A HARMONIOUS CROSS-CULTURE IN COSTUME DESIGN: CASE STUDY ON CHINESE

LONG AND THAI NAGA

By

Miss Zou YIXIN

A Thesis Submitted in Partial Fulfillment of the Requirements

for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Graduate School, Silpakorn University

Academic Year 2020

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โดย

MissZOU Yixin

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปรัชญาดุษฎีบัณฑิต

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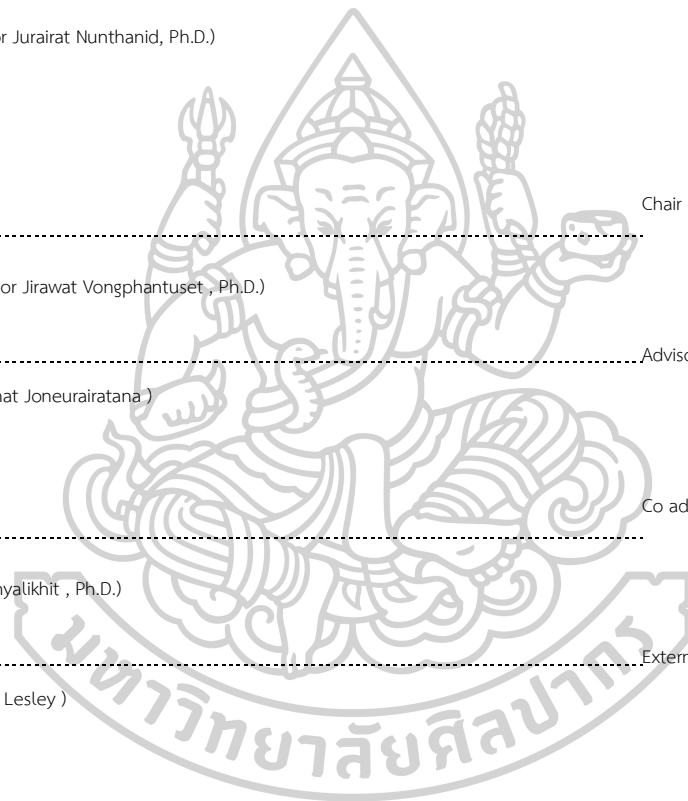
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MISS ZOU YIXIN : A HARMONIOUS CROSS-CULTURE IN COSTUME DESIGN: CASE STUDY ON CHINESE LONG AND THAI NAGA THESIS ADVISOR : PROFESSOR EAKACHAT JONEURAIRATANA

Cross-cultural communication has become frequent phenomenon very and is closely related to people's lives. This topic is now a widely discussed in academic research field. However, there is still some research scope about the study of interdisciplinary research between costume design and cross-cultural communication. The research chose China LONG ("Dragon" in Chinese) and Thailand NAGA as case study to show that "costume design" as medium to do cross-cultural communication. LONG is the symbol that represent Chinese culture, there is also a similar totem in Thailand, which is NAGA, as totems worship that they represent the own cultural ideological connotation.

The research objectives in this study are: 1. To make a generalized theory study between costume design and cross-cultural communication. 2.To understand the tangible characters and intangible contents of the LONG and NAGA. 3. To analyze the audiences' cognition of the LONG and NAGA. 4.To propose appropriate design strategy for the LONG and NAGA. 5.To introduce a new perspective of cross-culture costume design of the LONG and NAGA.

The research methods in this research can be regarded as the process of "decoding and encoding". After selected cultural code between China and Thailand, which is LONG and NAGA. Then extracted the cultural contents of LONG and NAGA by 3 steps decoding. The first step is literature review. Second step are field trips and site visiting in China and Thailand. Third step of encoding are workshop and in-depth interview. This can also be seen as the process of data collection. For the data analysis, a parallel research methodology of comparative and qualitative research was used.

Synthesized findings and generated design concept and design strategy. This process can be regarded as four times encoding process. From the graphic view of LONG and NAGA to the arts form application design, then is the design phase about the symbolize and myth. The last design phase about the common characters of LONG and NAGA, focus on the national philosophy about LONG and NAGA.

The research results are: 1) A summary of the intangible and tangible characteristics of LONG and NAGA. 2) The formulation of an original research methodology, which can be used as references for Costume designs based on cross-symbolism. 3) Created various design phases，Produced many prototypes, which can be the references of other designers or researchers. 5) Proposed the four layers of cross-symbolic contents. 6) A new perspective of cross LONG and NAGA of costume design be presented.

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1.1 Research Background

According to historical records, China and Thailand have had frequent cultural and political exchanges since 230 CE.

From the 18th century, a large number of Chinese people have migrated to Thailand because of the various reasons. The oversea Chinese brought culture into Thailand, such as food, sheltering, costume, belief, medicine, custom and so on.

The number of Chinese in Thailand accounts for one-third of the total population. This situation caused China and Thailand share similar cultures and beliefs.

At the end of the 20th century, humans entered the era of "globalization" after the end of the Cold War. As the globalization theorist Daniel Yekin described: Everyone is facing the situation of globalization in the world. The following three aspects have contributed to the process of globalization: Economic globalization, Political Globalization, and Cultural Globalization. Under the influence of such environment and situation, cross-cultural communication has become a very common life phenomenon of contemporary people and society. Not only does globalization affect us on a personal level, it also extends to relations between Countries, as well as other major dimensions. Especially China and Thailand.

There are several reasons why cross-cultural communication between China and Thailand are becoming more frequent.

1. Commercial trade. Under the influence of economic globalization, economic trade between China and Thailand has become a common phenomenon. Chinese textiles and light industrial products are exported to Thailand. Thai food products, etc. are exported to China. There are also private trading companies and businesses. In addition, tourism is one of the pillar industries of Thailand, and most of the tourists are from China.

2. Cultural communication. For example, cooperative education between China and Thailand, educational exchanges, and cross-cultural exchange activities and so on.

