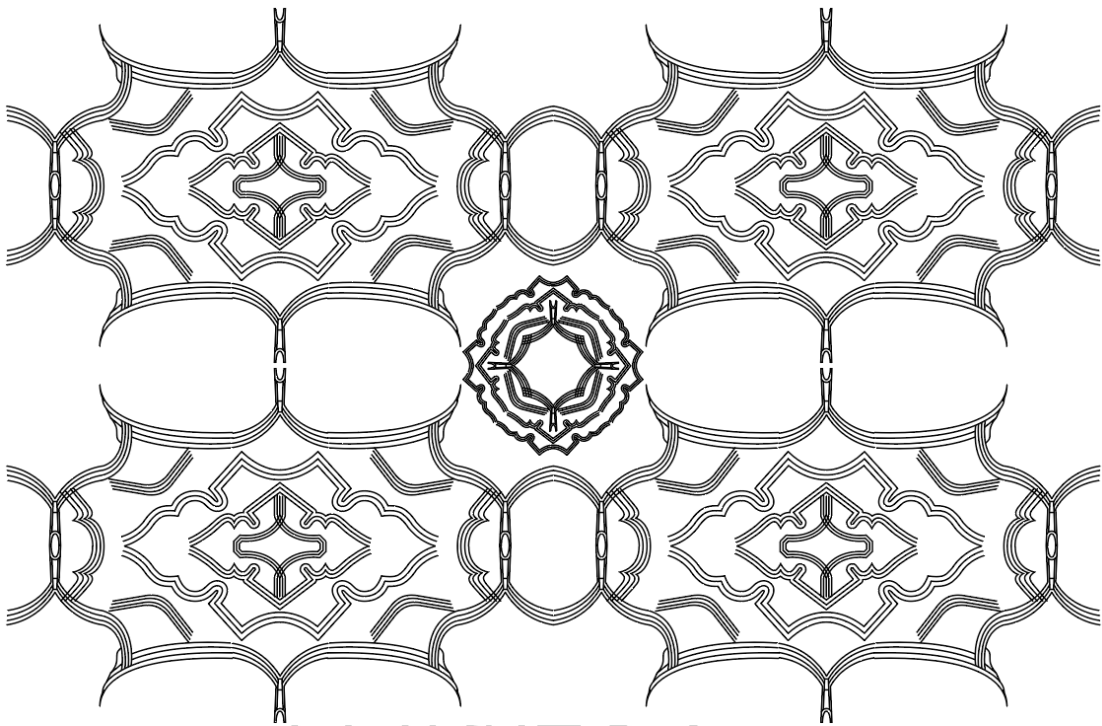


Figure 59: Traditional style patterns 11

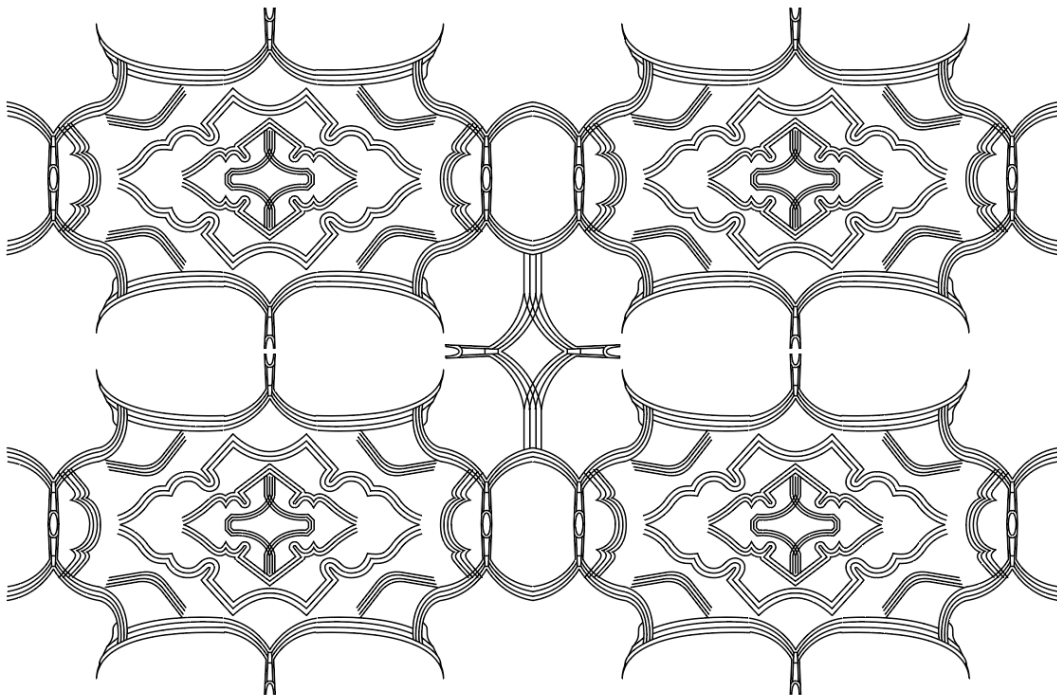


Figure 60: Traditional style patterns 12

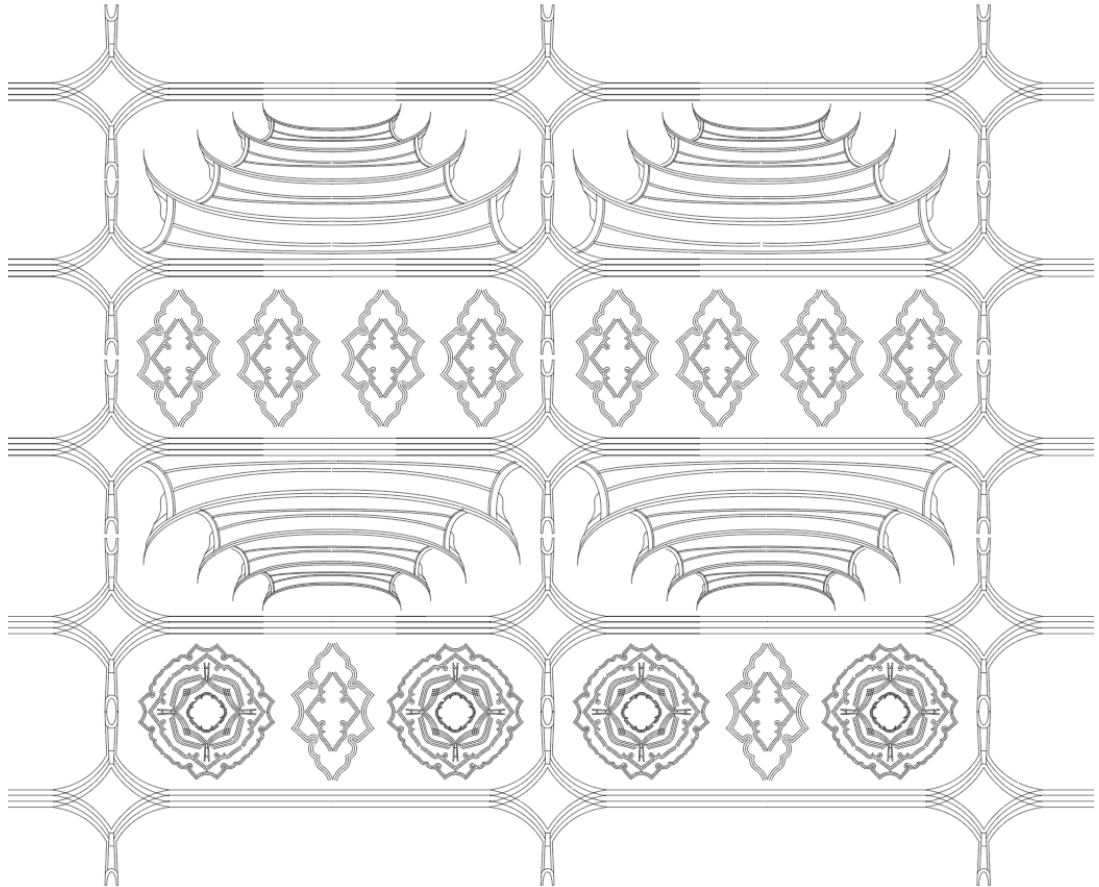


Figure 61: Traditional style patterns 13

### 3.3.3 Design Experiment: the second step (modern)

A series of modern style patterns were designed according to the shape of traditional building pediments in South Fujian. Below is a table of the modern style patterns, and the specific patterns are shown in (See Table 6, and Figure 62-68)

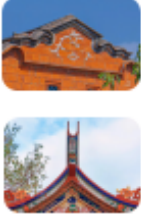
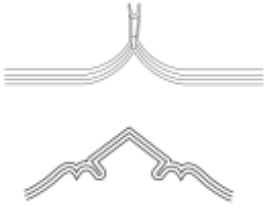

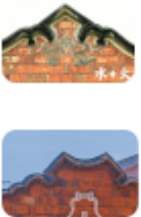

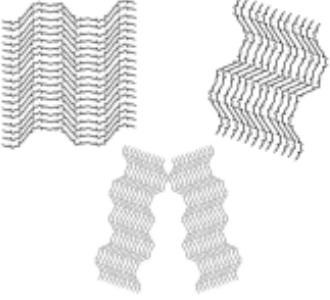

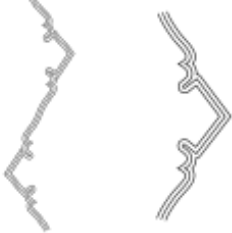
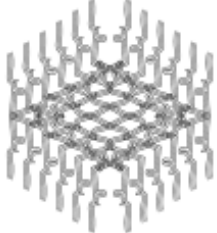

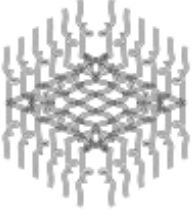
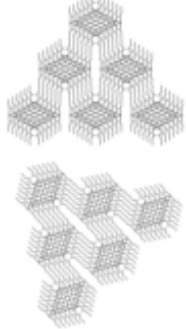



	Original	Element	Pattern
Modern			
			
			
			
			