3. Policy Support. In October 2013, China government has issued the policy of the "One Belt and One Road Initiative (OBOR)". Thailand as one of the target countries under this policy, As a result, the integration and friendship between Thailand and China even more closely. A large number of Chinese people enter Thailand every day, for traveling, family visiting, education, business and trade exchanges and so on, causing cross-cultural exchanges among the two countries a daily affair.

1.2 Statement of the Problem

When mentioning China, people have always associated it with the image of the LONG totem. ("LONG" is translated as "Dragon" in English, but it is different from western dragon, so this research will use the word "LONG" instead of "Dragon").

LONG as the one of the cultural symbols that represents China's cultural identity. Correspondingly, there is also a totem with a similar appearance in Thai culture, called NAGA.

Both LONG and NAGA are similar in appearance, but possess different cultural connotation, as totems that represent their own cultural ideological connotation.

Each nation has its own special cultural symbol, because as the object of the primitive tribe's emotional identity and spiritual belief, totems not only become the most sacred and the best symbol in the tribe's mind, but also becomes the link to maintain the clan members. In addition, a totem has a marking function for its nation. It is the symbol of the nation and the essence of the nation lies within this "symbol".

As both China and Thailand belong to the East, it would seem that there is not much difference between them. There are also many young Chinese and Thai people who do not know the true features of LONG and NAGA and often confuse them. But in fact, they are different, with unique regional characteristics and represent their own cultures.

In this study, LONG and NAGA, which are national cultural symbols, are selected as case study, so as to show the research process and results of the interdisciplinary study of Costume design and cross-cultural communication.

Figure 1 : Chinese LONG (Left side[1]) and Thai NAGA (Right side[2]).

1.3 Hypothesis

1. What theories can guide the study of costume design and cross-cultural communication.

2. Although LONG and NAGA are similar in appearance and have been influenced by similar general background cultures, they have formed their own distinctive characteristics in local areas, and possess differences as well as similarities.

3. How much do Chinese and Thai audiences know about LONG and NAGA. What do they want to see in the design of the LONG and NAGA?

4. An appropriate design strategy should be proposed so as to be able to express the content of the LONG and NAGA as cultural symbols.

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[1] https://www.freepik.com/premium-vector/chinese-dragon_3948771.htm

[2] https://www.ebay.com/itm/-/274472228185

1.4 Research Objectives

1. To make a generalized theory study between costume design and cross-cultural communication.

2. To understand the tangible characters and intangible contents of the LONG and NAGA.

3. To analyze the audiences' cognition of the LONG and NAGA.

4. To propose appropriate design strategy for the LONG and NAGA. And experiment various design phases of the LONG and NAGA for the costume design.

5. To introduce a new perspective of cross-culture costume design of the LONG and NAGA.

1.5 Research Methodology

The research methodology in this study, "A Harmonious Cross-Culture in Costume Design: Case study on Chinese LONG and Thai NAGA", follows the phenomenology approach. In order to meet all of the research objectives on the process of implementing Chinese LONG culture and Thai NAGA culture into costume design. The whole process can be regarded as an "encoding and decoding" process.

Encoding:

1. Data collection: The aim was to acquire more knowledge about the two cultures. This process involved the reviewing of literature (LONG and NAGA Cultures) in parallel with field trips for site visits in several places around China and Thailand, in order to experience the differences art forms, such as architecture, sculpture, painting, costume and so on. Workshops were carried out with audiences, to explore their knowledge about LONG and NAGA.

2. The collected data were analyzed by and compiled as a body of knowledge for the research. One is to provide researchers with sufficient background knowledge about LONG and NAGA, and the other is to understand the needs of the audience. This leads to a design strategy that is based upon the analyzed data.

Decoding:

3. All occurrence issues during each stage of both design experiment sketches and samples making had been recorded, analyzed, adjusted, and concluded. And each design phase was fine-tuned according to the feedback and lessons from preceding design phases.

4. All of the design phases involved design experiments on different aspects of LONG and NAGA contents, to show the research process of combining cross-cultural concepts in costume design.
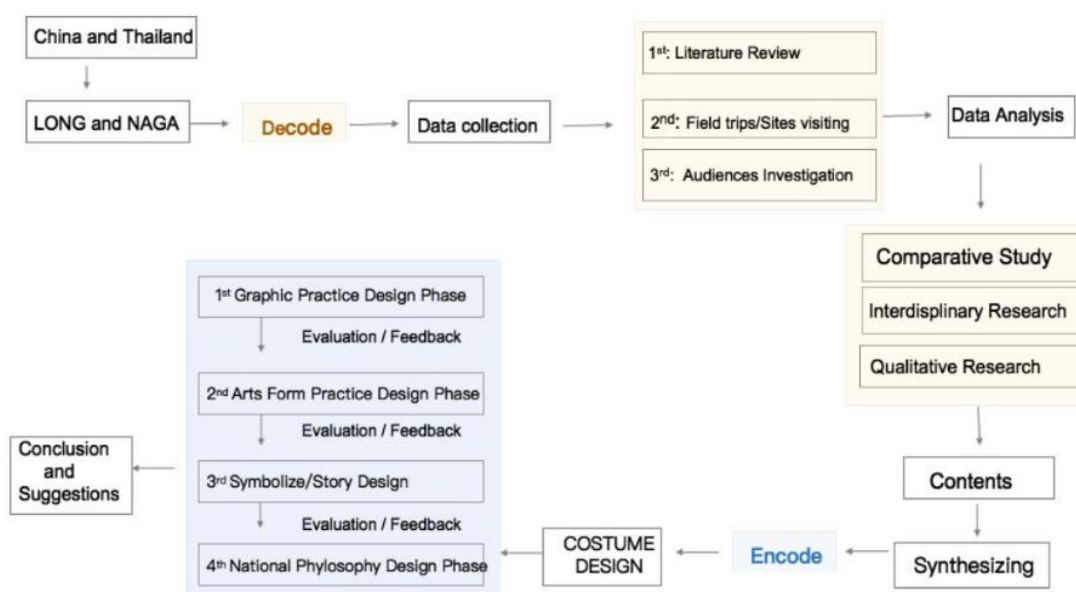
Figure 2 : Research Methodology

1.6 Research Limitations

1. This study is a comparative study between LONG and NAGA. However, due to the difficulty and complexity arising from the multiple layers of this method, as well as the limitations of text content, it will not describe the analysis process of other artistic works in detail, and will focus on the summary of analysis results of the research.