Table 6: Modern style design process 1

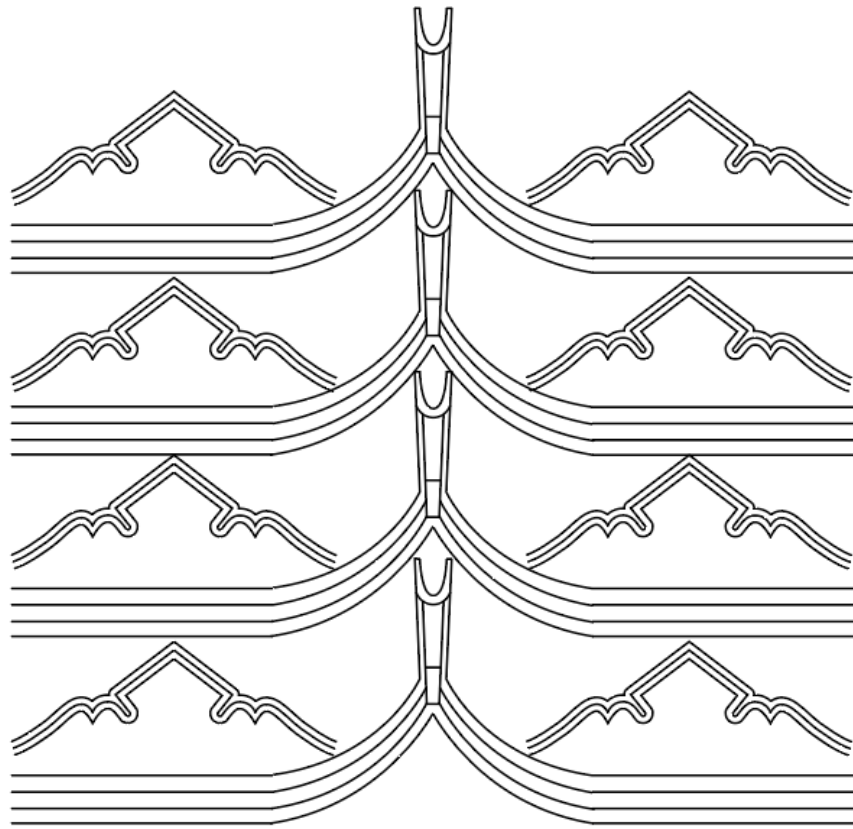


Figure 62: Modern style patterns 1

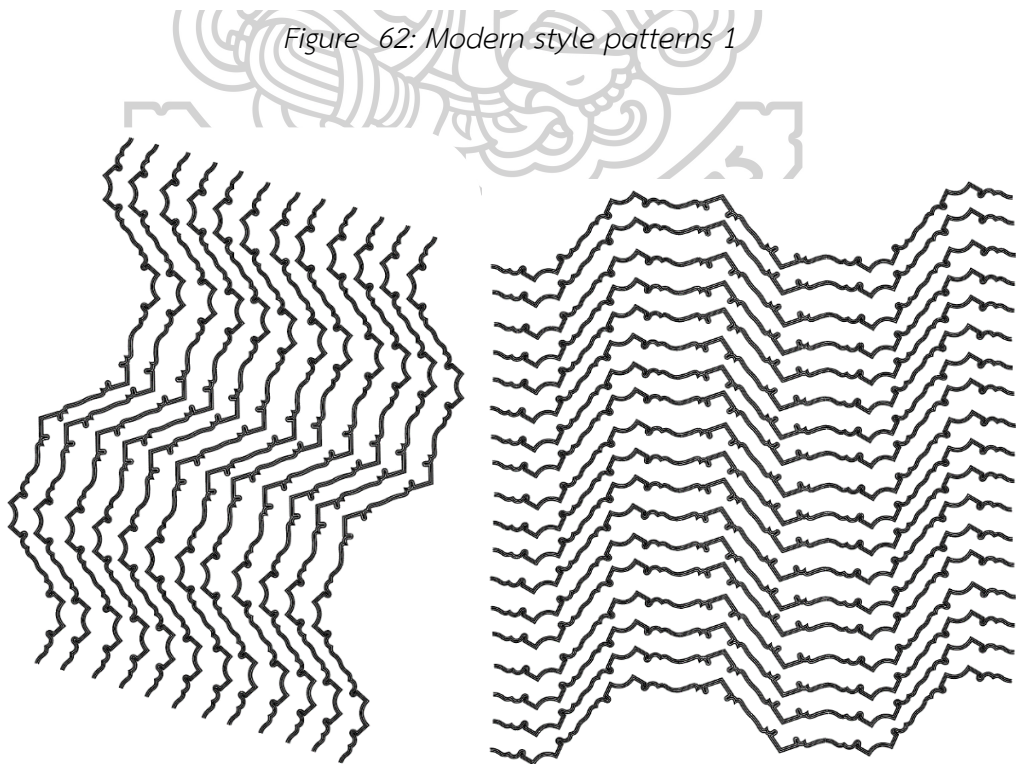


Figure 63: Modern style patterns 2

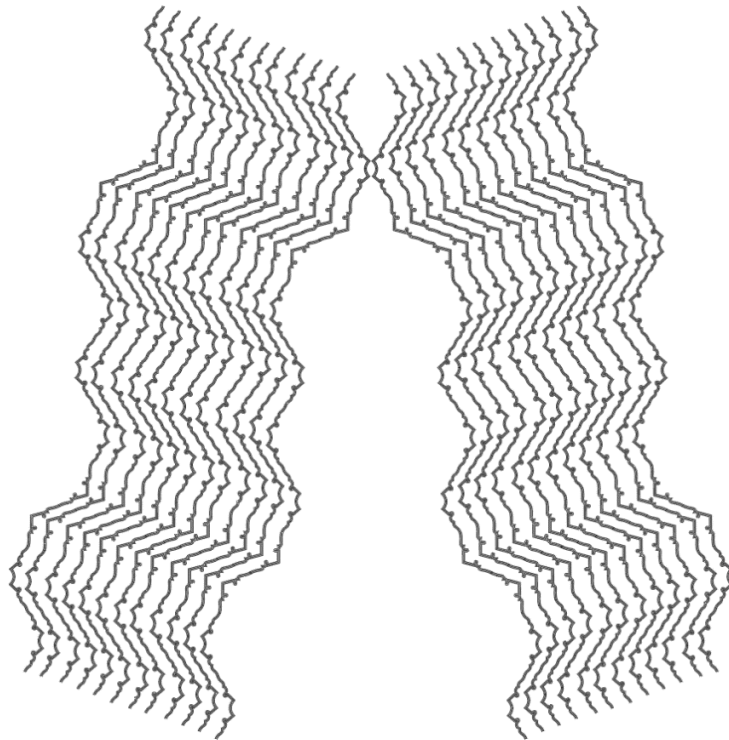


Figure 64: Modern style patterns 3

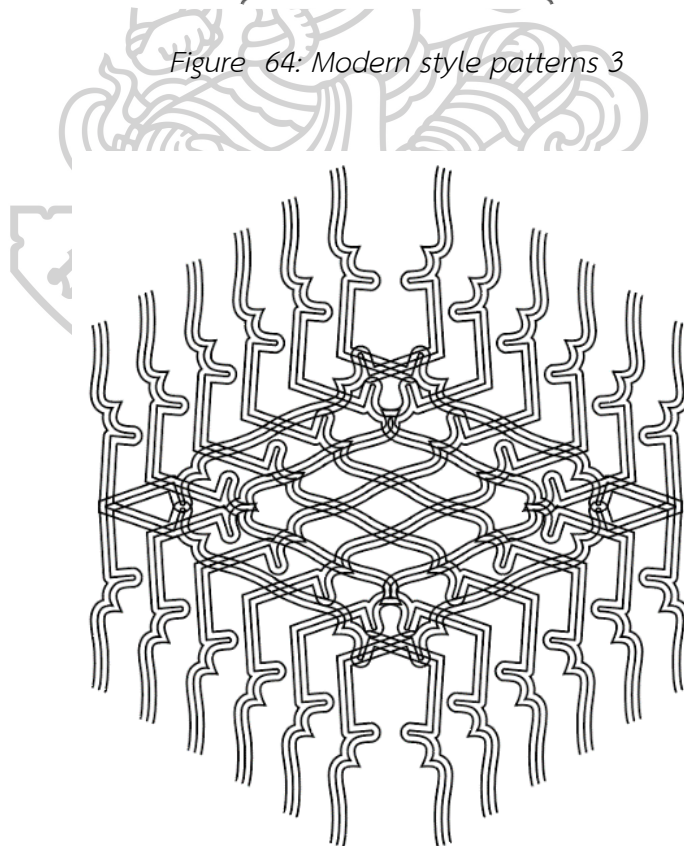


Figure 65: Modern style patterns 4

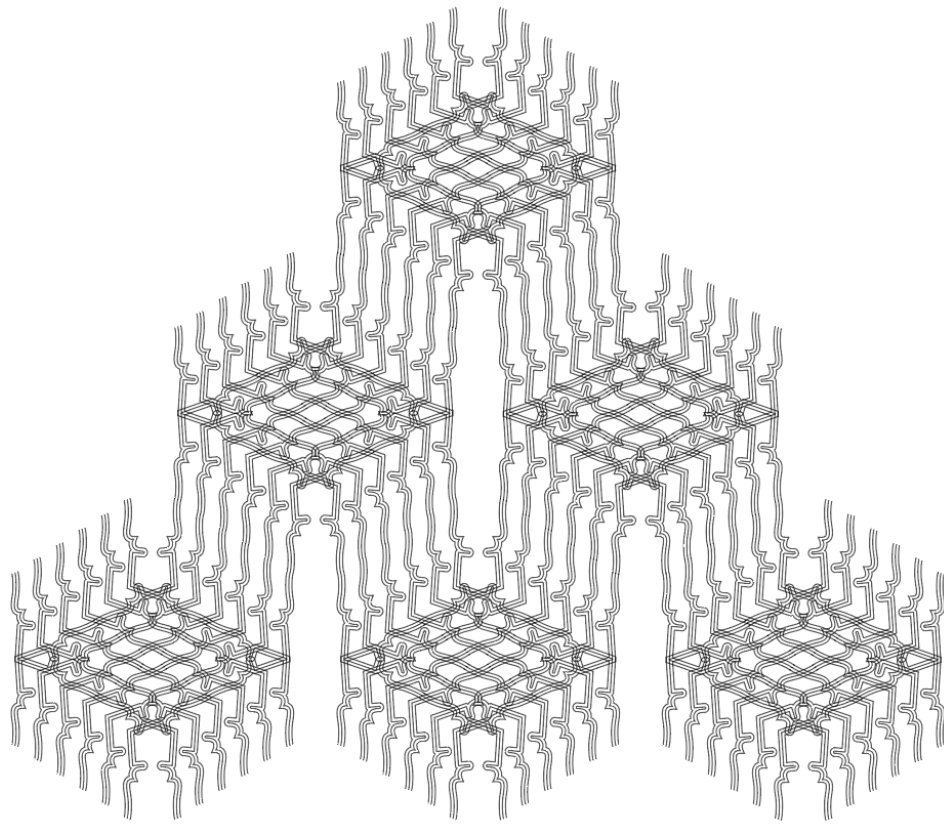


Figure 66: Modern style patterns 5

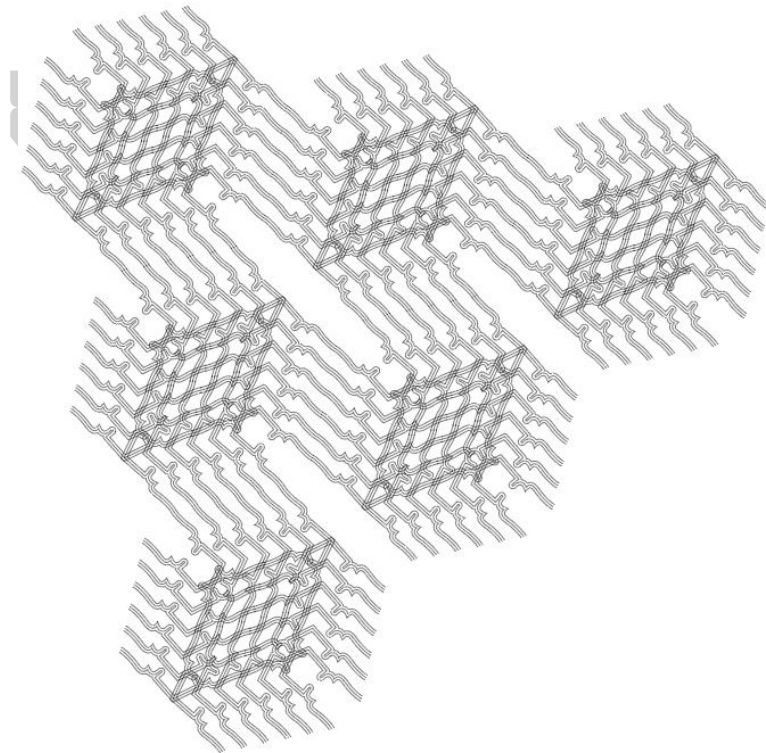


Figure 67: Modern style patterns 6

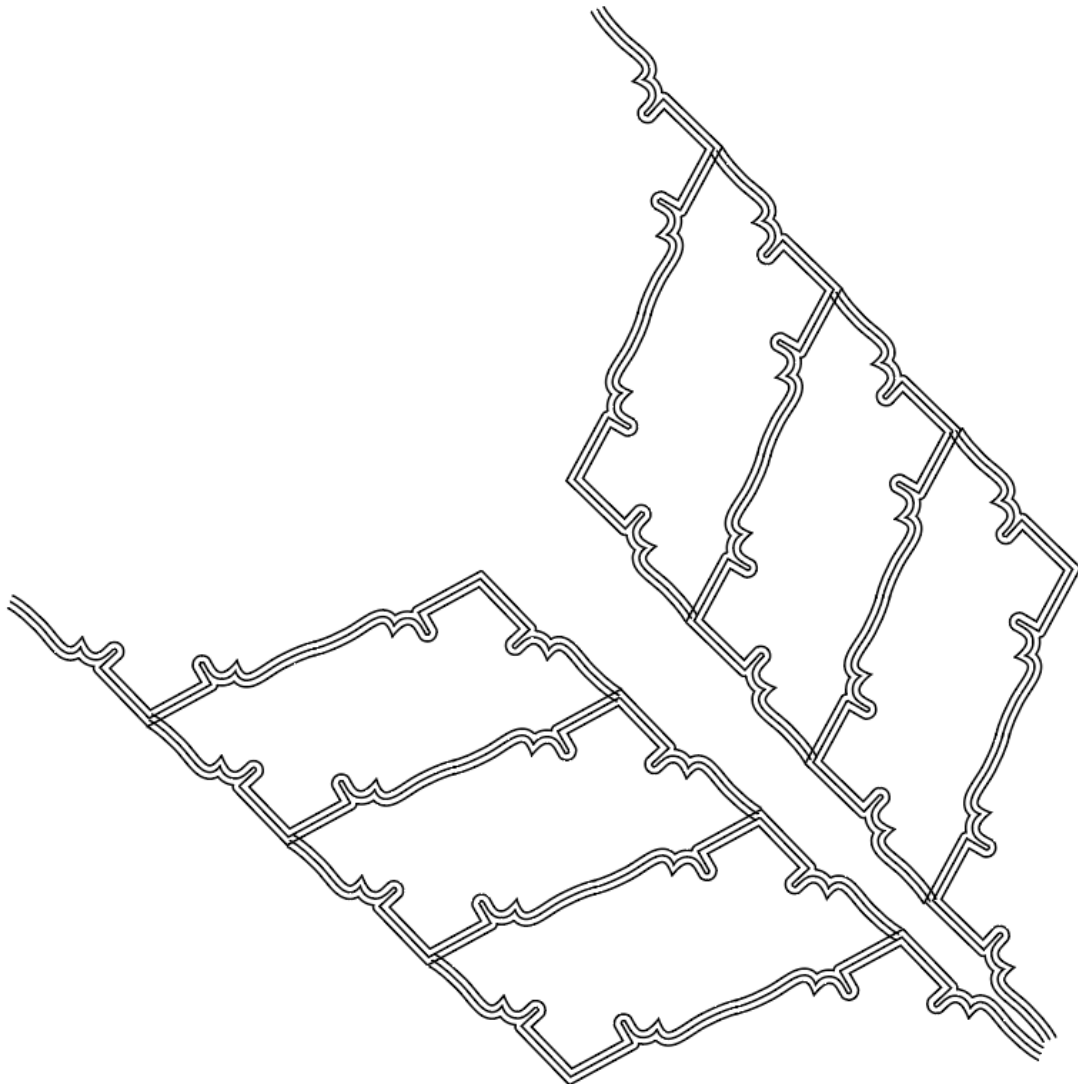


Figure 68: Modern style patterns 7

### 3.3.4 Design Experiment: The Second Step (Contemporary)

A series of contemporary style patterns were designed based on the shape of the pediments of traditional buildings in southern Fujian. Below is a table of the contemporary style patterns, and the specific patterns are shown in (See Table 7-8, and Figure 69-74)


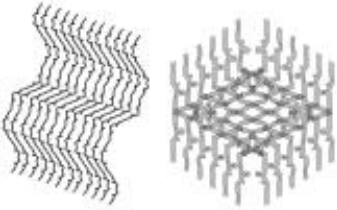



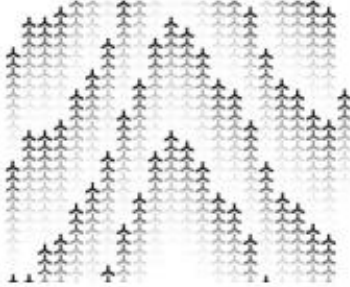

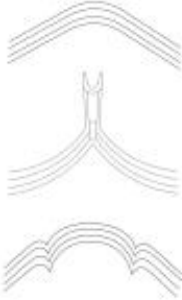
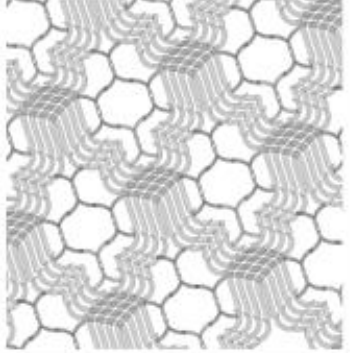


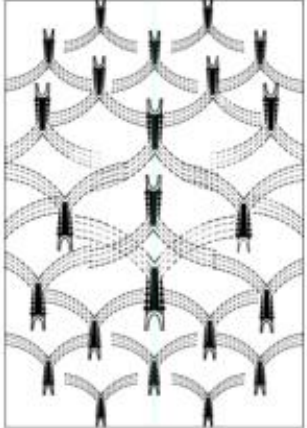
	Original	Element	Pattern
Contemporary			
			
			
			

Table 7: Contemporary style design process 1




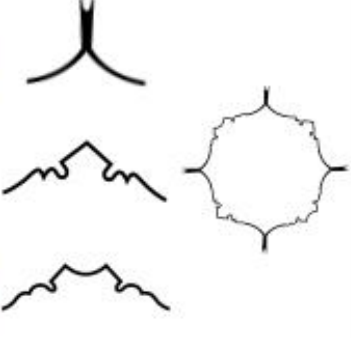
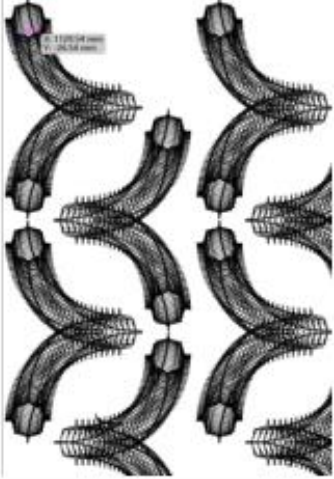

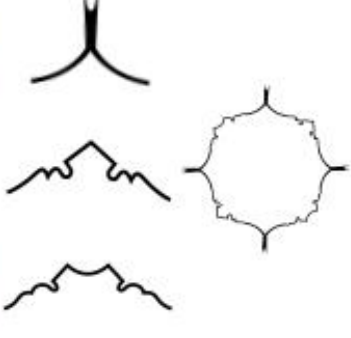
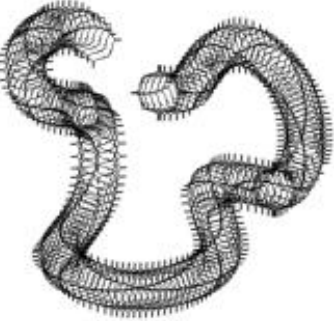

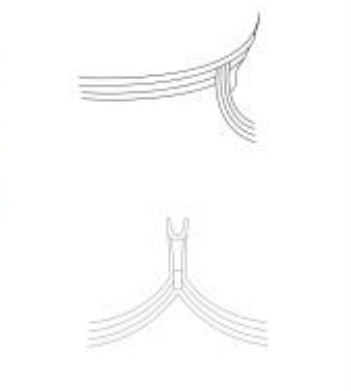

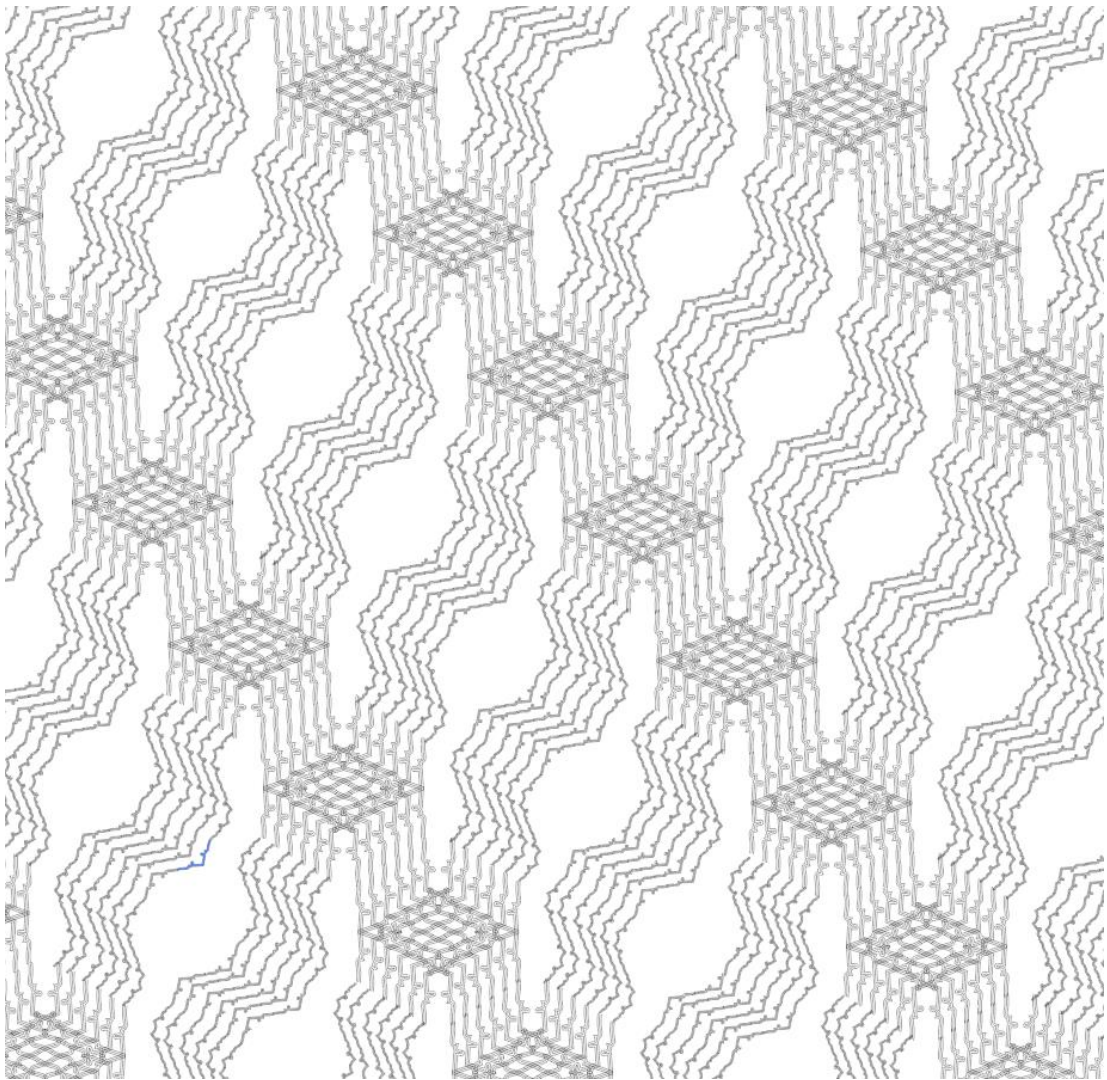
	Original	Element	Pattern
Contemporary			
			
			

Table 8: Contemporary style design process 2



*Figure 69: Contemporary style patterns 1*

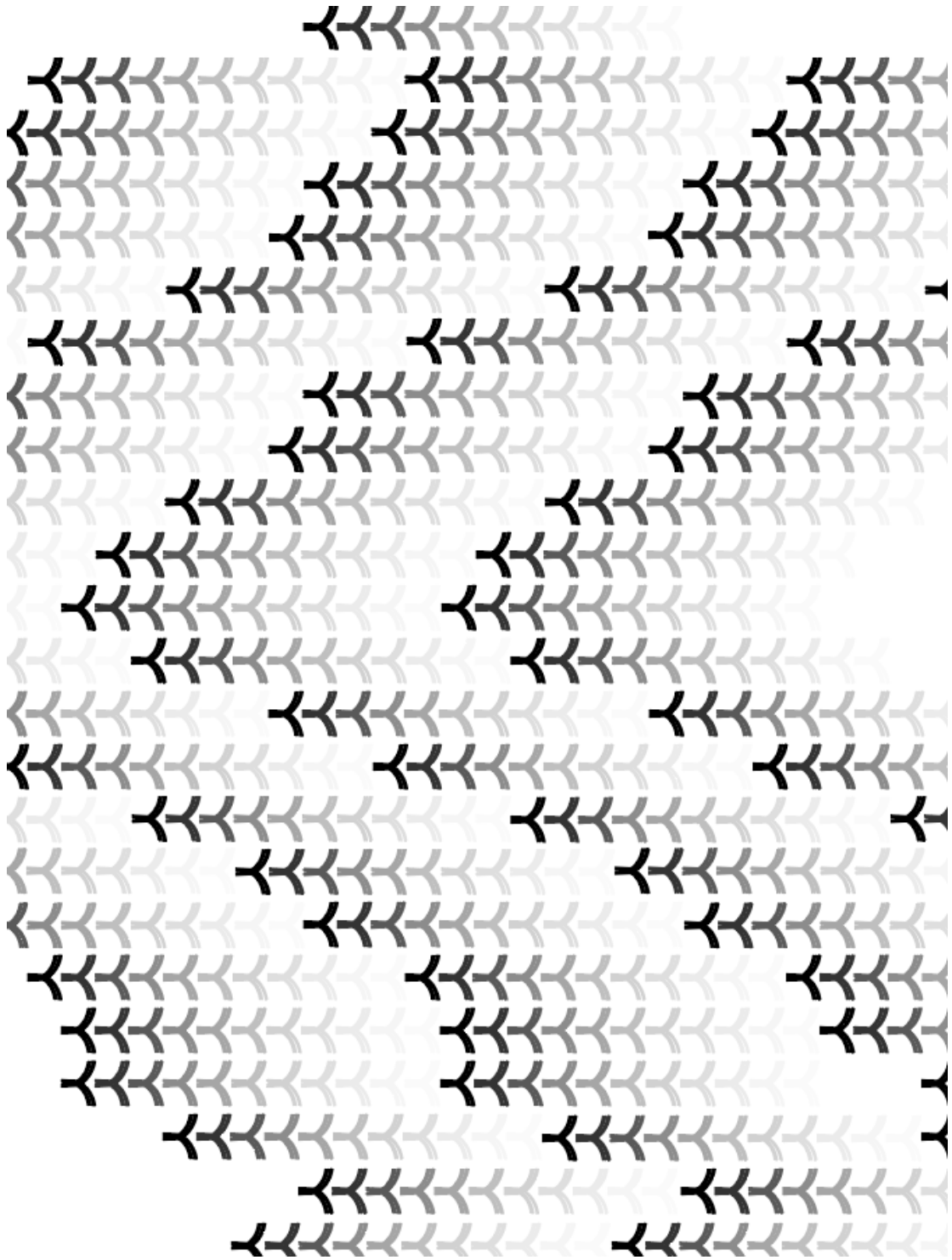


Figure 70: Contemporary style patterns 2

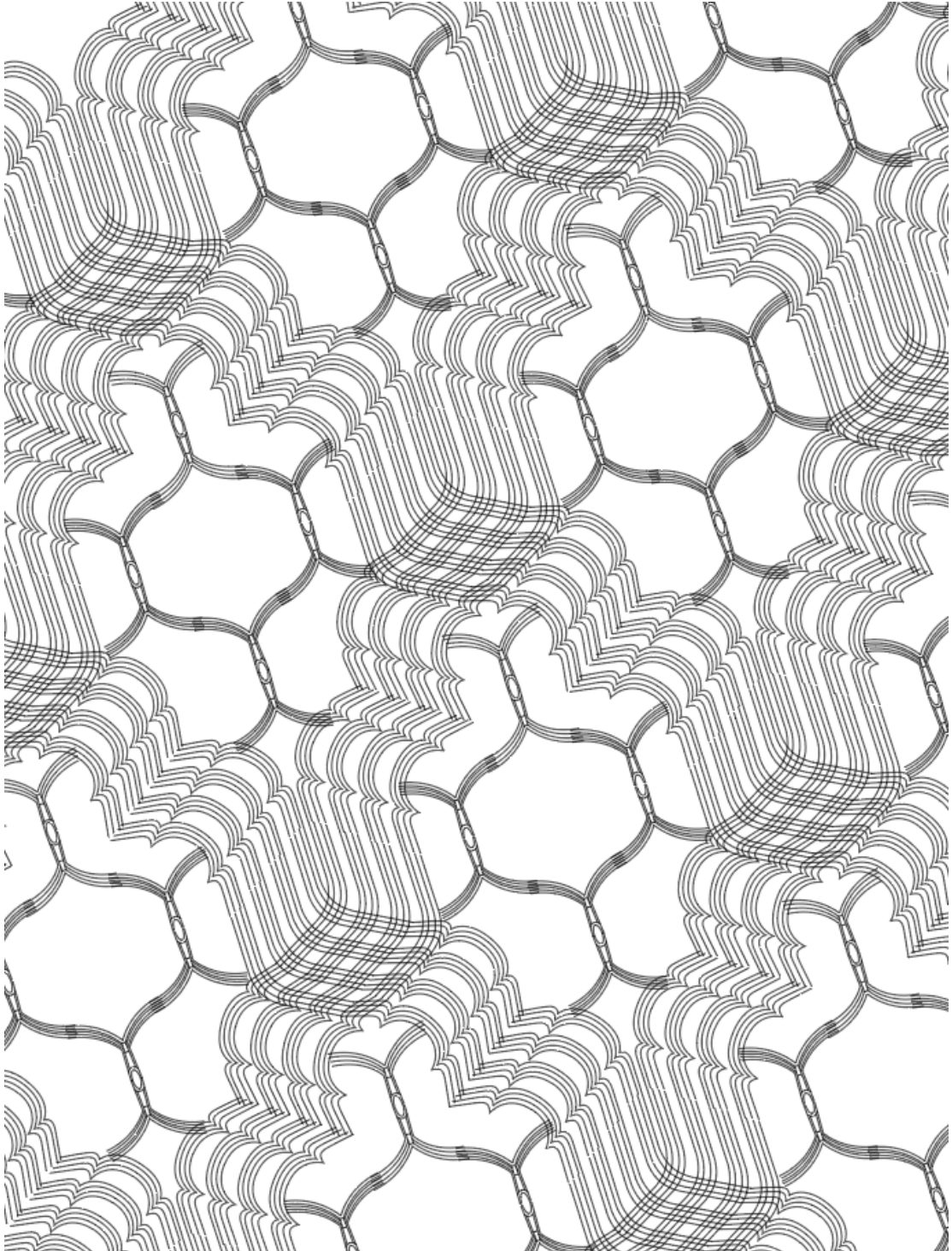


Figure 71: Contemporary style patterns 3

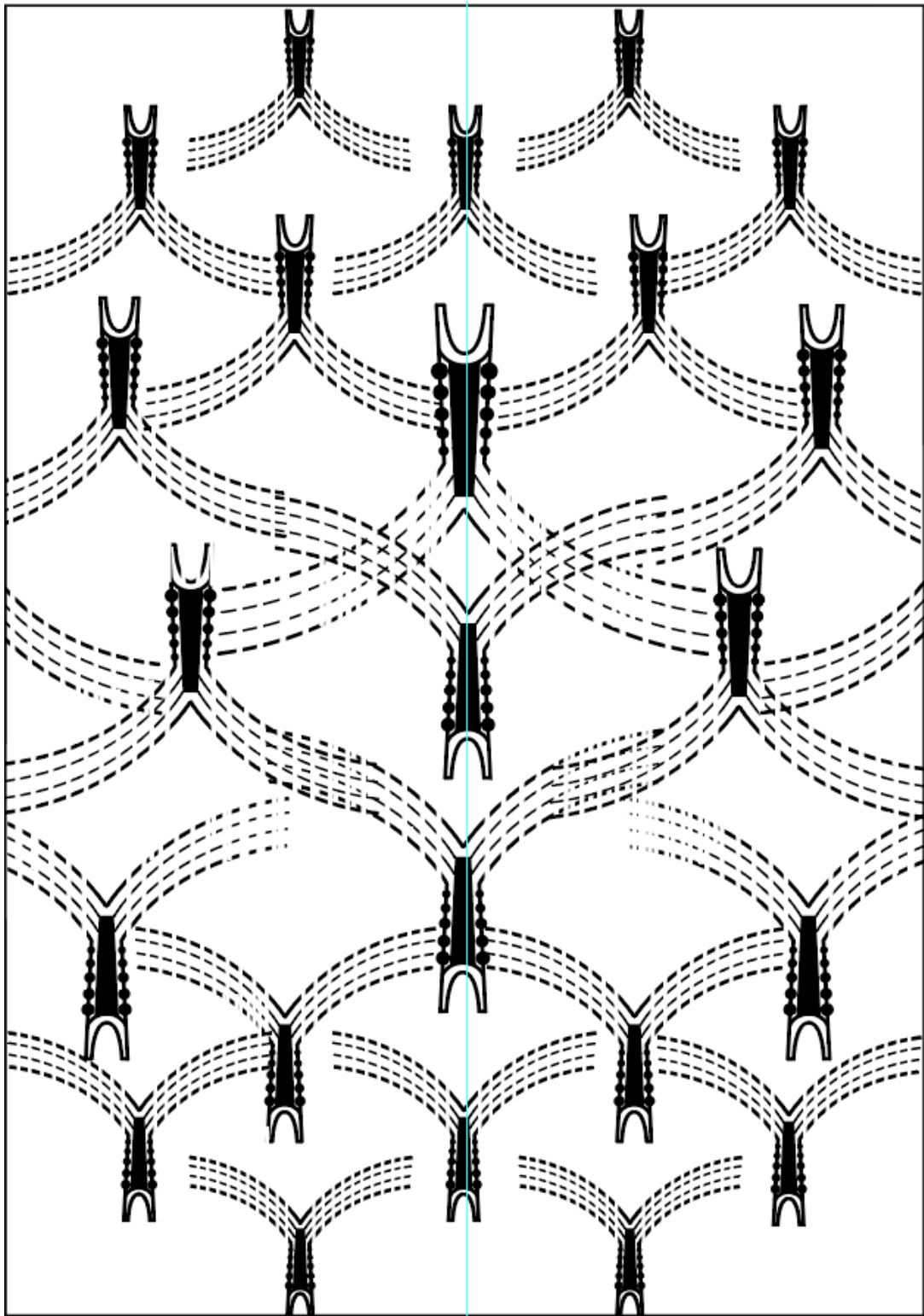


Figure 72: Contemporary style patterns 4

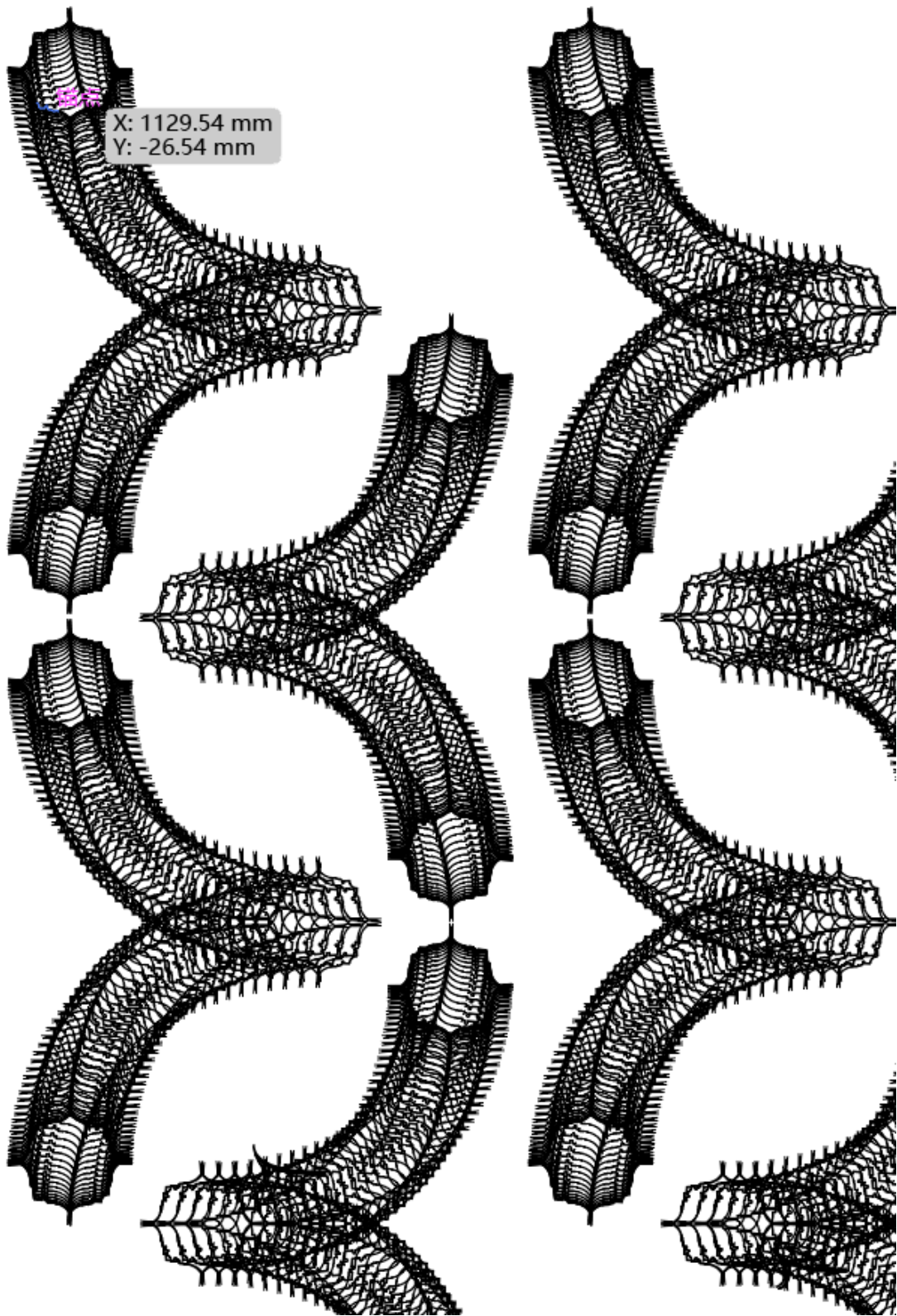


Figure 63: Contemporary style patterns 5

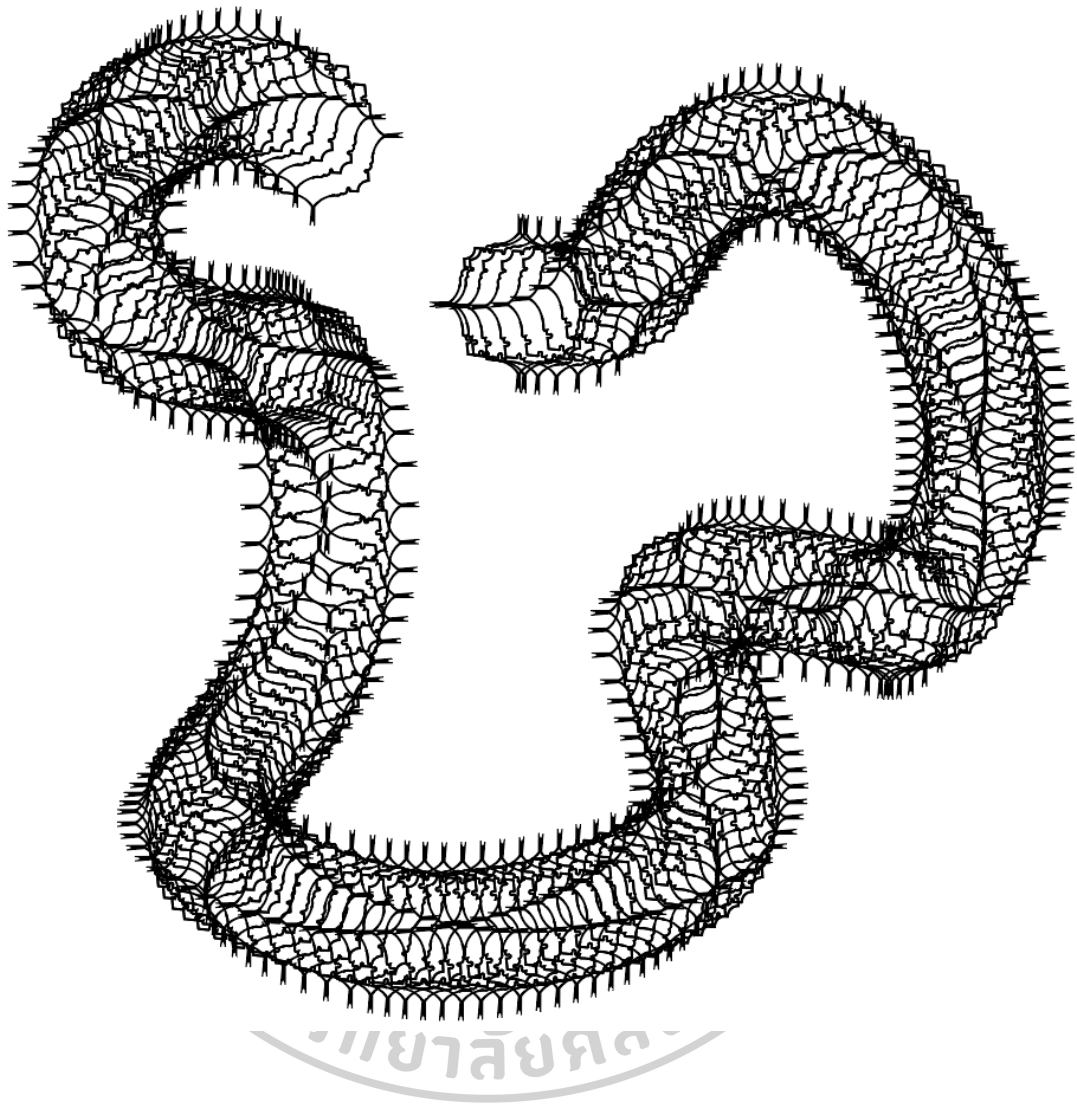
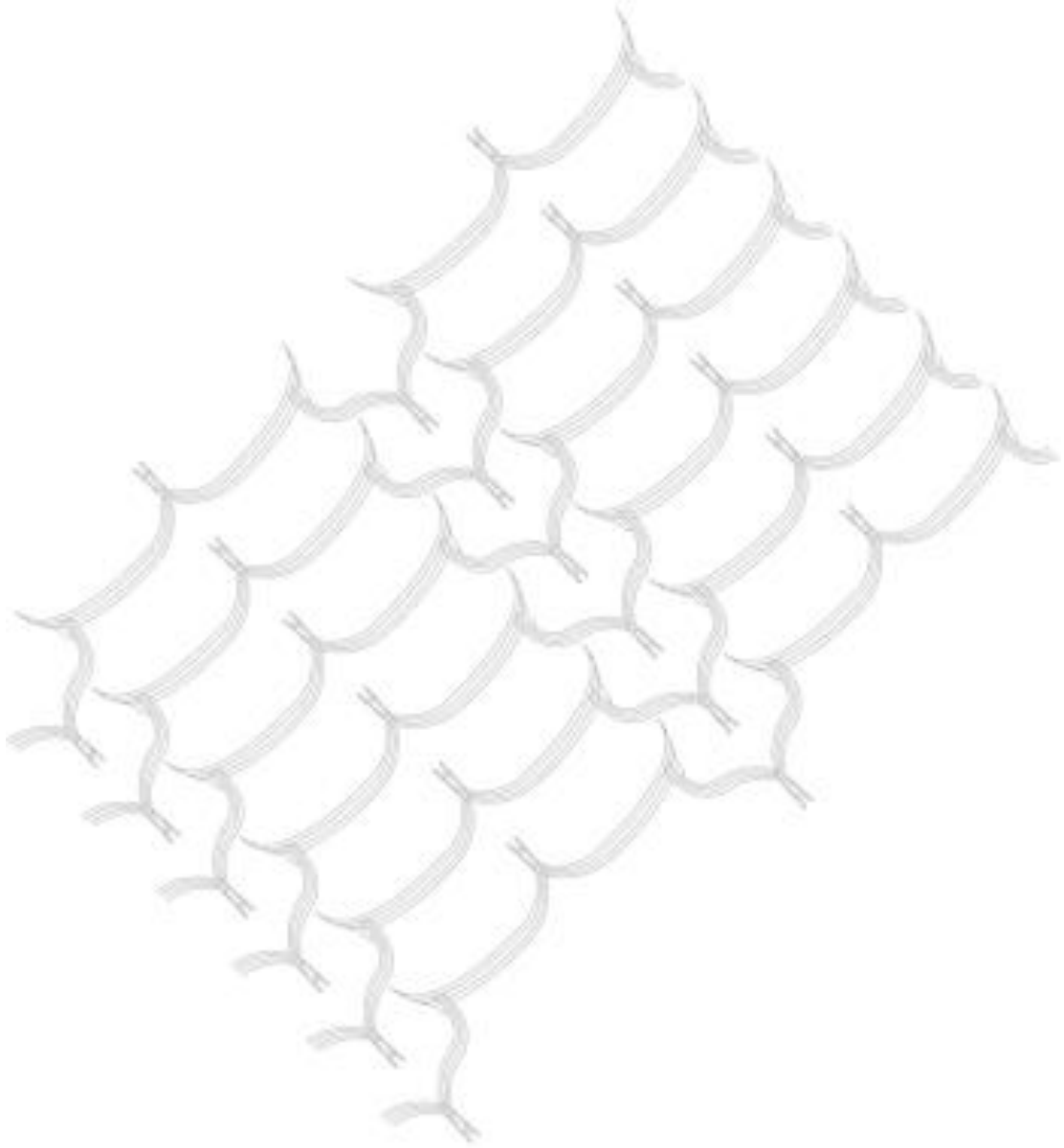


Figure 73: Contemporary style patterns 6



*Figure 74: Contemporary style patterns 7*



## **CHAPTER 4**

### **DESIGN DEVELOPMENT**

#### **4.1 Introduction**

Based on the pediment shape of the traditional Minnan architecture mentioned above, I extracted and redesigned the elements, drew many sketches, and then tried to combine these patterns with street clothing.

The following is the innovative design of the pediment shape of traditional buildings in southern Fujian in street clothing. It is divided into inspiration source, design positioning, color inspiration source and extraction, style trend and inspiration source, clothing pattern selection, design effect drawing and design technique, style description and selection, fabric selection, structural analysis and drawing, clothing sample trial production, pattern process, clothing display.

#### **4.2 Source of inspiration**

With the rapid economic development and the increasing improvement of people's living standards, the style of clothing products tends to be diversified, and the fashion clothing of Chinese traditional culture is deeply loved by consumers and sought after by the world. Many fashion designers, inspired by traditional Chinese patterns, have designed many excellent garments that have shocked the world.

With the rapid development of urbanization, the protection of traditional culture in southern Fujian is insufficient, which leads to the loss of part of traditional culture in southern Fujian, such as the gradual disappearance of traditional architecture, traditional clothing, and traditional culture in southern Fujian.

In addition, at present, young people are not interested in traditional southern Fujian culture, which will gradually disappear over time, and young people like fashionable, personalized and good-looking street clothes.

All these factors together, combined with my own major, I have an idea to design a series of street clothes based on southern Fujian culture, to preserve and inherit the traditional characteristics of southern Fujian and let young people know and like southern Fujian culture.

The shape of the roof and pediment of traditional southern Fujian architecture is applied to the design of a series of clothing. The main inspiration comes from the roof shape, the shape of the pediment wall and various decorative patterns of the traditional southern Fujian architecture. Relevant elements are extracted and redesigned according to their color, shape, and style.

Before that, versions were made inspired by the roofs and pediment walls of traditional Minnan architecture, which provided inspiration for the subsequent costume design. (See Figure 75)



Figure 75: Source of inspiration

### 4.3 Design Positioning

The choice of streetwear, young people as the target audience and natural, retro, personality, fashion, leisure product style is to better inherit and display southern Fujian culture, attract the attention of young people, and promote their cognition and recognition of this culture. At the same time, it is also to combine traditional culture and fashion to inject new vitality and impetus into the inheritance and development of culture.

1. Cultural Positioning: Streetwear with Min Nan cultural characteristics.

When choosing streetwear as a vehicle, we chose a way that was both a cultural expression and in line with fashion trends. The essence of streetwear is to reflect contemporary culture and society, and they often combine a variety of elements, including traditional, popular, and personal characteristics. For Minnan culture, a culture with a long history and unique traditions, streetwear provides a platform to highlight its characteristics and keep pace with The Times. By incorporating elements of southern Fujian culture into streetwear design, we can inherit and display this culture in a more modern and dynamic way, attracting more young people's attention and recognition.

2. Target Audience: Young people aged 18 to 30 who appreciate individuality, trendiness, and vitality.

Young people are chosen as the target audience because they are the main consumers and disseminators of current fashion and culture, and they have the pursuit of fashion and personality, as well as the freshness and curiosity of traditional culture. Their aesthetic taste and consumption habits influence the whole market. However, with the development of society, increasingly young people do not know enough about traditional culture, especially the strong regional and deep culture like southern Fujian culture. Therefore, combining southern Fujian culture with street wear can not only attract the interest of this young group, but also convey more

information about southern Fujian culture to them through fashion, enhance their understanding and identification of this culture, and cater to market demand.

3.Product Style: Natural, vintage, individual, trendy, and casual.

The choice of product style is to match the aesthetic taste of the target audience. Nature, personality, fashion, leisure these elements can not only reflect the unique charm of southern Fujian culture, but also meet the needs of young people's pursuit of fashion and personalized expression. Natural and retro elements can bring people a sense of comfort and intimacy and complement the warm and simple characteristics of southern Fujian culture; While personality and fashion can attract young people's attention, so that they have more interest and identity. In addition, the choice of casual style is also in line with the lifestyle and dressing habits of contemporary young people, so that they can easily show their identification and love for southern Fujian culture in daily life.

#### **4.4 Color Inspiration and Extraction**

##### **4.4.1 Source of Color Inspiration**

In the color trend, through the Internet, collect popular colors that young people like this year, get the results, young people like natural and simple, Maillard, waste earth style colors, and make color inspiration version, for the subsequent color extraction and use.