2. Due to the particularity of geographical location and the complexity of work content, this study cannot select a large number of stakeholders (audiences), instead a sampling survey is used in this research.

3. This research involves multiple design phases. Due to time constraints, not all prototypes will be fully developed into complete garments and some will be displayed as samples.

1.7 Significance of Studies

1. It is the new try in the field of fashion, which is comparative research of LONG and NAGA. It can help audiences to understand the cultural connotation of LONG and NAGA.

2. This research convey interdisciplinary studies, which combing Costume design (different costume form design) and Practice (Practice based design) and Culture (Semiology).

3. The research methodology is original; it can be the references for other researchers to do the related field research.

4. All the design and the samples can be the references and database to guide the other designers.

5. All the costume design in this research can be used for normal daily wear, cross-cultural communication activities wear or the Diplomatic Occasions wear between China and Thailand.

1.8 Definition of Terms

LONG means Chinese Dragon, "LONG" is the Chinese pronunciation. The word is used instead of "Dragon" to avoid ambiguity.

NAGA in this research refers to the Thai NAGA, which has similar appearances to LONG.

Cross-culture refers a cross between the Chinese LONG culture and Thai NAGA culture.

Cross refers to the parallel process of study and design.

Chapter 2 Literature Review

Chapter 2 is divided into four parts. First of all, dealt with the reasoning behind the decision to choose LONG and NAGA as case study and provided the analyses of the two cultures, from their origin, story and development, spiritual symbol, physical forms of worship, respectively, etc. Secondly, it explained the status quo of the cross-cultural background, as well as the interpretation and definition of its concepts. During the research process, the researchers found some essential theories and carried out analyses and summaries. This part combined the cross-cultural findings with costume research, including the role of costumes in cross-cultural communication, and how costumes are used as a medium for symbols to convey cultural information through the "language of clothing".

2.1 Cross-cultural Communication

In the early 1960s, M. McLuhan, a well-known Canadian scholar, first used the concept that likened the global community to a "village". Back then, the concept received mixed reviews. However, as time went by, exchanges between countries became increasingly frequent and intimate, and the concept of the "global village" reached into our very lives. In the 20th century, science and technology made breakthrough developments, which have changed the global pattern and human lifestyle. The rapid development of modern transformations made exchanges among people more frequent. The highly developed modern communication technology as well as the rapid spread of the Internet, has made communication smoother. People can communicate with each other anytime, and anywhere as if they were in a small village.

In such a social context, cultural globalization, that is, the communication, integration and mutual influence and complementation of cultures between

countries, became very frequent. Mark (2000) proposed that, "Globalization, as an objective fact and a development trend, will ruthlessly influence the course of world history whether admitted or not." Under such social influences, a discipline was derived and coined as Cross-cultural communication (or inter-cultural communication). It refers to the communication between native speakers and non-native ones, and the communication between those with differences in language and cultural backgrounds. Generally, the discipline aims to determine the important factors and the proper methods of communication that promotes the effectiveness of interactions between people with different cultural backgrounds, where language and cultural barriers exist.

The necessity of cross-cultural communication research: Holden (2002) believed that the purpose of cross-cultural communication was to study the differences in behaviors, thoughts, and cultures caused by different social backgrounds, as well as to study the differences in cultural symbols and communication styles accumulated by different ethnic customs. The researcher proposes that cross-cultural communication refers to communication between native speakers and non-native ones, and between those with differences in language and cultural backgrounds. Cross-cultural communication is also a process to promote communication and understanding, as well as a process to reduce and eliminate misunderstandings.

Characteristics of cross-cultural communication include: 1. Communicators that have different cultural backgrounds; 2. Direct or indirect contact between people of different cultures. In cross-cultural communication, individuals of different cultures communicating in a specific period, due to the influence of the accessible culture and tradition, often imagine and understand "other culture" based on their own culture; therefore, misunderstandings or ineffective communication is inevitable.

This view was agreed upon by Posner (2003), who believed that besides the influence of their own cultures, the audiences could also be affected by other factors in the communication process, such as improper language communication or

language barriers as well as insufficient perception of culture and semiotic transmission for both sides.

For example, LONG (Chinese Dragon) represents an auspicious and noble symbol in Chinese culture; and sometimes is often associated with the majesty of emperors and imperial powers. However, in English, LONG is often translated as Dragon, a ferocious, violent and atrocious image; especially in Western culture, the Dragon is often equated to Satan and devil. Also, the Nazi and Fascism were also called dragons by westerners. During World War II, in the anti-Japanese propaganda poster, Japan was painted as a fierce dragon according to the shape of its territory.

Figure 3 : LONG as a devil during World War II[3]

It is unclear what turned the supreme LONG in China into a legendary monster in Western cultures, including Harry Potter, in which the distorted image of LONG also always symbolizes evil and atrocity. All of these indicate that there are still obvious understanding errors between the eastern and western mainstream cultures in many significant fields. Therefore, those ambiguous cultural symbols should be used prudently as the symbol of a nation and the image advertisement of an enterprise to prevent misunderstandings.

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[3] http://www.loong.cn/huangji_190603_ryu.htm

2.2 Chinese LONG and Thai NAGA as research objects.

In order to explain the research process better, the study should combine theoretical research and design research. For research, theoretical exploration alone is insufficient. It needs to be supported by practical design works. Due to the specificity of Costume design, it must be realized with a practical "design goal". Therefore, this study makes a refinement of the research objects, which is taking China and Thailand as the research areas, and taking China's LONG totem worship and Thailand's NAGA totem worship as case studies to display the whole research process and achievements of costume design combined with cross-cultural communication.

2.2.1 The relationship between China and Thailand.

1. Long history relationship.

According to historical records, China and Thailand have had frequent cultural and political exchanges since 230 CE (Yan, 2008). During the period of the Three Kingdoms, Zhu Ying and Kang Tai (the Chinese officers) had visited Southeast Asia (including present Thailand) to enhance their friendship with other countries. After returned to China, they wrote "Wu Shi's Foreign Biography". The books recorded the living conditions of the overseas Chinese and referred to some of the central part of (present) Thailand. Also, in 1292-1303 AD, the Sukhothai dynasty visited China for 9 times and the Yuan Dynasty sent 3 envoys to Thailand. These actions led to a very close relationship between Thailand and China. Moreover, during the Ayudhya period, Ayudhya and its surrounding areas became the main destination for the Chinese especially who resided in the coastal areas of China.

2. Chinese Immigrated to Thailand.

From the 18th century, a large number of Chinese people have migrated to Thailand because of the various reasons. In the history of Sino-Thai exchanges, there have been several large-scale migrations of people, which are summarized in the following table.
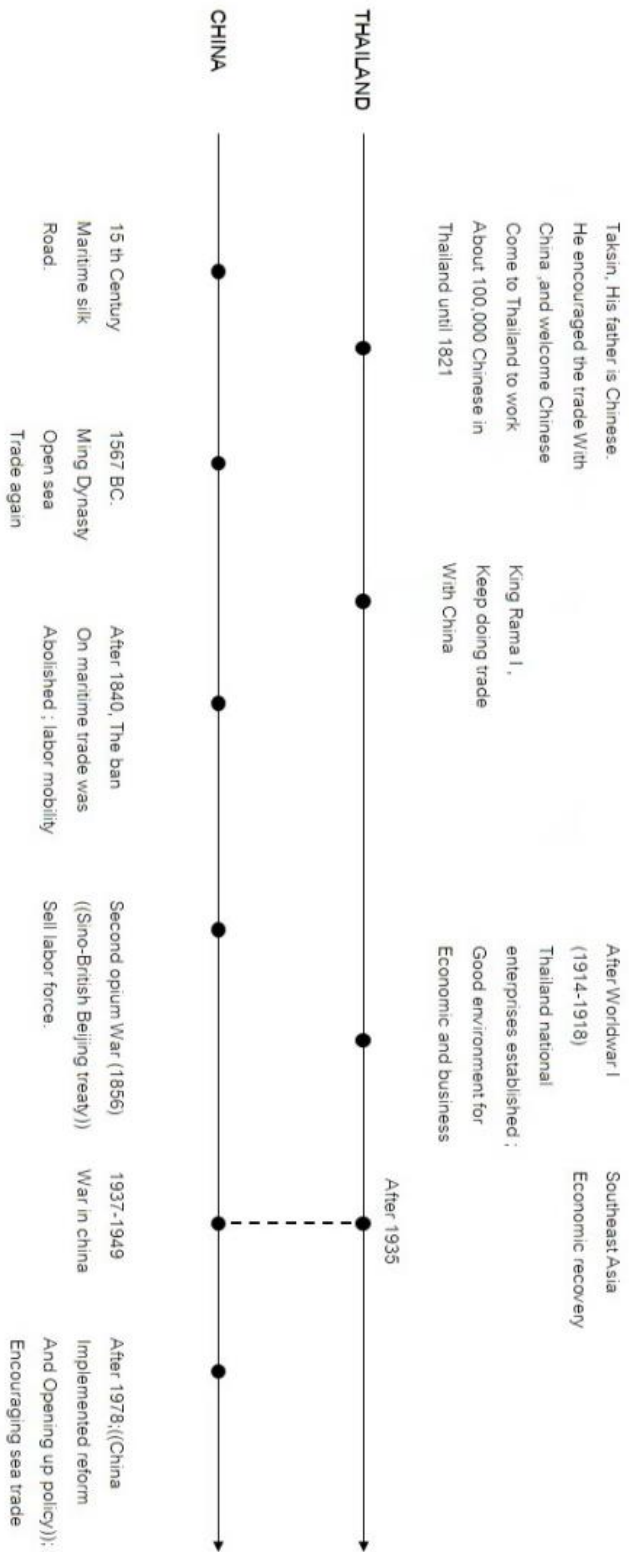
Figure 4 : Numerous Chinese Immigration Events to Thailand

The oversea Chinese brought culture into Thailand, such as food, sheltering, costume, belief, medicine, custom and so on.

Figure 5 : Oversea Chinese brought Culture to Thailand

The number of Chinese in Thailand accounts for one-third of the total population. This situation caused China and Thailand share similar cultures and beliefs.

Cross-cultural communication has become a frequent phenomenon between China and Thailand. In October 2013, China government has issued the policy of the "One Belt and One Road Initiative (OBOR)". Thailand as one of the target countries under this policy, As a result, the integration and friendship between Thailand and China even more closely.

A large number of Chinese people enter Thailand every day, for travel, family visits, education, business and trade exchanges, et cetera, making cross-cultural exchanges among the two countries a daily affair.

2.2.2 Chinese LONG and Thai NAGA

When mentioning China, people have always associated it with the image of the LONG totem. "LONG" can be translated as "Dragon" in English, but it is

different with the western Dragon, so in this research, the word "LONG" will be used instead of "Dragon". Correspondingly, there is also a totem with a similar appearance in Thai culture, called NAGA