This color system, like the natural coat given to us by the earth, shows natural and true beauty. At the same time, it has a reassuring sense of practicality, and it evokes people's understanding of nature by integrating natural scenery such as spontaneous sensory elements, herbs, and rock landforms. (See Figure 68)



Figure 68: Source of Color Inspiration 1

In southern Fujian culture, southern Fujian culture exudes a unique and simple charm. There is a strong religion in southern Fujian, and people often go to temples to pray for their blessings. The people of southern Fujian pursue simplicity and nature. Reminiscent of the earth, natural color, earth color represents nature, simplicity, return to nature, with some Zen, giving people a kind of peace. Its color inspiration version. (See Figure 76)



Figure 76: Source of Color Inspiration 2

#### 4.4.2 Color Extraction

I carefully matched and mixed the colors of the roofs of the buildings in South Fujian. I chose some deep reds, light browns, grays, and yellows that reflect the unique historical and cultural characteristics of the local architecture. Each of these colors exudes a unique atmosphere and emotion, but when mixed, they blend together to create a new tone, similar to the tone of the earth color (See Figure 77)



Figure 77: Source of Color Inspiration 3

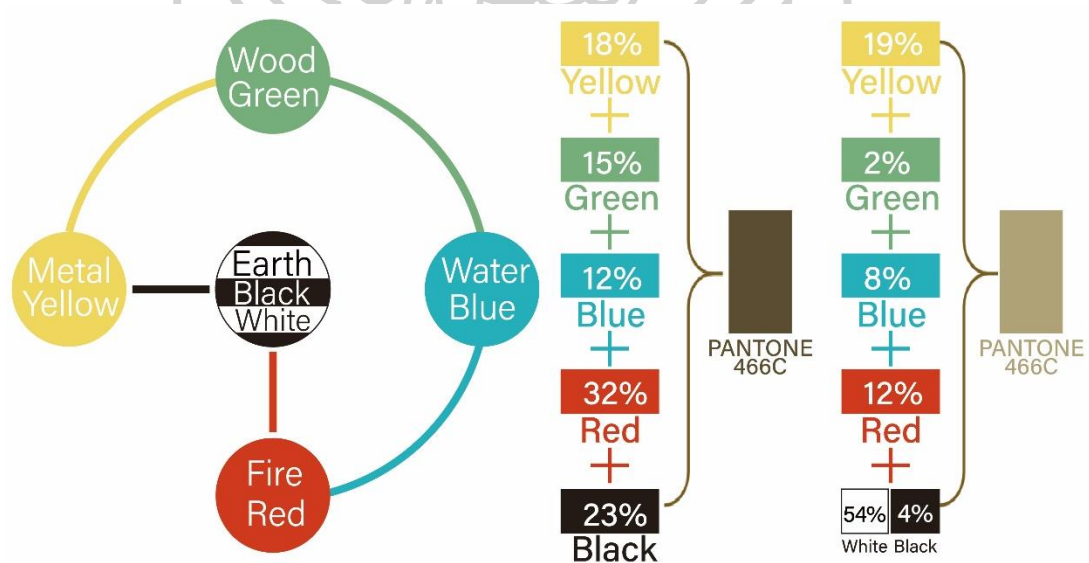


Figure 78: Source of Color Inspiration 4

The result is brown (Pantone #7A6332) and apricot (Pantone 466C). Choose the same color system, one dark and one light, to facilitate color matching and color contrast. Brown and apricot are the result of a mixture of these colors. The mixture of red, brown, and yellow creates a deep and natural color tone that radiates a feeling of comfort and naturalness. (See Figure 78)



Figure 79: The result color

Brown and apricot were chosen for multiple reasons. First, it is compatible with the culture of southern Fujian and the style of local architecture, so there will be no conflict. The color is calm and low-key, with a hint of Zen, conveying a comfortable and casual attitude, allowing us to find inner peace and freedom in the hustle and bustle of the city. It echoes the trend back to nature and nature, bringing us back to the pure essence of life. Give a comfortable, casual, rustic feeling. (Figure 79)





#### 4.5.1.1 Street Wear

Loose tailoring: Street clothing usually uses loose tailoring, such as oversized T-shirts, loose pants, etc., to increase comfort and casualness. (See Figure 81)



Figure 81: Street wear 1

Graffiti and motifs: Street clothing is often decorated with elements such as graffiti, slogans, and motifs, which may be graffiti art, brand logos, or pop culture symbols. (See Figure 82)



Figure 82: Street wear 2

Sports elements: Street wear integrates the design elements of sportswear, such as sweatpants, sneakers, etc., to show vitality and youth. (See Figure 83)



Figure 83: Street wear 3

Casual style: Street clothing is usually comfortable and casual, focusing on casual and personalized wear. (See Figure 84)

Iconic elements: There are often graffiti, slogans, patterns, and other elements commonly found in street culture, which often highlight the brand or cultural identity.



Figure 84: Street wear 4

#### 4.5.1.2 Fashion Brands

Avant-garde design: Fashion brands often have avant-garde designs, including symmetrical tailoring, asymmetric design, three-dimensional tailoring, etc., showing the brand's innovative spirit. (See Figure 85)



Figure 85: Fashion Brands

Unique Fabrics: Fashion brands often use unique fabrics, such as high-tech synthetic fibers, imitation leather, etc., to give the clothing a unique texture and appearance.

Iconic details: Fashion brands usually inject iconic elements of the brand into the details, such as special button design, embroidery logo, etc., to increase the identification of the clothing.

#### 4.5.1.3 Functional Clothing:

Multi-functional Design: Functional clothing focuses on practicality and functionality, usually designed with multi-functional pockets, adjustable details, etc., to meet various occasions and needs. (See Figure 86)

**High-tech Fabrics:** Functional wind clothing uses high-tech fabrics, such as waterproof breathable fabrics, anti-UV materials, etc., to ensure comfort and durability.

**Simple appearance:** Functional fashion clothing usually has a simple appearance, concise tailoring, mindfulness processing and functional design, showing a sense of modernity and technology.



*Figure 86: Functional Clothing*

These several types of clothing have significant differences in design style, cut, pattern and fabric choice, etc. In general, street clothing emphasizes randomness and individuality, fashion clothing pursues avant-garde and uniqueness, and functional fashion clothing focuses on practicality and functionality. Each type of clothing has its own uniqueness in design and material choice to meet the needs and aesthetic tastes of different consumer groups. These characteristics make street clothing, fashion brands and functional fashion unique in the fashion industry and are loved and sought after by diverse groups.

#### 4.6 The Pediment of Traditional Building in Southern Fujian

There are various shapes of gables in traditional southern Fujian architecture. As a source of style inspiration, there are five common shapes of gables in traditional southern Fujian architecture, and their shapes can be applied to the structure of clothing, such as the outline of clothing, the shape of clothing pockets, the outline of patterns, and the dividing line of clothing. (See Figure 87-89)



Figure 87: The pediment 1

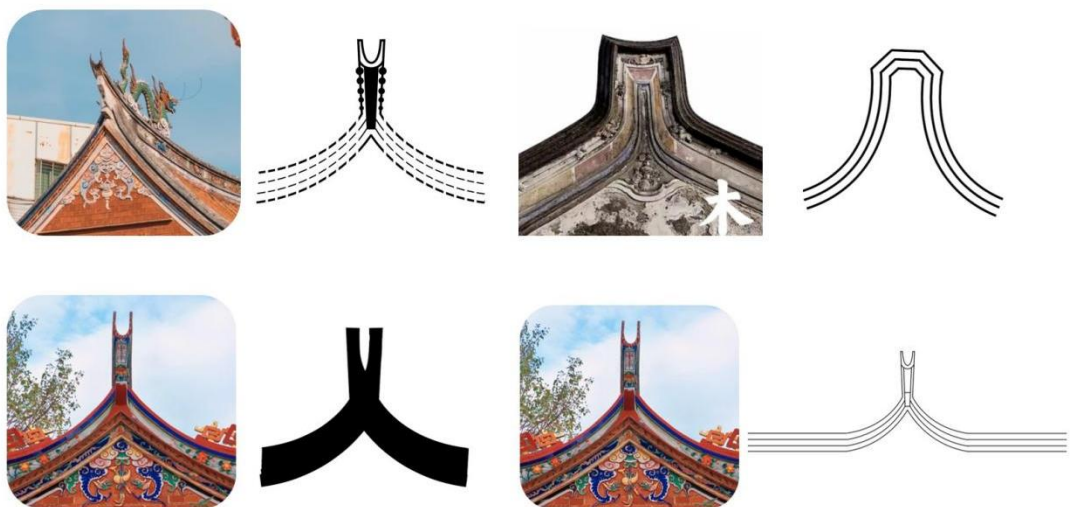


Figure 88: The pediment

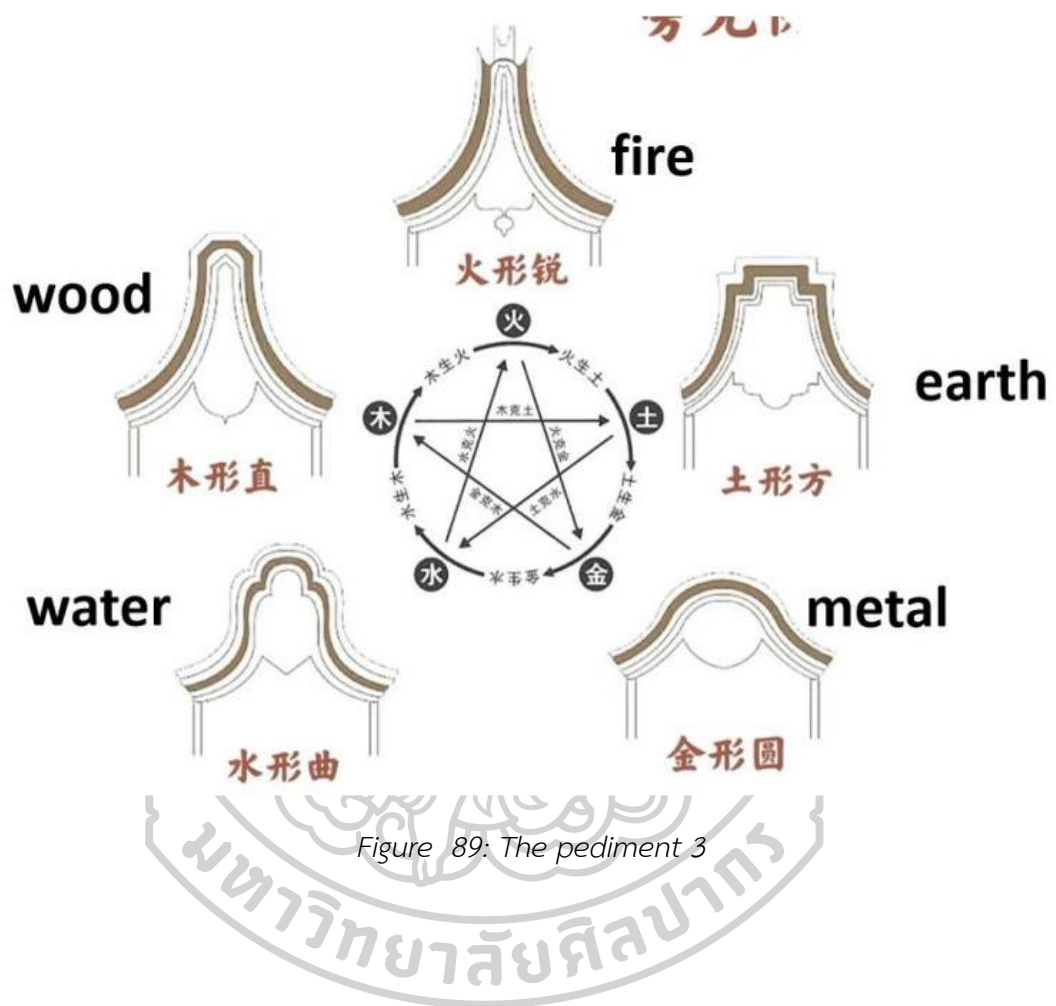


Figure 89: The pediment 3

#### 4.7 The choice of clothing pattern

Clothing patterns are an important part. Based on the pattern data obtained from the design experiment, the pattern with appropriate style is selected from the pattern data, and corresponding changes are made to combine the pattern with the clothing to achieve the best effect, such as the placement of the pattern; The

pattern is changed in size, segmentation, selection, symmetry, etc., which is applicable to the side of the sleeve, the back of the clothing, the side of the pants, and so on.

According to the style setting, the suitable pattern for use is the traditional style pattern. The following is the traditional style pattern data. (See Figure 90-92)


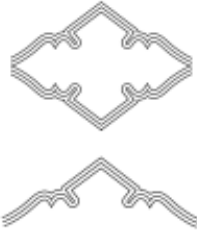



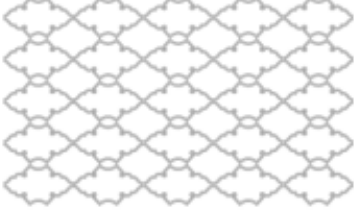

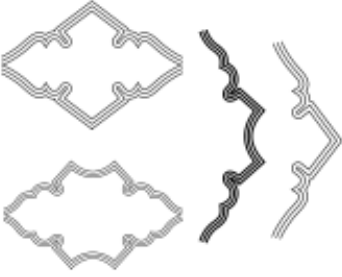
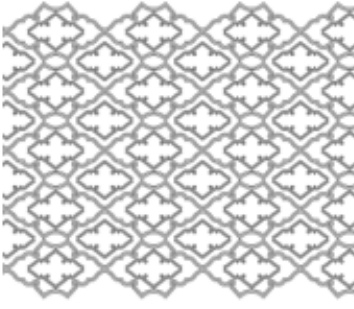
	<b>Original</b>	<b>Element</b>	<b>Pattern</b>
<b>Tradition</b>			
			
			

Figure 90: The traditional style pattern data 1


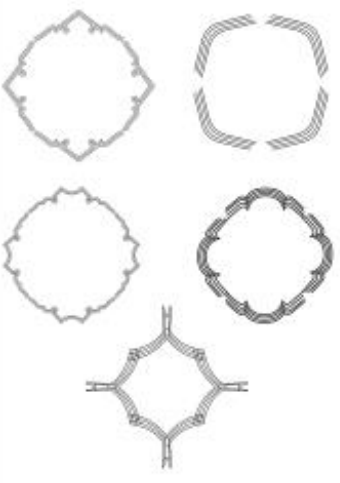
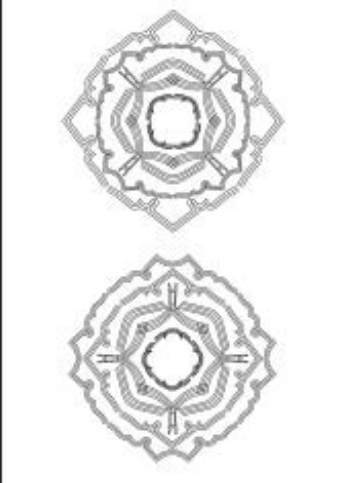

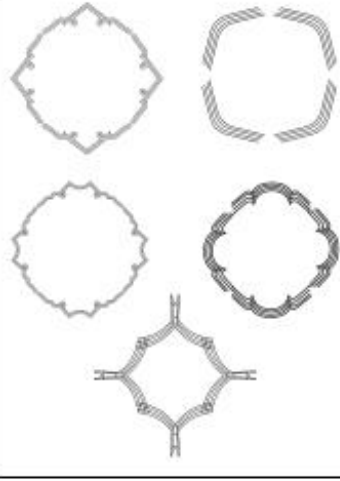
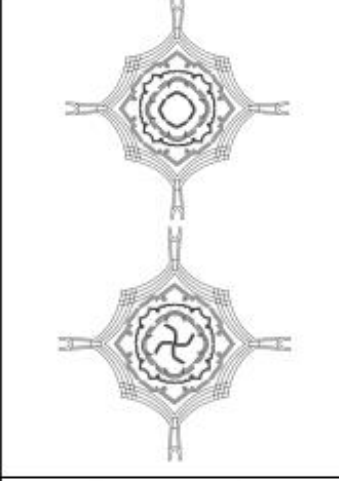

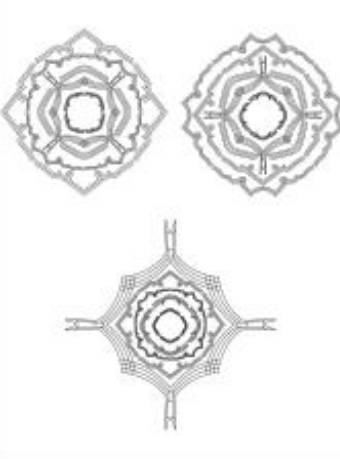

	Original	Element	Pattern
Tradition			
			
			

Figure 91: The traditional style pattern data 2




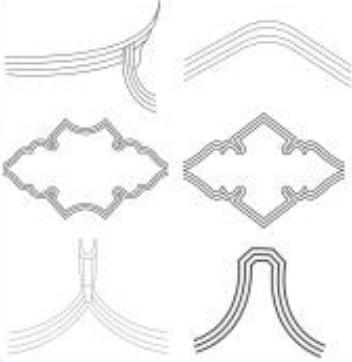
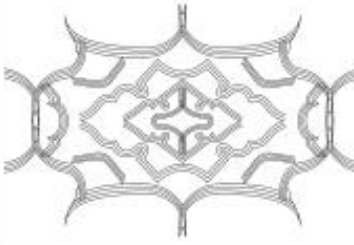

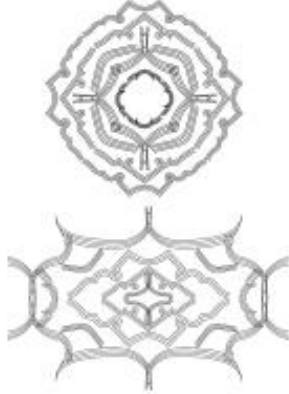
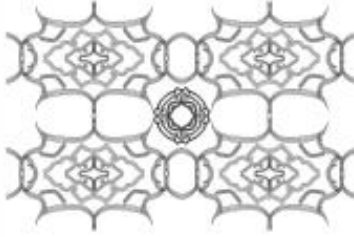

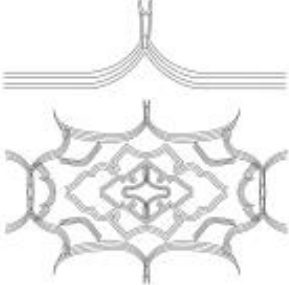
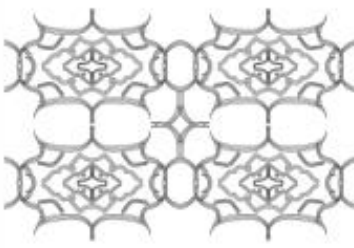

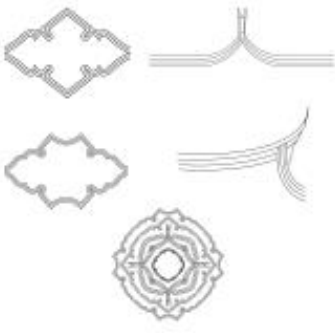
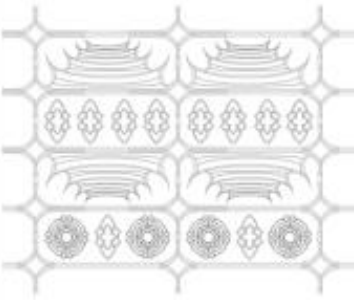
	Original	Element	Pattern
<p><b>Tradition</b></p>			
			
			
			

Figure 92: The traditional style pattern data 3

## 4.8 Design Effect Drawing

Inspired by the traditional pediment shape of southern Fujian, a series of clothing was designed. Combined with the above design positioning, color inspiration source and extraction, clothing style inspiration source and clothing pattern selection, a series of clothing designs is conducted.

Firstly, I conducted design exercises, drew several design sketches and renderings, found the existing problems from the design exercises, learned from the experience to adjust, and drew several design sketches again.

Then, according to the design positioning, Minnan culture, street clothing and the performance of clothing, etc., the final selection of five renderings was made.