　　　　　As totem worship, they are often found in people's beliefs, festivals, and related traditions and customs,etc.
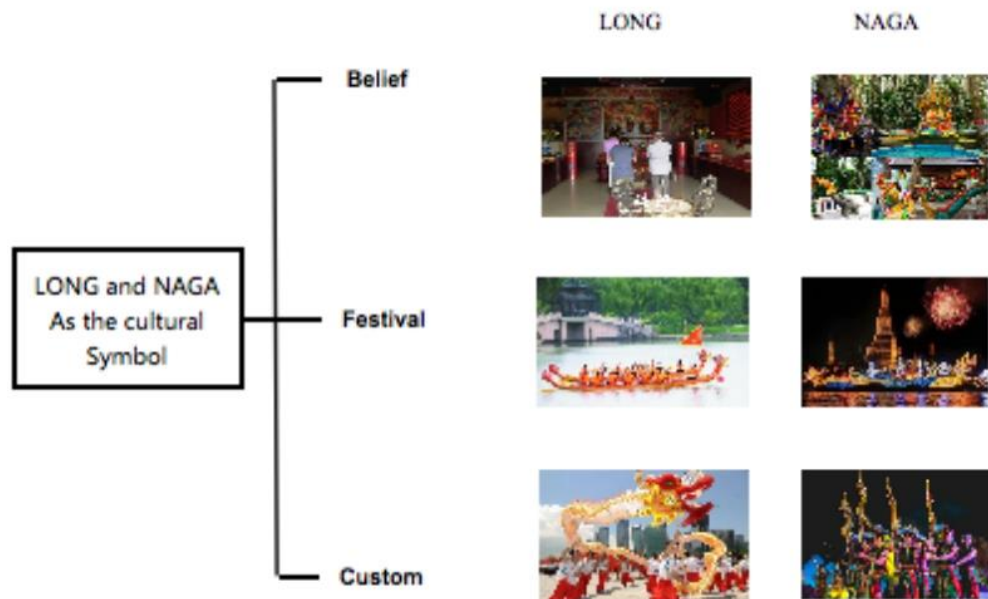
Figure 6 : LONG and NAGA as the cultural symbol

　　　　　LONG and NAGA as the cultural symbol always appear in Chinese and Thai's daily life. Besides, they always be created in the various arts field, with as the decoration element.
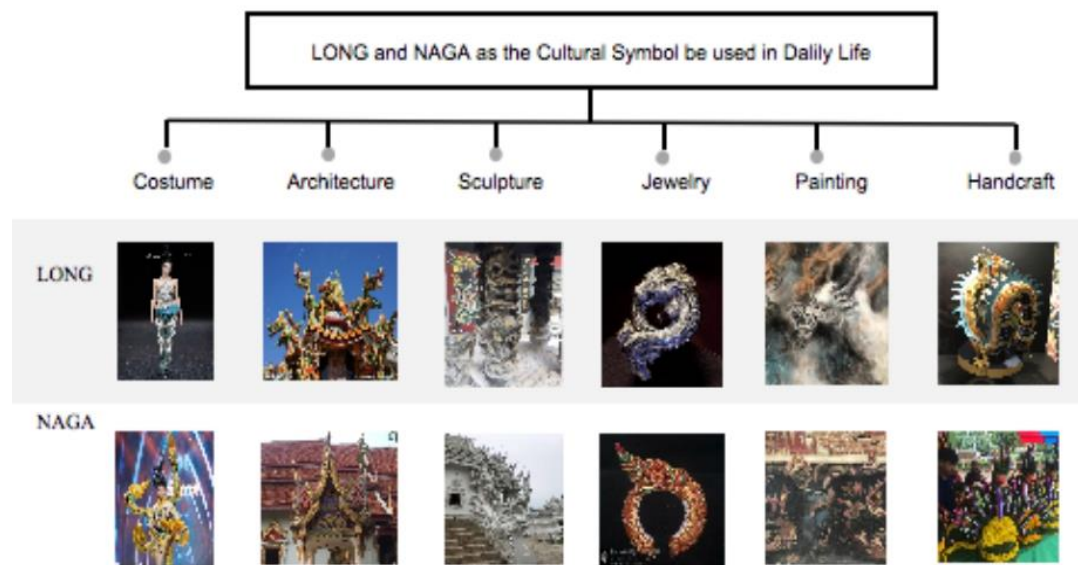
Figure 7 : LONG and NAGA as the cultural symbol in Chinese and Thai's daily life

Both of LONG and NAGA, they have high cultural status in their respective country. The language of symbol is actually the hidden expression of the culture (the signified) through the symbols (signifier), Dinh Hong Hai (2014).

Each nation has its special cultural symbol,because as the object of a primitive tribe's emotional identity and spiritual belief, totems not only become the most sacred and the best symbol in the tribe's mind, but also become the link to maintain the clan members.

The language of symbol is actually the hidden expression of the culture (the signified) through the symbols (signifier), Dinh Hong Hai (2014).

Also, a totem has a marking function for a nation. It is also the symbol of that nation, and the essence of the nation lies within its "symbol". National cultural symbols are perceptual symbols embedded with feelings and wishes, which can arouse the common historical memory of the members of the "national community" and enhance the psychological cohesion of the "community".

In national culture, the totem is the most common way to display ancient civilization. Almost every nation or culture has a special animal or plant symbol. In the course of its development, the totem may be influenced by social

system changes, cultural environment and political evolution, and endowed with different meanings in different periods. Totem culture can be seen as the epitome of a country or a nation's culture.

Most existing academic studies on this subject are about the comparisons between the Chinese LONG and the western Dragon, while few studies compare LONG and NAGA in depth. As both China and Thailand belong to the East, it would seem that there is not much difference between them. There are also many young Chinese and Thai people who do not know the authentic features of LONG and NAGA and often confuse them. They are, however, different and are given unique regional characteristics. They also represent their own cultures. In this paper, LONG and NAGA, which are national cultural symbols, are selected as case studies, to show the research process and results of the interdisciplinary study of costume design and cross-cultural communication.

Figure 8 : Chinese LONG (Left side) and Thai NAGA (Right side)

2.3 Research about the Chinese LONG

2.3.1 The origin of LONG worship in China.

Several origins of LONG worship are shown as follows:

1) The origin of LONG worship is from a reptile

Wei Juxian said, "LONG is the crocodile"; Wang Mingda said, "The basis of the image of LONG is the crocodile"; Qi Qingfu considered that LONG "in fact, is the earliest name of crocodile"; Wang Dayou believed that "the most primitive LONG in China is estuarine crocodile and Yangtze alligator"; Tang Lan said, LONG "is like a lizard with two horns"; He Xin said LONG "is the common name of crocodiles and lizards for ancients". Xu Naixiang and Cui Yanxun considered that "LONG is based on the snake"; Li Yan said "LONG grows from the snake, that is, ancients' imaginations about LONG is based on the features of the snake"; Liu Dunyuan considered that "the earliest LONG is a snake with feet to show its mystery with horns"; He Xingliang suggested that "the basis of LONG is the snake and the most similar one is the "Boa", therefore it can be said that "the prototype of LONG is a Boa".

2)The astronomical phenomena.

He Cengxin considered that "the truth and entity of LONG is the cloud" and LONG's shape is just the abstract swirling cloud pattern at the very beginning. Then, it gradually tends to be materialized as something biological and close to the amphibians and reptiles' image of the real biological community". Zhu Dashun pointed out that "the chance or starting point to imagine the animal god LONG may be derived from the phenomenon of lightning in the sky. Because if lightning is taken as the basis for imagination, then it easy to see how a slender and four-footed animal came to be." Zhao Tianli believed that the imagination of LONG is from ancients' fear of thunder and lightning.

3) Integration of totems.

The representative of this statement is the views of Wen Yiduo in A Study of Fu Xi. Mr. Wen believed that LONG, "as a totem, is a virtual creature only existing in totems instead of the living nature for it is a complex concept composed of many different totems"; it might be the result "originating from snake worship, then merging and assimilating many weak units." He Xingliang also believed that "at first, it may have been the totem of a tribe, and then evolved into the god beyond tribes and nations, the longest-lasting totem god that is worshiped by the whole Chinese nation." The theory of the integration of totems is also the most widely accepted one.

Since LONG is the symbol for the collective strength of the Chinese nation, those leaders who make great contributions to the unity and solidarity of the Chinese nation are often treated as the living incarnations of LONG. In the historical and cultural legend of the Chinese nation, Pan Gu, Fu Xi, Nv Wa and Yellow Emperor and so on were believed to be in-part or even outright incarnations of the LONG.

2.3.2 The Development of LONG Culture

In the Warring States Period (B.C.475- B.C.221), the pattern of LONG started to appear in paintings, embroideries and clothing with a certain symbolic meaning, such as the prosperity of the royal court and a happy marriage. From the lacquer and embroidery techniques unearthed in the Chu Tomb, some reflect the theme of myths and ghosts, associating real people and the gods in witchcraft, in which LONG serves as the link between earth and heaven.

Figure 9 : Kui LONG   B.C 475-B.C 221

" Man with LONG", (人物御龙图，战国).

During the period of the Qin and Han Dynasties (B.C. 221), LONG gradually evolved into different shapes, such as Green LONG, Dark LONG and Blood LONG. The serpent-shaped pattern gradually decreased while the animal-shaped pattern gradually increased. LONG with wings were widely used, giving an ethereal sense of flying in the air and soaring in the sky. The shape of LONG in the Han Dynasty mainly includes two kinds: "animal-shaped pattern" and "serpent-shaped pattern".
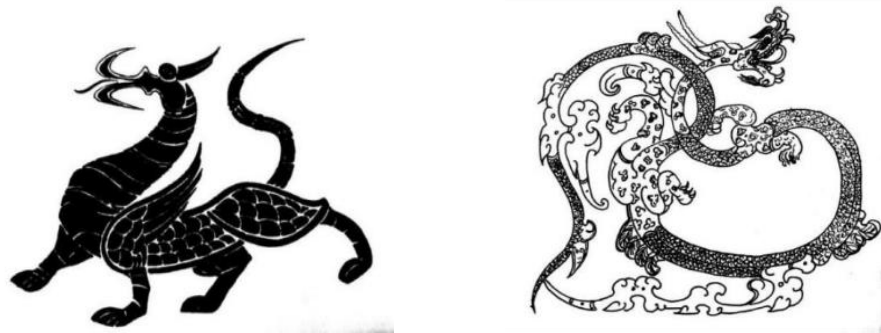
Figure 10 : Walking LONG (Han Dynasty: B.C 202- AC220)

The period of the Sui and Tang Dynasties (A.D.681- 907) was a prosperous period of Chinese culture, which integrated the minority cultures internally and Buddhist culture externally. The image of LONG went through an important development stage. The resulting from included the gigantic head, deer horns, long cloud ears, covered fur, powerful roaring mouth, three-jaw feet, serpent-shaped body covered with meshed scales as well as back with fins, giving an ethereal sense. LONG often appears together with the flame orb, floating clouds as well as hill stone patterns.

Figure 11: *liu zun zhe xiang* (Tang Dynasty).

During the period of the Song Dynasty (A.C.960-1279), LONG's pattern started to evolve in the normalized and artistic direction; the style also became diverse, such as flying, rising and lying down; and the shape became more powerful,

solemn and respectful with a sense of dominance. Guo Ruoxu, artist of the Northern Song Dynasty put forward the saying of "Three-Equal & Nine-Similar": "Three-Equal" refers to three parts of LONG, that is, the length "from the head to the arm, from the arm to the waist and from the waist to the tail" should be equal; "Nine-Similar" refers to all organs of LONG are similar to that of animals in nature, that is, "deer ears, camel head, shrimp eyes, serpent body, clam abdomen, fish scales, eagle claws, tiger paws and cow ears". The depiction of LONG in the SONG Dynasty has reached a mature and stable stage.

Figure 12 : Mo LONG (Song Dynasty)

During the period of the Ming Dynasty (A.C.1368-1644), LONG gained more powerful round eyes, august beard and serious five-clawed feet. At this period, the use of LONG's pattern was strictly restricted to within the imperial family. The style involved rolling, curled-up, flying and soaring.

During the period of the Qing Dynasty (A.C. 1636-1912). The pattern of LONG image was mainly the curve, and the depiction of each line was quite fine.

Figure 13 : Huang LONG XI Zhu (Ming Dynasty).

Figure 14 : Tuan LONG (Qing Dynasty).

2.3.3 The Spirit of LONG in Chinese Culture.

1. Inclusiveness and Solidarity.

In the LONG culture in China, the inclusiveness spirit always plays an important role. The appearance of LONG can be said to be strange and diverse. The body is also composed of many different animals. Inclusiveness in this point refers to creating a new object after widely absorbing and digesting, which just fitted into the appearance of LONG. There is a legend that LONG has nine sons, that is, LONG has nine sons with different hobbies and characteristics for each. This is just the meaning of "LONG has nine sons and all are different", that is, in daily life, we should know others' strengths and know how to use them. Only by grasping individual advantages and using them according to their expertise can a person be successful.