### 4.8.1 First Costume Design Exercise

The following is my first design exercise, drawing clothing style drawings and renderings. (See Figure 93-96)

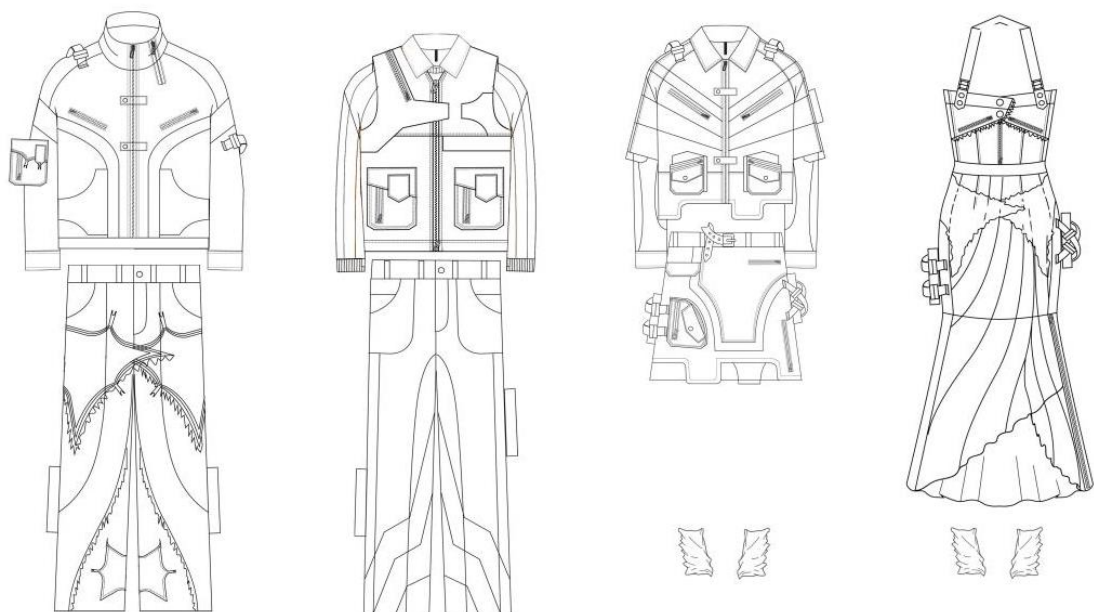


Figure 93: Design exercises 1

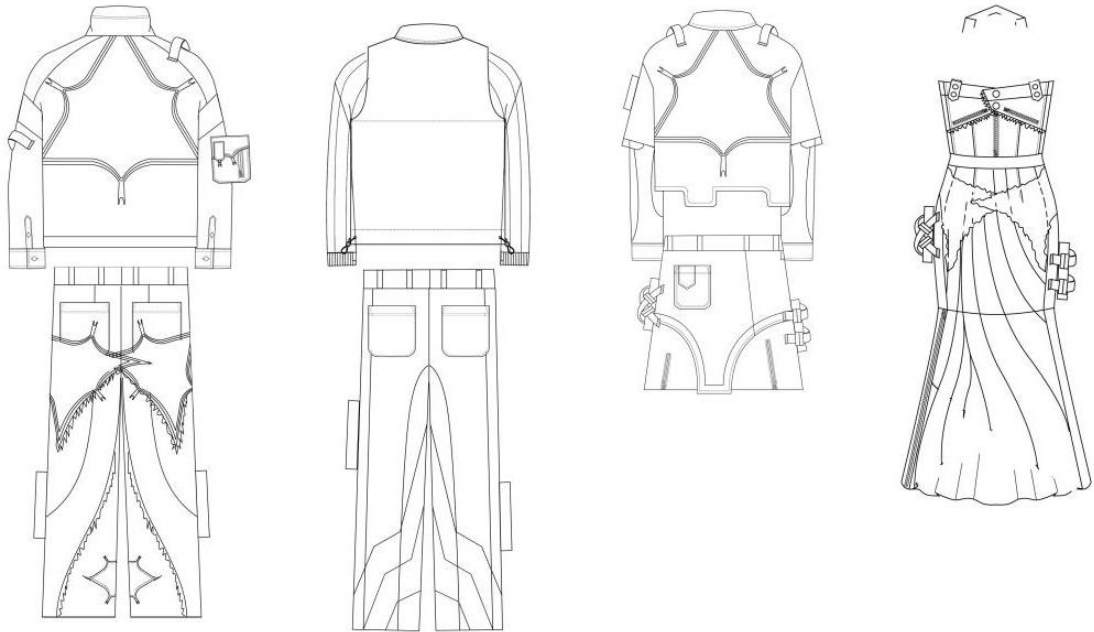


Figure 94: Design exercises 2



Figure 95: Design exercises 3



Figure 96: Design exercises 4

In the first design exercise, I directly extracted the architectural color orange and red and used it. In the second design, I changed the color.

Changing the design color is a deeper understanding and innovative exploration of southern Fujian culture. First, orange is a common color in southern Fujian architecture, representing energy and enthusiasm, but too common in the design may lead to a lack of novelty and personalization. By mixing the colors of red, yellow, blue, and green to get brown and apricot, we realized a more detailed excavation and reproduction of the architectural colors of southern Fujian, and reflected the uniqueness and innovation of the design.

Cultural expression and emotional resonance: The use of brown and apricot colors can better highlight the traditional characteristics of southern Fujian culture and its connection with nature. Brown represents the warmth and stability of the earth, which is in line with the simple and heavy characteristics of southern Fujian culture. The apricot color symbolizes moderation and harmony, which is in line with the inclusive and humanistic spirit of southern Fujian culture. Through this softer and

deeper color combination, we can better convey the understanding and respect for southern Fujian culture, and at the same time, it is closer to the aesthetic taste of contemporary young people, making the design more attractive and sustainable.

Color matching and visuals: During the design process, browns and apricots may be easier to pair together to create a richer and more harmonious visual effect. The use of these colors can make the clothing more layered and in-depth, but also more able to highlight the design details and cultural characteristics of the clothing. Therefore, the choice of brown and apricot colors is also to enhance the overall beauty and visual appeal of the clothing design.

Therefore, the change of design colors to brown and apricot is out of a deeper understanding of southern Fujian culture and a comprehensive consideration of cultural expression, fashion trend and color matching, aiming to further strengthen the connection between clothing design and southern Fujian culture, and at the same time better meet the market demand and consumers' aesthetic needs.

#### **4.8.2 Second Costume Design Exercise**

The following is my first design exercise, drawing clothing style drawings and renderings. I used the shape of the pediment and the pattern designed before for the costume design.

In the end, I designed 7 sets of clothes, screened them, and finally selected 5 sets of clothes for coloring. (See Figure 97-99)

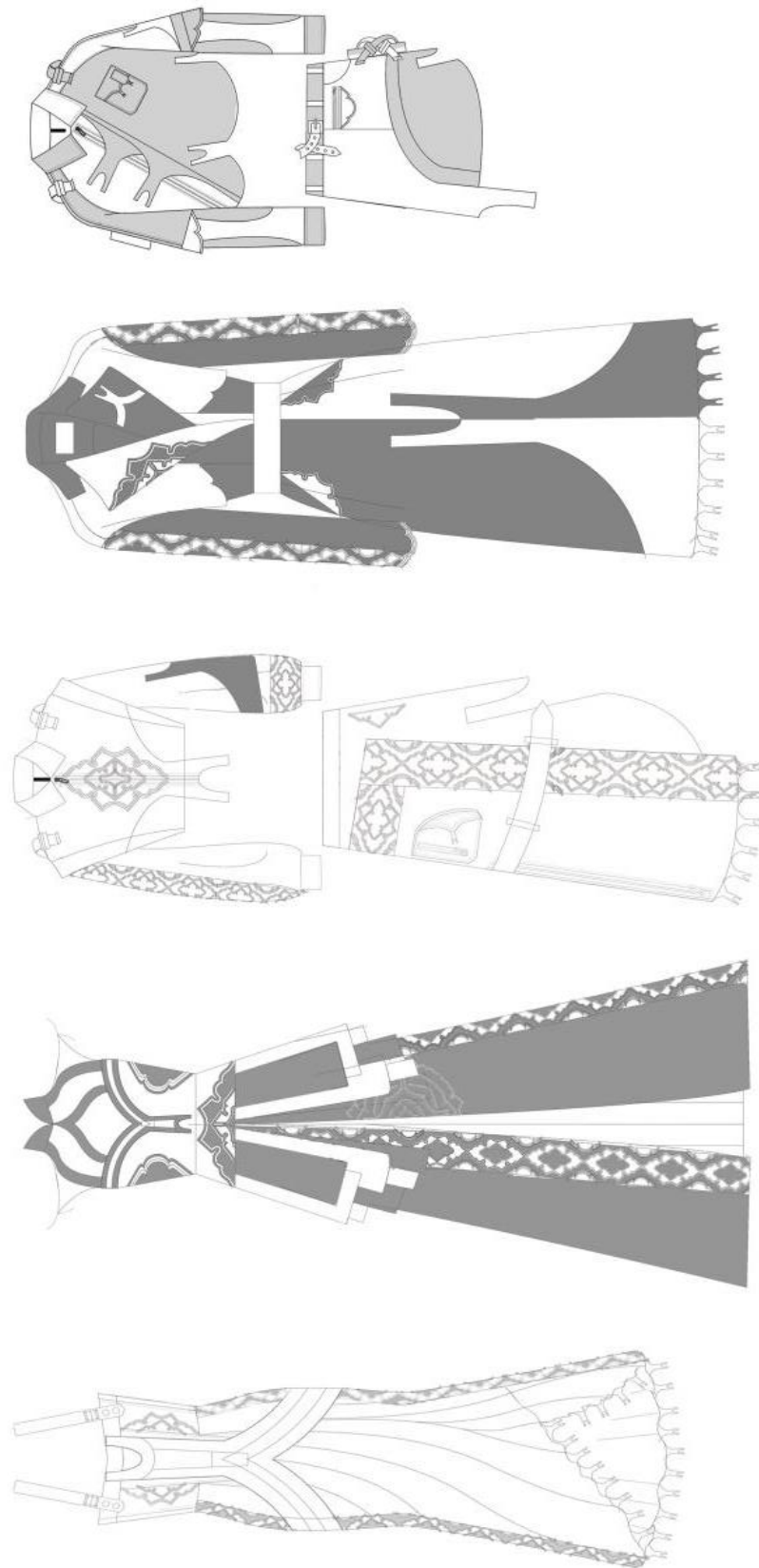


Figure 97: Design exercises 5

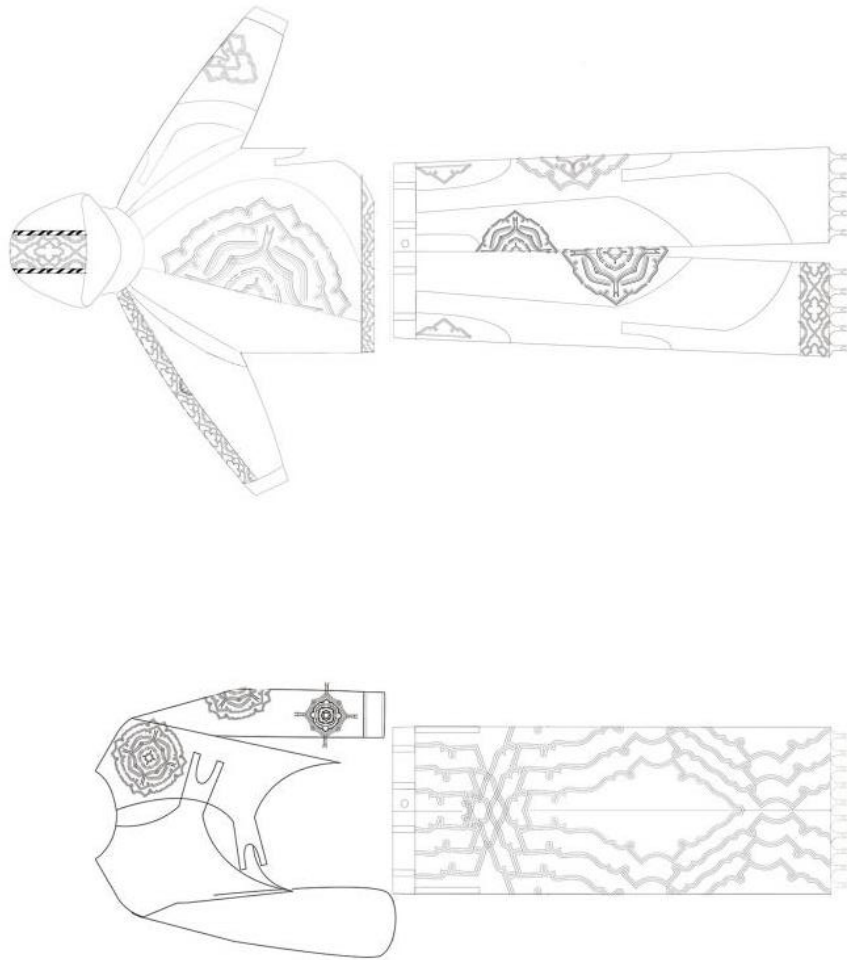


Figure 98: Design exercises 6



Figure 99: Design exercises 7



## 4.9 Method of Design

According to the inspirational trend of clothing styles and the combination with the shape of the pediment of traditional buildings in southern Fujian, the following is the design method of this series of clothing styles.

**Personal but not exaggerated:** The design pays attention to the clever use of details, such as unique cuts, stitching or special patterns. These allow the garment to express its unique style without being over the top, ensuring that it is suitable for everyday wear.

**Slightly exaggerated profile:** According to the pediment shape of traditional buildings in southern Fujian, slightly exaggerated profile design is conducted, such as skirt slit pediment shape, pediment shape added to the hem, widened shoulder line, enlarged cuffs, etc., to inject new ideas into the traditional style. This design gives the clothing a stronger personality.

**Fabric color splicing:** Through the contrast and collocation of assorted colors of fabrics, create a sense of layer and visual impact. The choice and stitching of fabrics is the key to creating new styles.

**Pocket Design:** According to the pediment shape of southern Fujian, the pocket design is conducted, such as using the pediment shape as the bag cover of the three-dimensional bag, the conspicuous sticker bag, or the invisible pocket cleverly integrated into the clothing line, which is both beautiful and practical. The pockets not only enhance the practicality of the garment, but also serve as a visual focus and increase the sense of design.

**Dividing line of pediment modeling:** According to the dividing line of pediment modeling of traditional southern Fujian architecture, visual space can be effectively divided, and hierarchical design effect can be created. This method can be achieved by color block segmentation, splicing varied materials or using contrasting color lines to enhance the overall design sense.

Strip and metal zipper: Strip and metal zipper is a common element to increase the sense of function and fashion. The strip can be used to adjust the shape of the garment or as a decoration, while the metal zipper is not only convenient and practical, but its gloss can also add design highlights.

Summary of design techniques, personality, but not exaggerated, can be worn daily, commonly used different fabric splicing, large pockets, slightly exaggerated profile, binding strips, metal zippers, effective use of segmentation. The above characteristics are integrated and applied in the design to create clothing styles that not only have the characteristics of southern Fujian but also conform to the current trend, personality, and retro. In the design process, we draw inspiration from fashion magazines, fashion weeks and street hipsters, and constantly experiment and adjust, and finally form a clothing style with the combination of southern Fujian culture and trend.



## 4.10 Style Description and Selection

### 4.10.1 Look 1



Figure 100: Final garment rendering 1

Choose style one and make it. (See Figure 100)

Style 1, the overall use of patchwork and color contrast, the bottom of the jacket adopts the shape of a gabled wall, the front of the jacket, the use of pattern 1, by the method of applique embroidery, the back of the jacket, the use of pattern 3, by the method of computer embroidery. The right sleeve uses pattern 2, which is presented by means of a scalded painting, and the left sleeve adds the shape of a fire style pediment. The left side of the skirt adopts the shape of fire style pediment wall for hollow out, the bottom of the skirt adopts the shape of fire style pediment wall, the left pocket adopts the shape of pediment wall, the right pocket adopts the three-dimensional bag of pediment wall shape, the right side is slashed with zipper, and the front of the skirt adopts pattern 2. (Figure 101-108)