2. Self-improvement and Progress.

In people's minds, LONG is always sacred. In appearance, LONG is composed of nine different animals. In skills, it gathers all the strengths of others and can do anything. This is why it was worshiped by people in ancient times. It was once also regarded as the important bridge of communication with heaven and earth to be responsible for winds and rains. Therefore, LONG is also a symbol of strength.

3. LONG is Regarded as the Greatest God and the Symbol of Auspiciousness for the Chinese Nation

As a symbol of fortune, LONG is sincerely loved and welcomed by the Chinese. As the ancients-built shrines and worshiped LONG, they prayed for rain and protection from outlaws and blessings of health and prosperity. Nowadays, LONG related things are very common in folklore and most express auspicious and happy meanings, like wearing LONG cloth, hanging LONG paintings, eating LONG noodles and writing LONG characters, etc. In addition, LONG in daily life is also compared to the outstanding embodiment of wisdom. Those with outstanding talents are often referred to as "Ren Zhong LONG" (The remarkable and outstanding person); handsome sons-in-law are referred to as "Cheng LONG Kuai Xu" (An agreeable son-in-law is like to become an immortal on a LONG); to celebrate those who passed the imperial examination the phrase, "Yu Yue LONG Men" (A fish leaps over the LONG gate) is used; To describe a happy marriage people would say, "LONG Feng Ji Xiang" (Auspicious and delightful things); To express the hope for children, its "Wang Zi Cheng LONG" (Hope one's children will have a bright future) (Zhang & Xie, 2013).

2.3.4 LONG Artistic Form and Physical Form

The Chinese LONG represents China. According the literature review, the worship of LONG appeared in the primitive society. The main similarity between LONG and NAGA is their snake-like "S" line body shape. LONG has other organs: horns, beards, feet (paws), scales, fins, tails.

Figure 15 : LONG image and the body shape

In the history of China, there have been images of Long combined with different animals, such as snake-like, horse-like, tiger-like (Kirin), fish-like, elephant,

and turtle-like. According to the interpretation of historical researchers, the difference in styling of the Long image is due to the difference in regional totem worship.

1) Snake-like LONG   2) Horse-like LONG   3) Tiger-like LONG

4) Fish-like LONG   5) Elephant-like LONG   6) Turtle-like LONG

Figure 16 : Different Types of LONG

In contrast with NAGA, existing artworks of LONG has become mature and unified, especially after the Song Dynasty. The image of LONG is a comprehensive elevation of many animal images. "Antlers like a deer, head like a camel, neck like a snake, abdomen like clams, scales like fish, claws like eagles, palms like tigers, ears like cattle" (Zeng, 2007). And this image is still used until now. Among the artworks that have been preserved so far, the Nine Long Wall in Beijing Xitian Fanjing and the Nine Long Wall Imperial Palace are called "the perfect Long image in its evolutionary history".

Figure 17 : LONG Wall in Beijing

With the demise of the feudal society and the founding of New China, LONG no longer symbolizes imperial power. In modern China, LONG is more likely a

code word symbolizing auspiciousness, luck and wealth. And the LONG pattern has been used in different product designs as a symbol of auspiciousness.

Figure 18 : Products with LONG Image

2.4 Research on Thai NAGA

2.4.1 Thailand NAGA worship Customs

First of all, we can see from the language that Thailand has a special understanding of the word "dragon". In Thai, there are three different words and interpretations of the "Dragon": I. MangKon, II. NAGA, and III. Hay-rah.

Figure 19 : NAGA Statue on Mekong River[4]

According to the Royal Academy's "Royal College Dictionary", the interpretation of Mangkon is: "Chinese legendary animals, like snakes, with feet and horns; Capricorn (9th of the Zodiac Capricornus), the name of the otter Muranesox, the family of Muranesocidae. Pleang Na Nakhon's "Taiyi Thai Dictionary" explains

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[4] https://community.snapwire.co/photo/detail/5a61c43ac9de5500010da94e

Mongkon as, "A snake-like animal with a foot and a horn; the tenth constellation of the twelve constellations."

Secondly, the NAGA. NAGA speaks Sanskrit. According to the records, NAGA is long-lost, crowned and lived in the sea and other bodies of water. The prototype was a kind of python that lived in the subcontinent of South Asia. During the Vietnam War, American soldiers had fished the big snake in the river. The Royal Academy's "Royal College Dictionary" explains that NAGA is "A big snake with a crown; a legendary animal; the elephant; the high-oriented, the unscrupulous, the haircut ready to be a shackle.

In addition to the word "NAGA", "The Royal College Dictionary" also has similar characters such as "Phanjaa naak" and "nakk". From the terms related to dragons, there are Mangkon, NAGA and Hey-rah in Thai. The choice of the NAGA belief to study is because the shape of the NAGA is snake-like, and the ancient Year of the Dragon in Thailand (the fifth of the zodiac) is also called the Year of the Snake. Therefore, in order not to be confused with this paper, the "Thai of Thailand" is used. Instead of "gill", this is closely related to the Thai people's beliefs from ancient times to the present. As for the word "Mangkon", it is the name of "foreign dragon"; and the word "Hey-Rah" refers to a type of "Mangkon". It was only after the appearance of "NAGA".

Other than the appearance of "Hey-Rah" as the protagonist in the Thai literary allusion, there is no correlation with the beliefs of the Thai people. The NAGA is divided into two categories: 1. Shui NAGA, NAGA born in the water, can only survive in the water and cannot survive on land. 2. The land NAGA, NAGA born on land, can only survive on land and cannot survive in the water. Due to these conditions NAGA can only transform into its original form in the following situations: at birth, during sleep, at the time of mating, and at the time of death. In the livestock world, there is a law of the strong preying on the weak: the winged bird eats the NAGA, the NAGA eats the frog, etc. But the NAGA in the Mekong River and the villagers on both sides of the strait, that is, the residents of north-eastern Thailand and Laos, do not appear in the Buddhist "Three Realms". They believe that deep in the Mekong River is the

home of NAGA. From the ground, you can also reach the depths of the Mekong River, a world that is connected to the human world.