Figure 101: Final clothing style 1



Figure 102: Clothing design instructions 1



Figure 103: Final effect 1

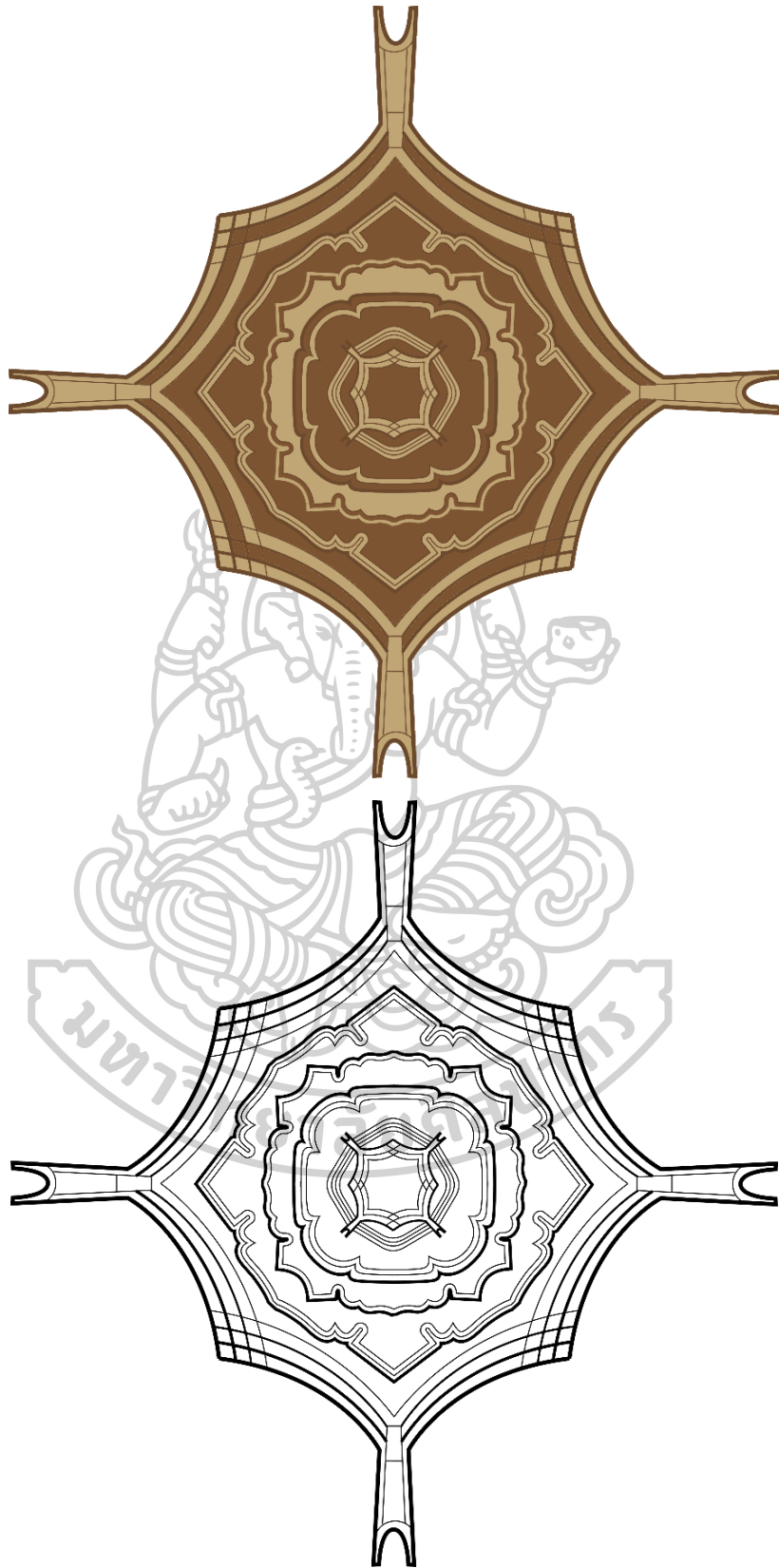


Figure 104: Embroidery pattern 1

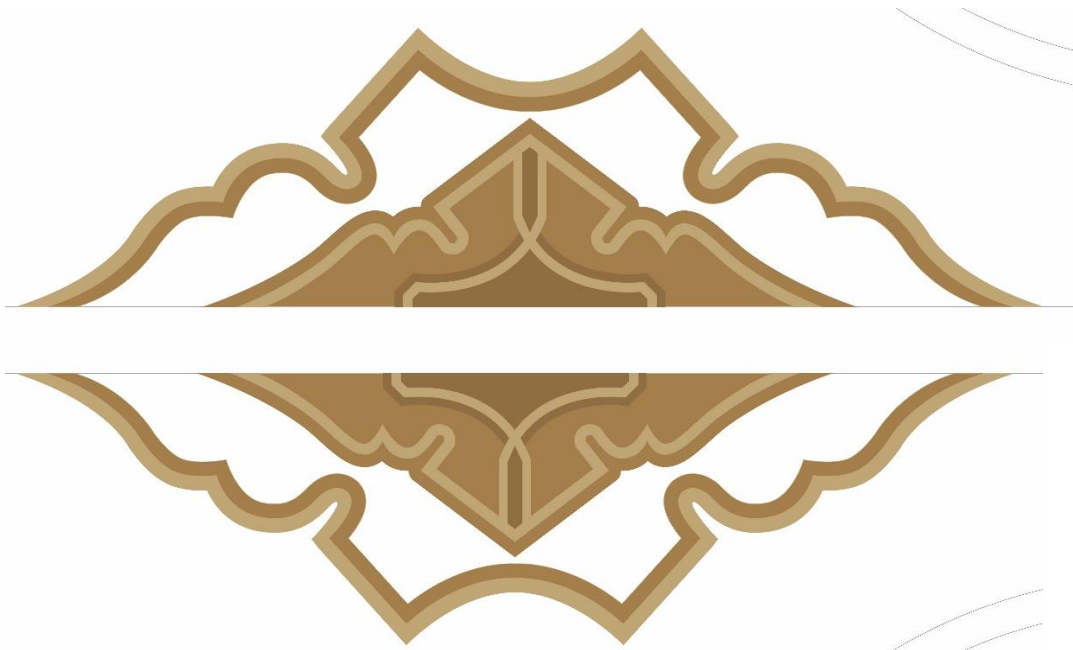


Figure 105: Embroidery pattern 2

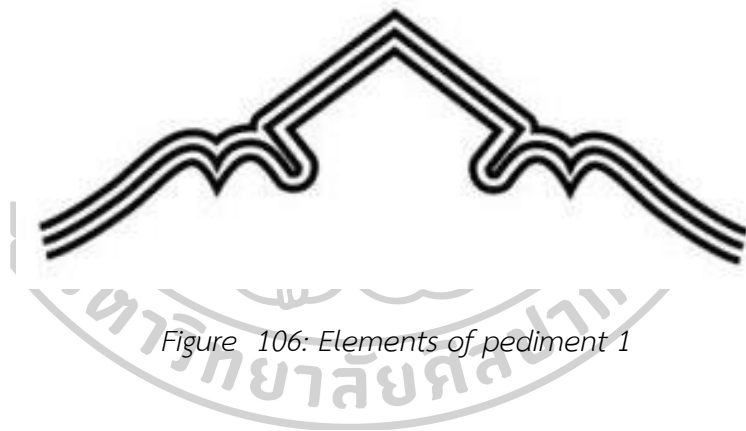


Figure 106: Elements of pediment 1



Figure 107: Elements of pediment 2



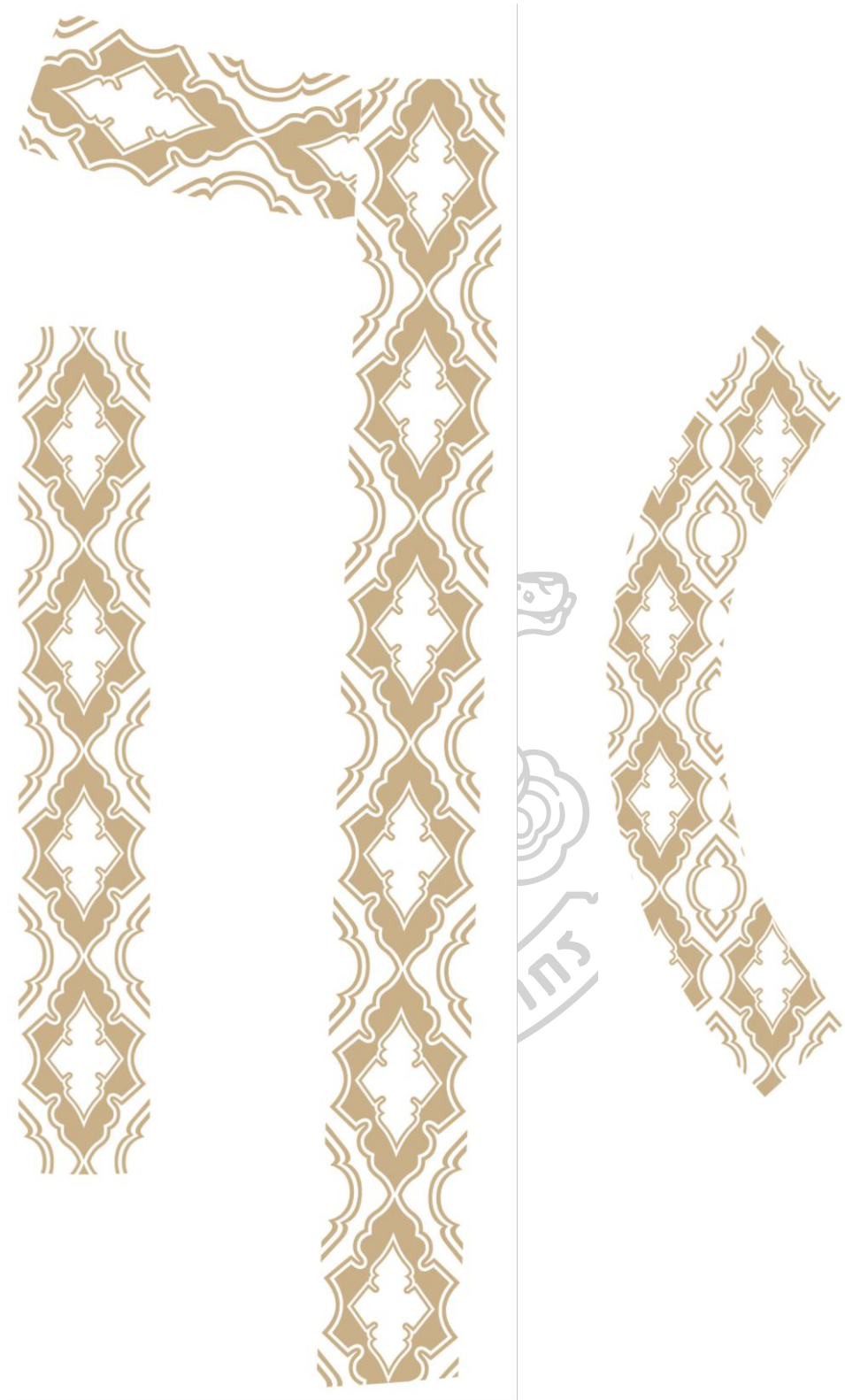


Figure 108: Hot stamping pattern 1

## 4.10.2 Look 2



Figure 109: Final garment rendering 2

Style 2, this is a trench coat. In the lower part of the clothing, the fire pediment is used for segmentation and color contrast. The hem adds a lot of fire style pediment shapes. On the left side of the collar, add the shape of the fire style pediment, and on the right side of the collar, use pattern 1, presented in a scalding style. The back of the garment uses pattern 3, which is achieved by computer embroidery. The sleeve adopts pattern 2, which is presented in the way of hot stamping. The pocket uses the shape of an earth style pediment. The overall use of stitching and color contrast. (See Figure 109-118)



Figure 110: Final clothing style 2

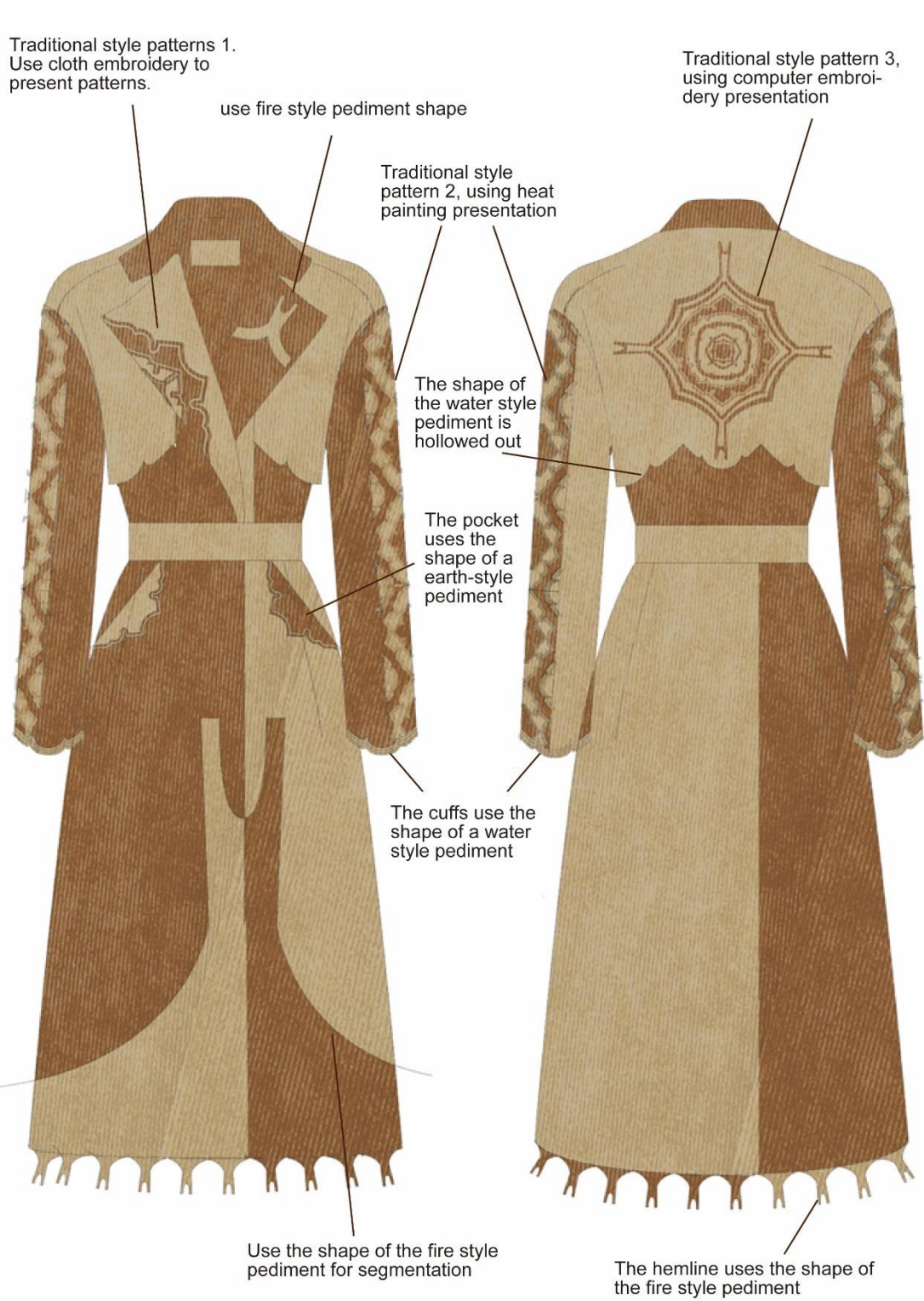


Figure 111: Clothing design instructions 2



Figure 112: Final effect 2

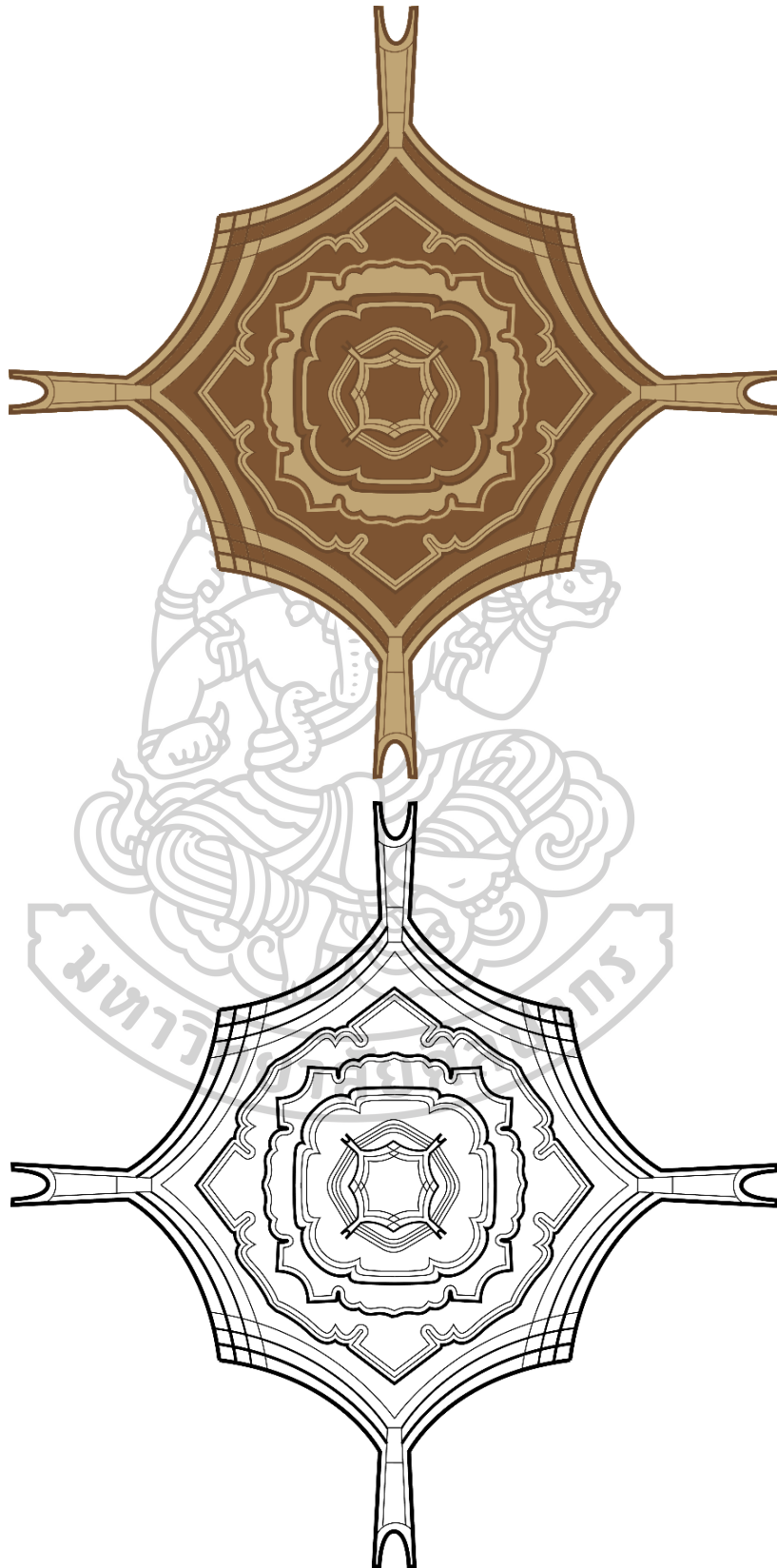


Figure 113: Embroidery pattern 3



Figure 114: Embroidery pattern 4

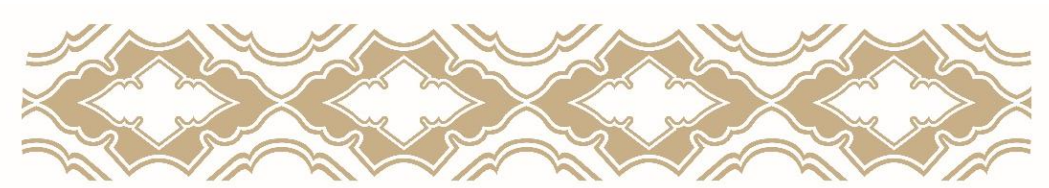


Figure 115: Hot stamping pattern 2

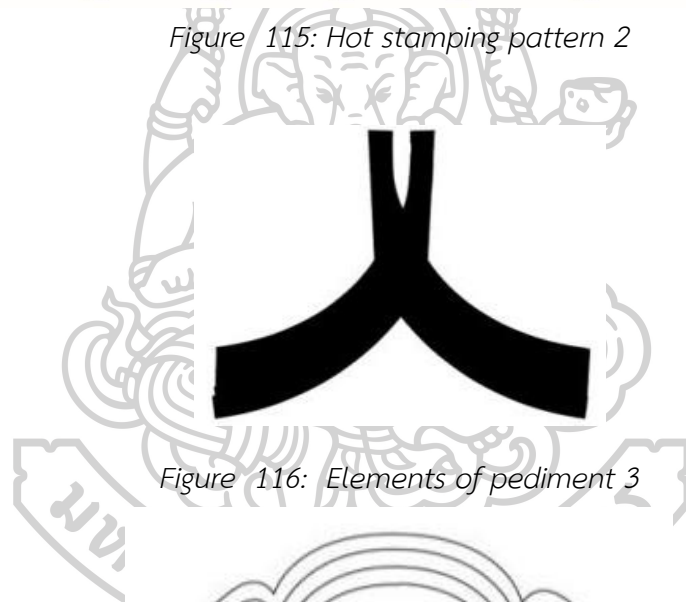


Figure 116: Elements of pediment 3



Figure 117: Elements of pediment 4



Figure 118: Elements of pediment 5

## 4.10.3 Look 3



Figure 119: Final garment rendering 3

Style 3, this is a strapless slip dress. The top half of the skirt is divided by the shape of the fire style pediment, as well as color contrast. The two sides of the top half of the skirt adopt pattern 1, which is presented in the way of cloth embroidery. Pattern 2 is used on both sides of the skirt, which is presented in a collage way through the hot stamping process. The skirt hem adds a lot of fire style pediment shape. Overall use of stitching and color contrast. (See Figure 119-125)



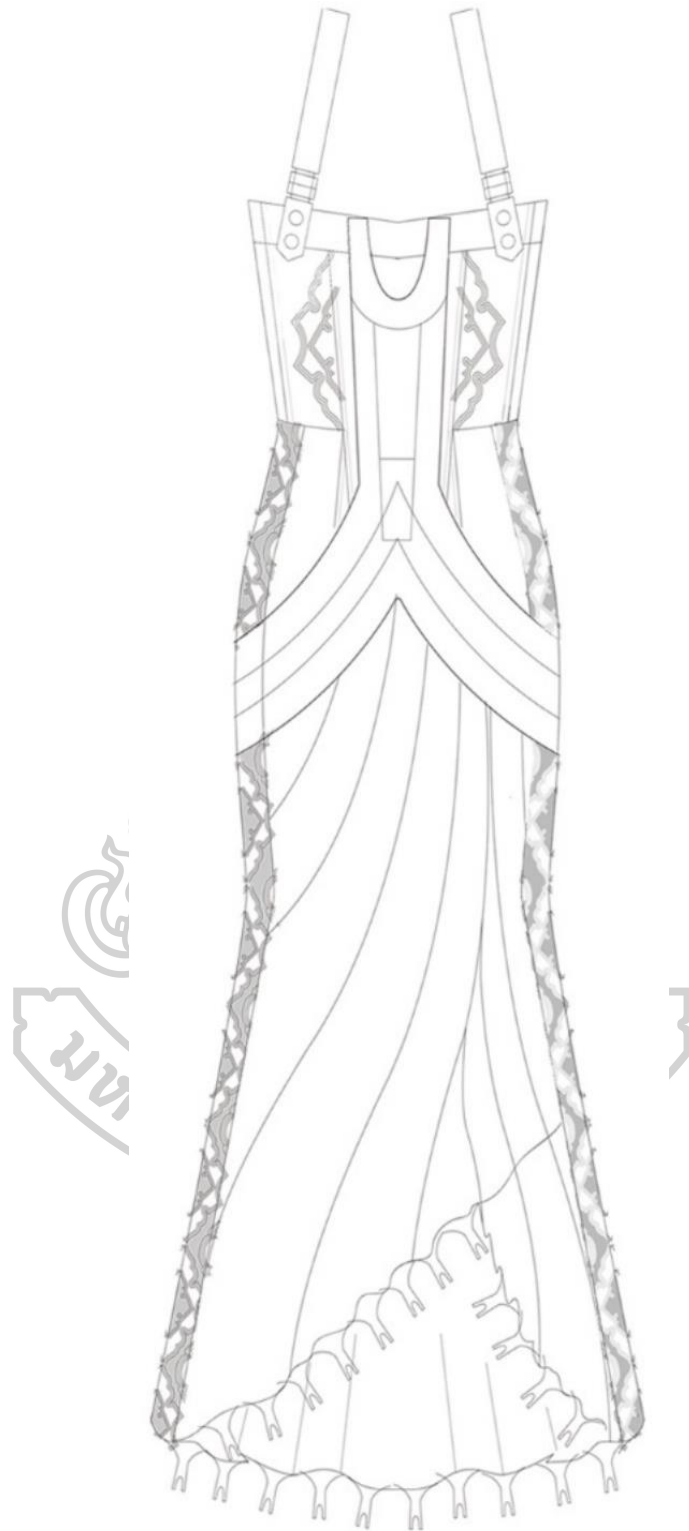


Figure 120: Final clothing style 3

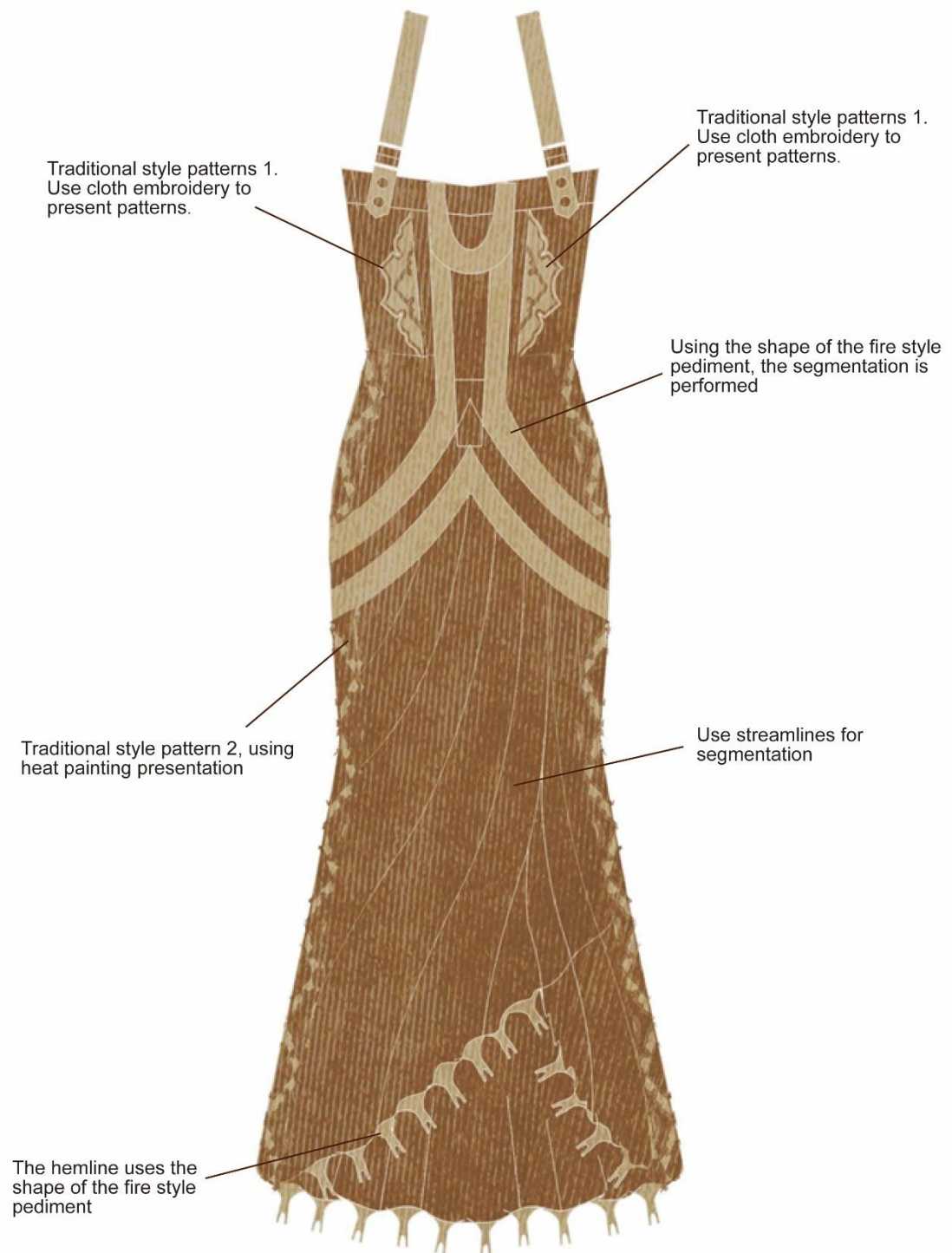


Figure 121: Clothing design instructions 3



Figure 122: Final effect 3

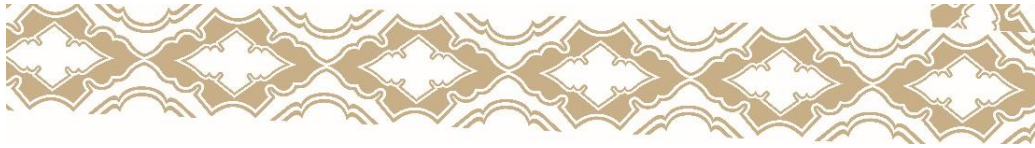


Figure 123: Hot stamping pattern 3



Figure 124: Embroidery pattern 5

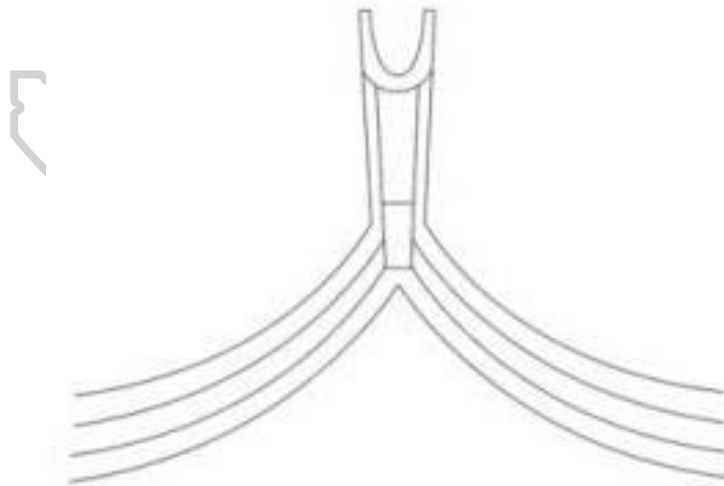
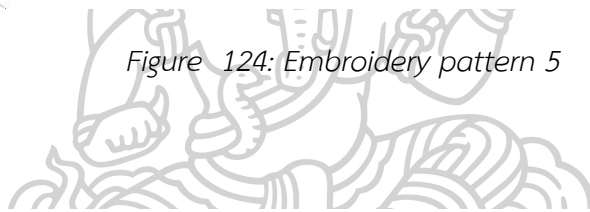


Figure 125: Elements of pediment 6

## 4.10.4 Look 4



Figure 126: Final garment rendering 4

Style 4, jacket hem, hollowed out in the shape of a fire style pediment, The front of the jacket is decorated in the shape of a fire style pediment. Use the left front pocket, use the fire style of the pediment shape. The sleeves are contrasted in unusual colors. The right side of the skirt is divided in the shape of a fire style pediment. The pocket takes the shape of a pediment. The overall use of stitching and color contrast. (See Figure 126-130)

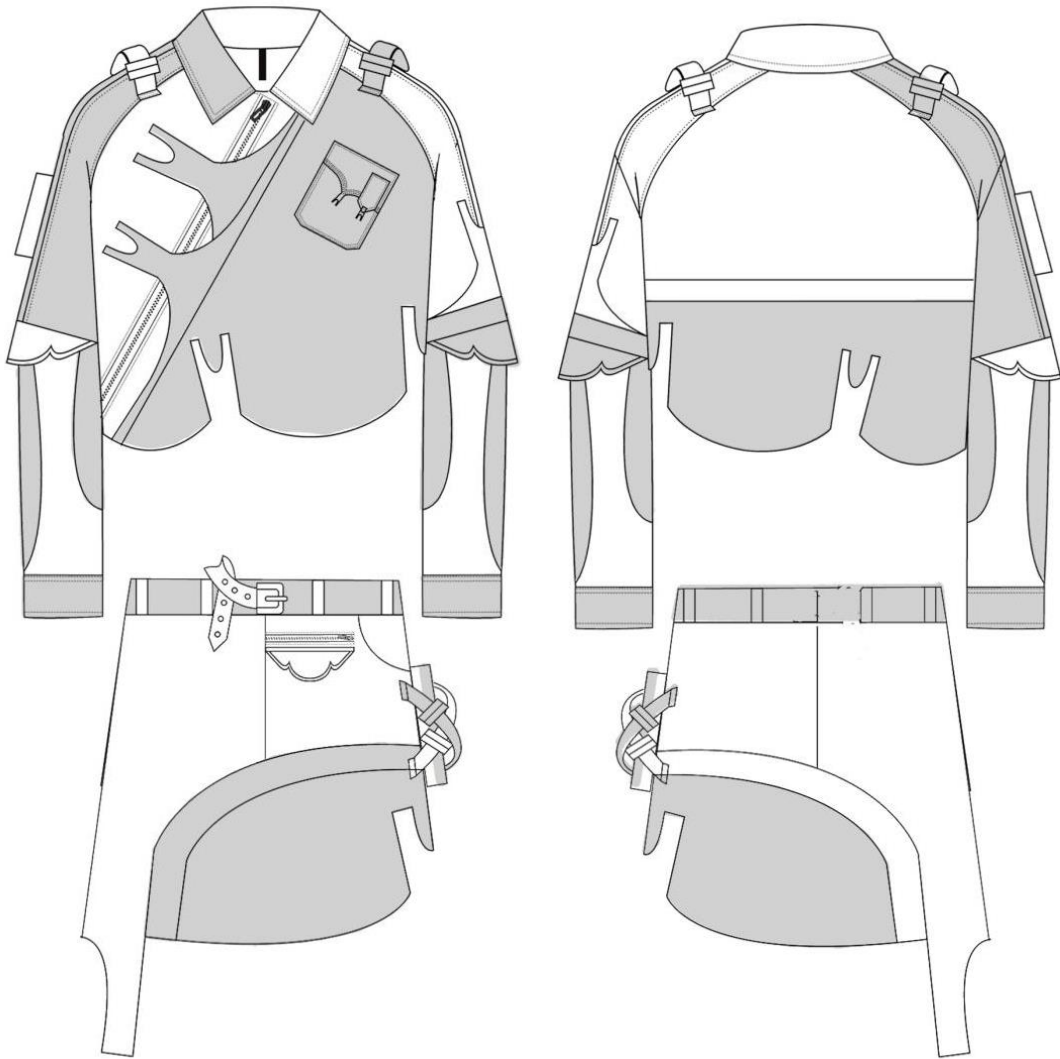


Figure 127: Final clothing style 4

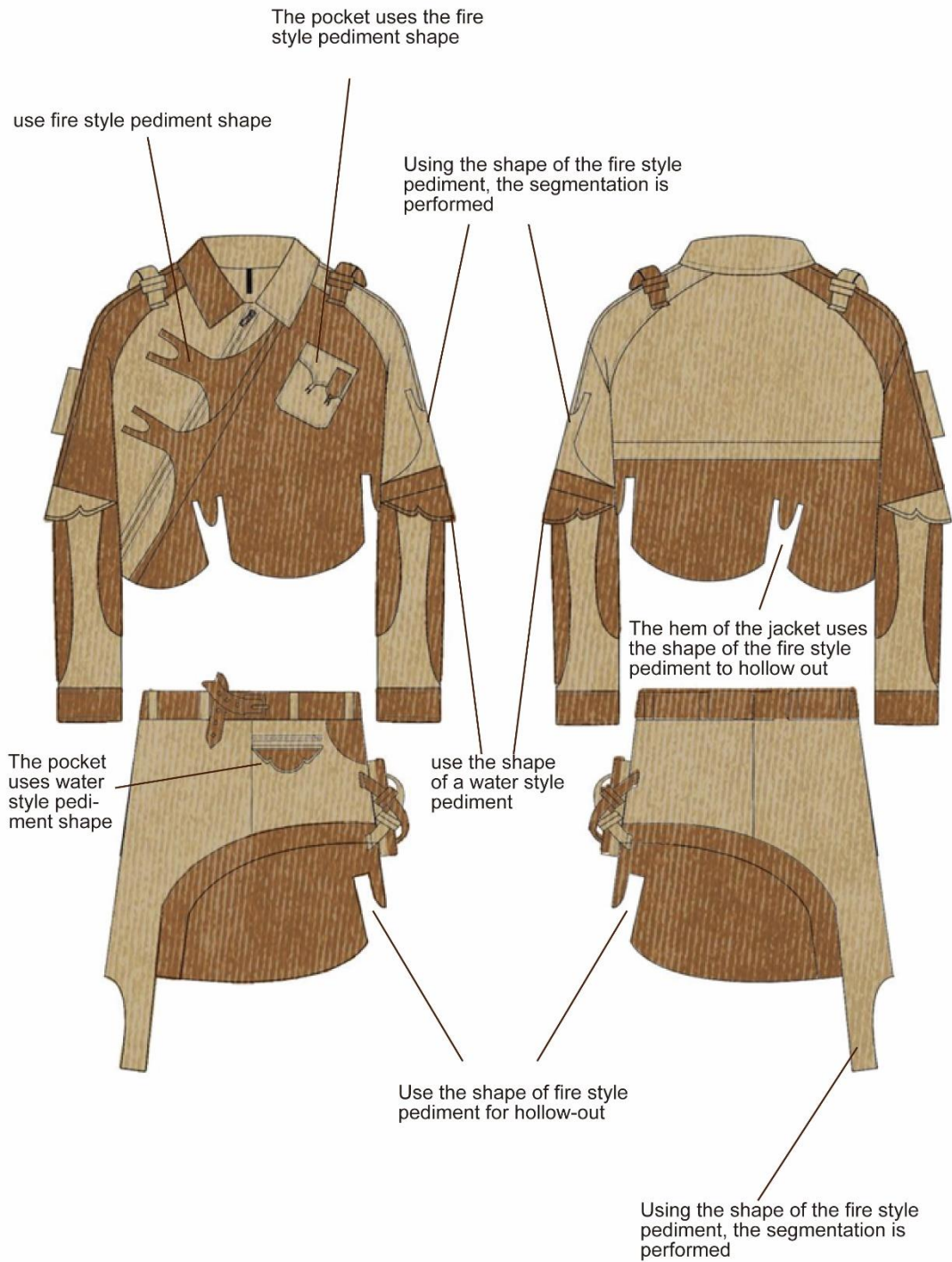


Figure 128: Clothing design instructions 4

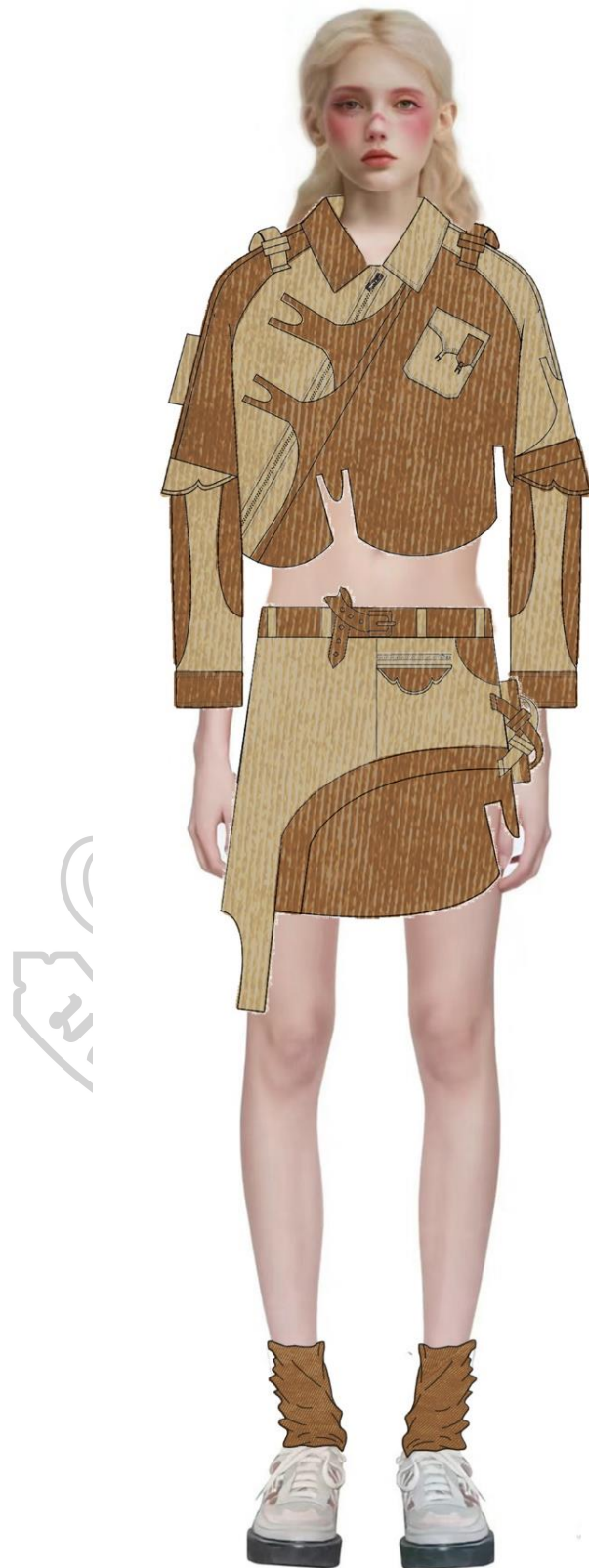


Figure 129: Final effect 4





Figure 130: Elements of pediment 7

#### 4.10.5 Look 5

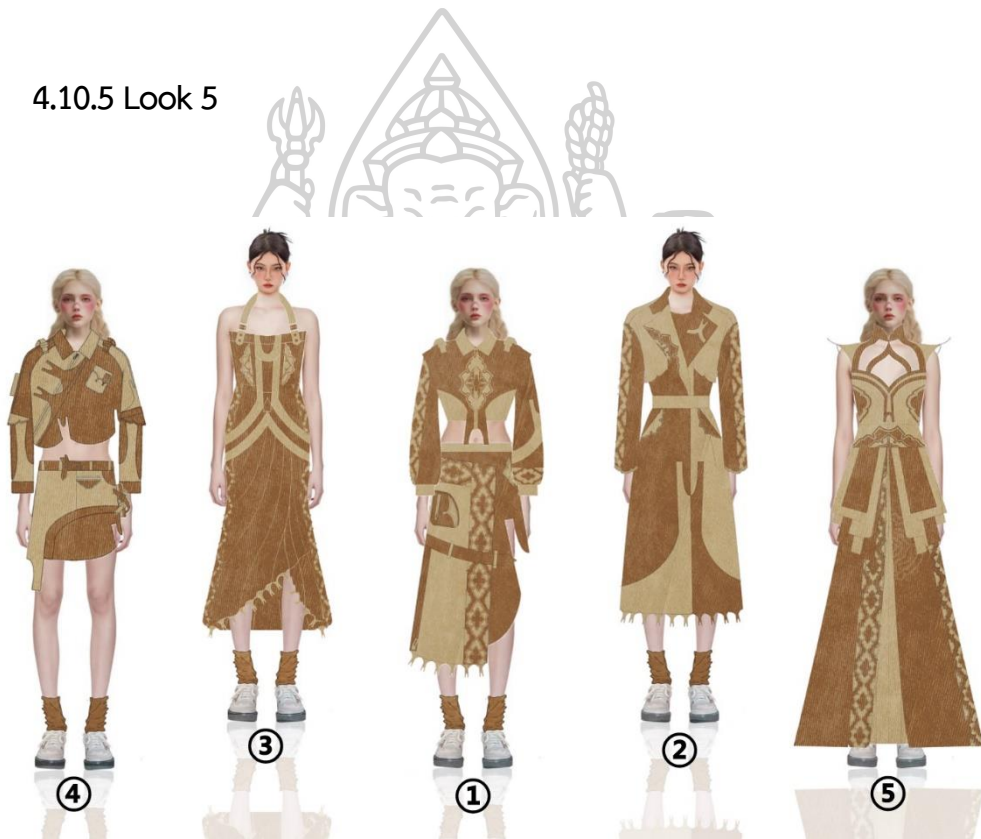


Figure 131: Final garment rendering 5

Style 5. The skirt uses a top breast, and the upper part of the skirt is hollow design. The skirt is split in the middle with a fire-style pediment. Water style pediments on both sides are presented in an embroidery style. The waist position of the garment, using pattern 1, is achieved by means of applique embroidery. The sides of the bottom half of the skirt use pattern 2, which is presented in the way of hot stamping. (See Figure 131-134)



Figure 132: Final clothing style 5

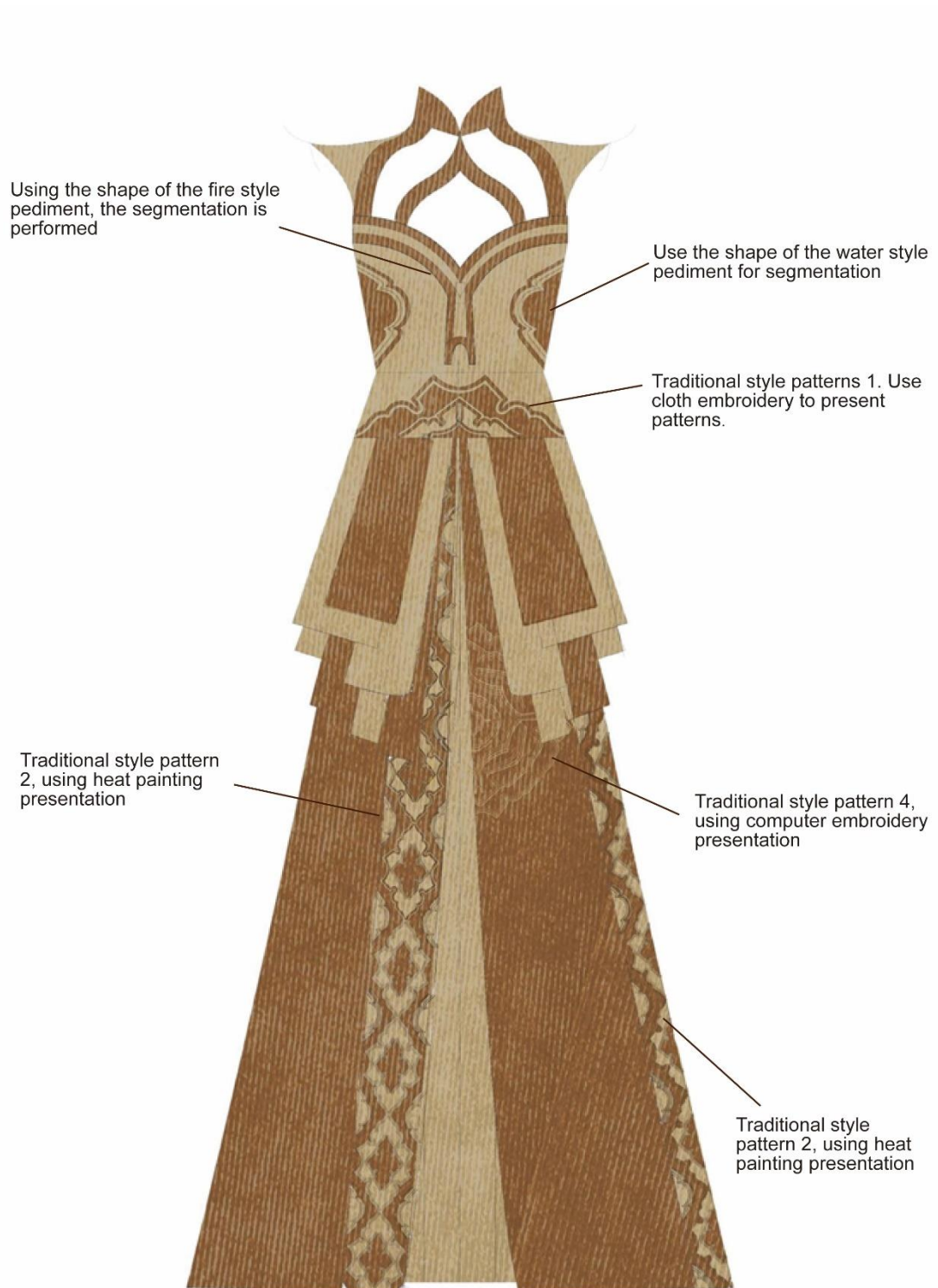


Figure 133: Clothing design instructions 5



Figure 134: Final effect 5

## 4.11 Fabric Selection

### 4.11.1 Face Cloth - Jacquard Fabric

According to the set clothing style and the set color, the jacquard fabric with the same color is selected as the face cloth. The same jacquard fabric is used, but the color is different. The pattern of this jacquard fabric, I chose with lotus pattern, is in line with the culture of southern Fujian, with a little Zen, can better express the simple, comfortable, casual, and quiet feeling. (See Figure 135)



*Figure 135: Face cloth*

Jacquard fabric is a fabric that creates a three-dimensional pattern or texture on the surface of the fabric and has the following characteristics:

- 1 Three-dimensional Effect: It can present three-dimensional patterns or textures on the surface of the fabric, increasing the sense of layer and three-dimensional sense of the fabric.

2 High-end Texture: often creates bumps, textures, and other effects on the surface of the fabric, so it has a higher texture and visual effect, making clothing or household items look more upscale.

3 Good air permeability: jacquard fabrics are made of natural fibers or synthetic fibers with good air permeability, so they have good air permeability and are comfortable to wear.

4 Strong Durability: jacquard fabric after special process treatment, with strong durability and tensile resistance, not easy to deformation, durable.

5 Personalized Customization: The pattern and texture of jacquard fabric can be customized according to needs, to meet the individual needs of different consumers, increasing the uniqueness of the product.

6 Wide range of Application: jacquard fabrics can be used to make clothing, household goods, decorations and other products, a wide range of applications, strong applicability.

7 Increase design inspiration: The rich patterns and textures of jacquard fabrics can provide designers with inspiration, stimulate creativity, enrich design elements, and make the work more colorful.

In general, jacquard fabric with its rich pattern and texture, high-grade texture, personalized customization, and other characteristics, in the field of clothing has important application value and market potential.

#### 4.11.2 Lining - Tie-dye Fabric

According to the set clothing style and color scheme, and considering the comfort of the lining, tie-dye fabric is chosen as the lining material. This fabric has a glossy, soft, lightweight, and comfortable texture. Additionally, its texture and color complement the clothing style, imbuing a hint of Zen-like tranquility. This helps better convey the clothing's sense of simplicity, comfort, casualness, and tranquility. (See Figure 136)



Figure 136: Lining

## 4.12 Structural Analysis and Drafting

Based on the selected styles of clothing, the craft details of each part such as attachments, slits, patchwork, seam positions, sewing lines, etc., are used to create flat pattern diagrams for each set of clothing. (See Figure 137)

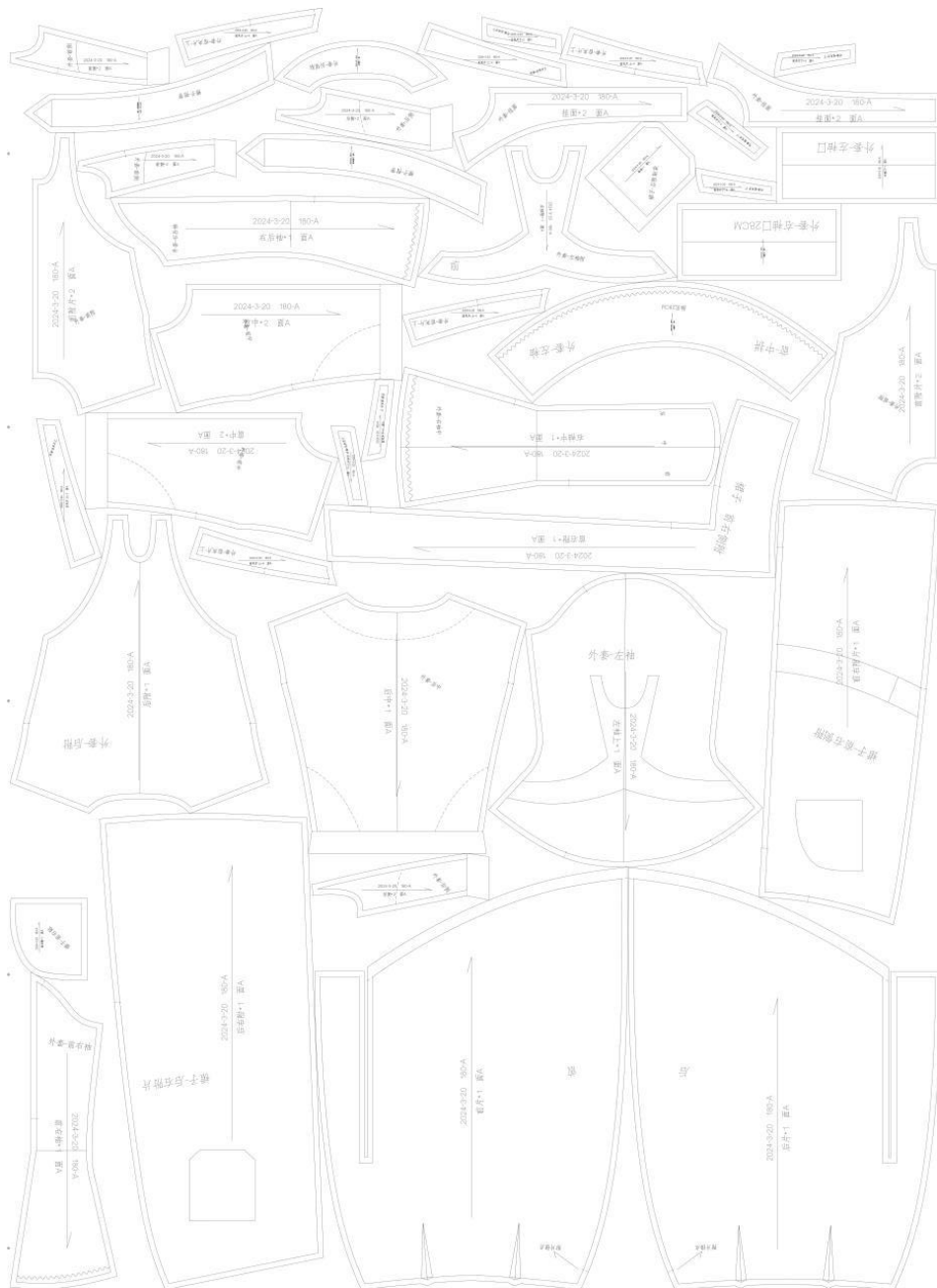


Figure 137: Structural Analysis and Drafting



### 4.13 Sample Garment Trial

The production of white sample garments is a pivotal stage in the entire clothing manufacturing process. It provides a visual indication of any issues present in the garments, allowing for adjustments and modifications to be made to aspects such as sizing, looseness in certain areas, and overall styling contours. This process helps to prevent various problems from arising in the final garments.

Since this series of clothing incorporates the contour shapes of traditional Minnan architecture roofs, precise control over the garments' silhouette is particularly crucial during production. Therefore, white muslin fabric is used for the trial production of sample garments. (See Figure 138-139)



Figure 138: Sample Garment Trial 1



Figure 139: Sample Garment Trial 2

## 4.14 Pattern Craft

### 4.14.1 Hot Stamping Process

The hot stamping process is a common textile decoration technique in which a pattern or pattern design is transferred from a transport medium (such as paper or film) to the fabric surface through hot pressing or heat transfer. This technique usually involves the use of a heat-sensitive adhesive or heat-sensitive ink to fix the pattern to the fabric under the action of heat and pressure. The hot stamping process can be applied to several types of fabrics, including cotton, polyester, silk, etc., and can achieve a variety of colors and patterns. This technology is widely used in clothing, home decoration, crafts, and other fields, because it is a simple, fast, obvious decorative way.

First design the actual size of the pattern, the pattern, hot stamping process, the specific process and physical. (See Figure 140)

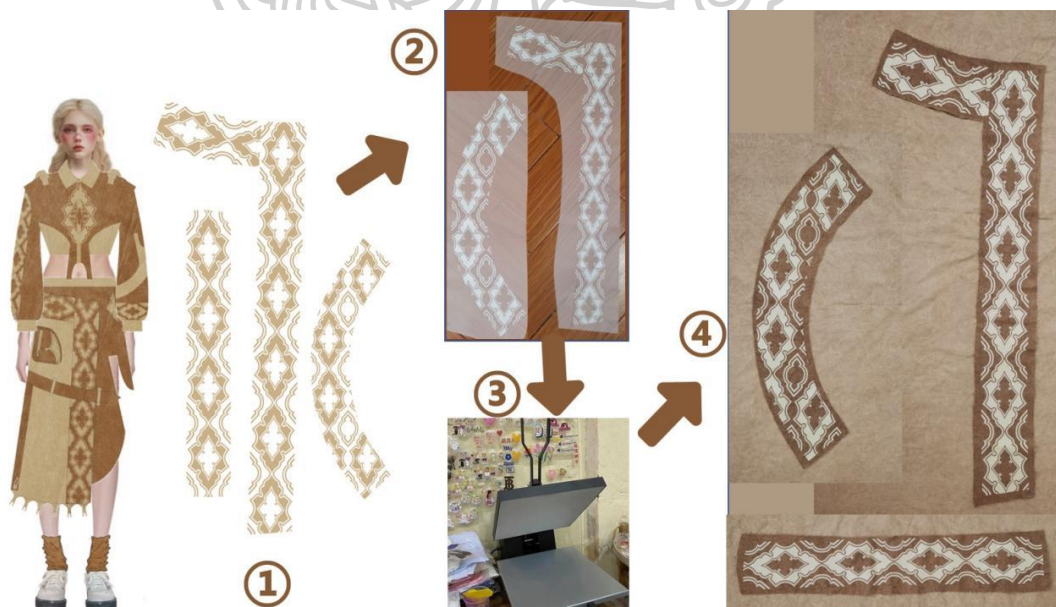


Figure 140: Hot stamping process

#### 4.14.2 Computer Embroidery

Computer embroidery is a technique of fabric embroidery controlled by a computer embroidery machine. With pre-designed patterns and programming, the embroidery machine can automatically complete the embroidery process and embroider the pattern on the fabric. This technology is widely used in clothing, home decoration and other fields, and has the characteristics of high efficiency and accuracy.

First, design the actual size of the pattern, ordinary embroidery of the pattern, select glossy embroidery thread, embroidery thread color selection and fabric similar color, the specific process and physical display see the picture. (See Figure 141)

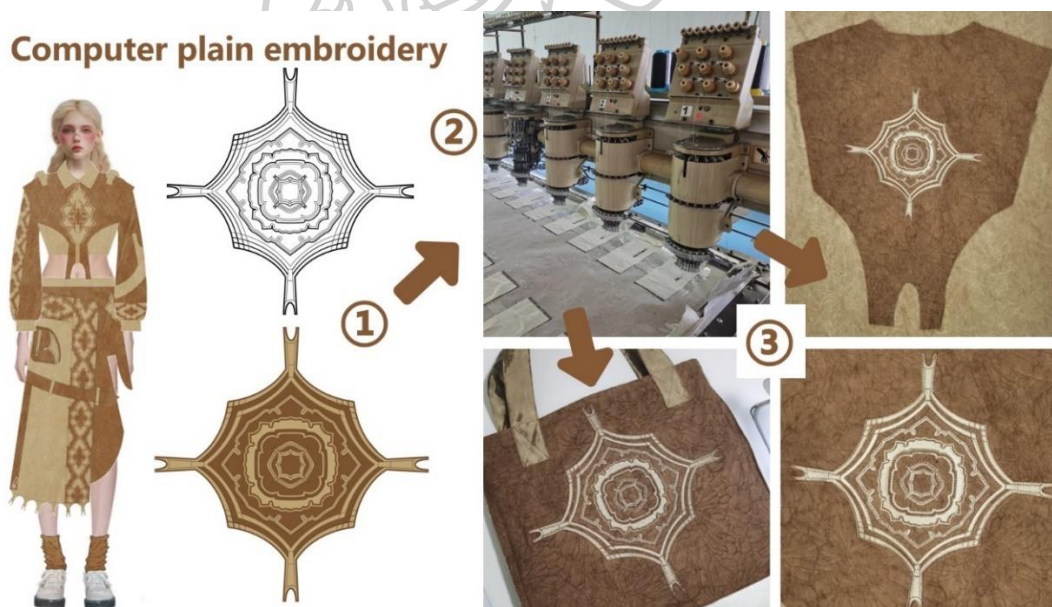


Figure 141: Computer embroidery

#### 4.14.3 Applique Embroidery

Applique embroidery is the decorative art of using cloth or applique to create floral patterns on fabric. Patterns such as flowers and leaves are usually formed by cutting the fabric into the desired shape and then fixing it to the surface of the fabric using a needle and thread. This technology is often used in clothing, home decoration and other fields, can give fabrics a unique sense of craftsmanship and visual effect.

First, design the actual size of the pattern, choose light cloth and dark cloth to paste embroidery, other parts of ordinary embroidery, embroidery thread color selection and fabric similar colors, the specific process and physical display see the picture. (See Figure 142)

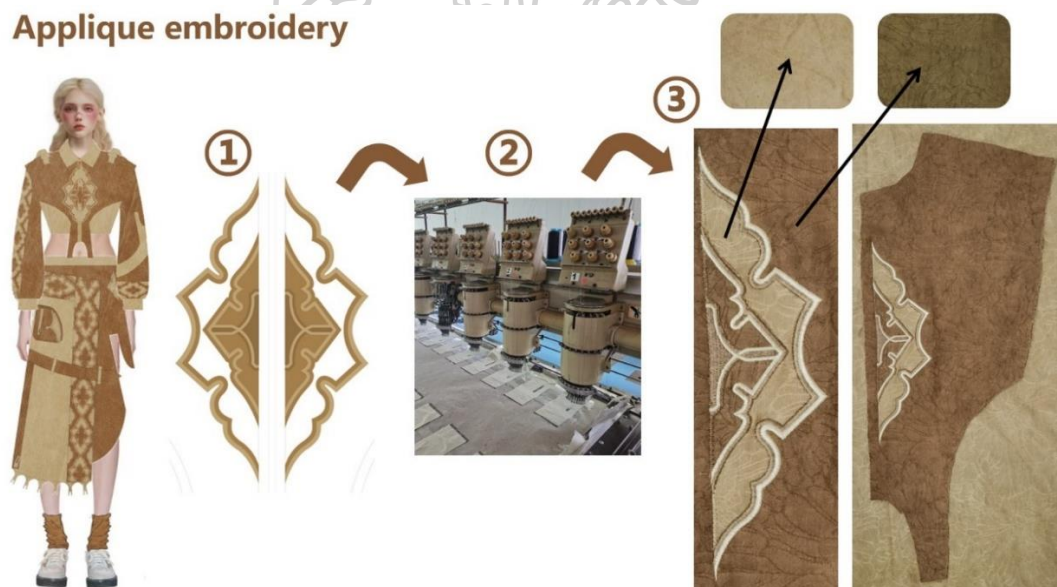


Figure 142: Applique embroidery

#### 4.14.4 Laser Cutting

Laser cutting was conducted on the roof shape of the skirt and pocket of the traditional building in southern Fujian. The reason is that the shape is not easy to cut manually. Advantages: It is good for cutting small pieces, with neat edges and no rough edges. (See Figure 143)



Figure 143: Laser cutting

#### 4.15 Production Process



Figure 144: Production process

#### 4.16 Clothing Display

This section involves clothing display. I personally set up a photography studio, select models, take photos, and perform post-production editing. (See Figure 145-159)



Figure 145: Clothing Display 1



Figure 146: Clothing Display 2





*Figure 147: Clothing Display 3*



Figure 148: Clothing Display 4



Figure 149: Clothing Display 5



Figure 150: Clothing Display 6



*Figure 151: Clothing Display 7*



Figure 152: Clothing Display 8



*Figure 153: Clothing Display 9*



Figure 154: Clothing Display 10





Figure 155: Clothing Display 11



Figure 156: Clothing Display 12



Figure 157: Clothing Display 13



Figure 158: Clothing Display 14



Figure 159: Clothing Display 15



## REFERENCES

Bin, C. D. and L. Huadong Exploring Minnan Culture, Xiamen University Publisher.

Canyi, H. (2010). "The crisis and protection of Huian women's traditional dress culture." Journal of Quanzhou Normal College **28**(05): 36-39.

Chonggeng, Y., et al. (2016). "Current Situation, Problems and Countermeasures of Inheriting and Developing Southern Fujian Culture in Xiamen City." Journal of Xiamen SAR Party School(05): 26-30.

Danjin, G. (2022). Study on the decorative art of traditional ancient house architecture in southern Fujian.

Geng, C., et al. (2011). A preliminary study of the current situation and development of Minnan culture.

Huadong, L. (2020). "On the Inheritance and Innovation of Minnan Culture." Journal of Minnan Normal University (Philosophy and Social Science Edition) **34**(03): 42-46.

Hui, S. (2002). "Characteristics of Minnan culture and its geographic background analysis." Fujian Geography(04): 50-52.

Li, N., et al. (2013). Huian women's dress inheritance status and innovative design. The 4th International Forum on Innovation Design and Education, Nanjing, Jiangsu, China.

Mei, C. (2017). Trial analysis of the application of traditional architectural decorative arts

of southern Fujian in contemporary landscape design.

Mingming, L. and X. Zhijun (2016). "The Loss and Inheritance of Hui'an Women's Costume Culture." Design(17): 90-91.

Quanxing, H. (2024). "Research on the Inheritance and Revival of Traditional Architectural Culture by Taking the Traditional Architectural Culture of Southern Fujian as an Example." home ownership(02): 219-221.

Wei, L. (2014). A Study of Roof Craftsmanship in Southern Fujian Traditional Architecture.

Xiaorong, L. (2016). Study on the Protection and Inheritance of Minnan Architecture in Quanzhou Urban Planning.

Xiuqin, L. (2009). "Analysis of the formation of the roof culture of the traditional architecture of southern Fujian." Fujian Wenbo(01): 50-56+98.

Yanfei, B. (2013). "The Inheritance and Development of Hui'an Women's Clothing Culture." Shandong Textile Economy(08): 65-66.

Yujin, L. (2017). Multicultural Characteristics of Architectural Style and Architectural Decoration of Traditional Folk Houses in Southern Fujian--The Case of Cai's Ancient Folk Houses Compound. The Twentieth Annual Conference of the China Society for Ethnic Architecture Research, Chongqing, China.

Yutong, C. (2020). "A Study on the Design of Office Supplies with Five Elements of



Mountain Wall in Minnan Chaoshan Architecture." artists(03): 16-17.

Zhirong, L. and Z. Yu (2010). "A preliminary study on the conservation of traditional architecture in southern Fujian under the perspective of cultural identity." Shanxi Architecture **36**(09): 10-11.





## VITA

**NAME** SHAN HAO

**INSTITUTIONS ATTENDED** 2023 Silpkorn University,Thailand,Master Degree in Design Arts  
2020 Minjiang University,China,Bachelor Degree in Clothing and Design Faculty

**AWARD RECEIVED** Second Prize in Fujian Provincial Vocational College Teachers' Teaching Ability Competition