For thousands of years, NAGA has played an important role in the history of Southeast Asia. The word NAGA often appeared in Indian and Southeast Asian literature, originated from Sanskrit, it can mean "naked", "snake" and "barbarian". From literature, Pinda proposed that the source and image of NAGA culture was the tale of Mahabharata, in which a serpent, living underground and controlling the waters, has 1, 3, 5, 7 or 9 heads with jewellery on each.

Figure 20 : NAGA with Different Number of heads

"water guardian, serpent-shaped and jewel adornment".

The Indian School believed that the prototype of NAGA was from India. The other opinion is that of the local school, in which most scholars considered that the serpent worship existed before the introduction of Brahmanism and Buddhism. Suijit Wongthes, one of the scholars who supported this, believed there was early serpent worship in Thailand according to the archaeological relics, such as the Rup ngu phan, of Ban Chiang in Udon Thani province and Ban Kao in Kanchanaburi Province. In locals' minds, NAGA is still the traditional symbol of the lord of water, earth, as well as the inhabitants in the region. The most important summary of Suijit Wongthes was "As the local serpent worship, NAGA in Thailand combined with Buddhism and Brahmanism after their introduction and is then embodied with new

legends and beliefs." This claim was also supported by other scholars, like Anh Tu Phan, who believed there was the legend of the serpent before the introduction of the Indian culture, and NAGA was not foreign culture but the local serpent worship.

Due to archaeological evidence that was found throughout Southeast Asia, particularly in Ban Chiang, Udon Thani province, Thailand, it was strongly confirmed that the Snake was worshiped as a sacred animal by people in Southeast Asia. This was true for people in the past who often faced various dangers in nature. In addition, some natural phenomena like thunderstorms, earthquakes and others failed to be understood. Therefore, the emergence of "super nature" and "animism" relieved them from fear. They started to pray, worship and offer sacrifices to spirits so as to obtain some protection and enrichment from their faith. Interestingly, the Snake was considered as the most dangerous species for their deadly venom and habitat. It could be found on the ground, underground, in any body of water, or even in high places. There was also its ability to shed its skin as well as its slithery movements. As a result, the Snake and the belief system surrounding it could be explained by its traits.

Ancient evidence from the Mekong River in Thailand indicates their worship of animals, such as the carving of colored patterns of snakes and reptiles on the Banqing pottery container, which has a history of about 3,600 years. The ancient literature that emerged here is the evidence linking the worship of Snakes to the original inhabitants.

Then, when the novel teachings such as Hinduism, Brahmanism, and Buddhism entered the furthest parts of the Northeast, the worship rituals and belief systems of the north-eastern residents were integrated into the new systems, and so the animals were pushed to an even higher plane than nature. For example, the original worship of the snake became that of the NAGA, which combined the original creed with the newly added belief system. Historical evidence shows that the new belief system is closely related to agricultural production and the Buddhist teachings. Various mythological legends about the Buddha's Ashes show that the establishment of the tower as a symbol for Buddhism covers the original place of residence where literary allusions appear.

In addition, some custom rituals have been created, such as the promotion of the rituals of the NAGA in the protection of their homes to universal custom rituals; or the sacred fireboat to worship the NAGA; the sacred rituals to support Buddhists and give them the right to build a home. The Naga is believed to be the bringer of happiness and encouragement for moral people who do good deeds, as well as the conveyer of beliefs that make communities more prosperous. These things are all in the history of the novel, in order to make it the only legend that appears in society.

Interestingly, NAGA uses the pronoun that is used for both "good and evil" beings. NAGA is venomous and there are four methods to harm: 1. To bite with venomous fangs and then the venom will spread to all parts of the body; 2. To release venom from the eyes through staring; 3. To spread the venom through bodily contact as the entire body of NAGA is venomous; and 4. The venom will flow to all parts of the body through the transmission route of the respiratory tract.

2.4.2 Type of NAGA

According to the influence of Buddhism, NAGA can be classified as follows: From a functional point of view,

1. NAGA has a more specific birthplace, and its status is higher than that of the Garuda (golden-winged bird);

2. The NAGA King living in the mountains surrounding the Sumiyama and the seven oceans.

3. Land-based NAGA.

4. Mountain-based NAGA kings.

5. The NAGA king living in the Temple of Heaven. NAGA, which is larger than the Garuda (golden-winged bird), is also easy to escape from. But there is a special case, if the golden-winged bird is an egg, you can eat the wet NAGA.

In Tibetan mythology, evil NAGAs are murderous, but good NAGAs are kind, which is why they are still attributed as beasts, while also retaining their magical lore. The major difference between LONG and NAGA is that a NAGA is not able to

maintain its magical body perpetually, and it will be in its "birth" state in the following five cases. That is, at birth, shedding, sleeping, mating, and death.

A NAGA living in limited spaces can transform into a human or other suitable creature. And when they want to go out to other places, they have to transform again.

When a NAGA is angry, its body turns white, becomes very large, and coils its tail. The NAGA is a big snake. In the city, snakes are always thought of as terrible things. Therefore, when it comes to epic tales about big snakes, their venom is always mentioned.

Each type of NAGA has four ways to implement the hazard: First, NAGA uses its venomous fangs to bite, then the toxins will spread to various parts of the body; Second, NAGA delivers toxins through the eyes by looking at things: The whole body of the NAGA is toxic. The toxin can be spread merely by physical contact. Fourth, the NAGA uses the respiratory tract as a transmission route, and then the toxins will flow to various parts of the body.

All types of NAGA possess the toxicity mentioned above. There are 4 properties to the toxins: First, some of the toxicity is quickly released, but it does not feel very painful; Second, the toxicity is very strong, but the amount of the toxin is less and the emission is slow. Third, the toxin spreads very quickly and the effect is very strong; and fourth, some of the toxicity is slow and the effect is not strong.

As for knowing that highest ranking beings in all of the Gaya are: The Wiirupak nakaraj who ruled the Western Sumiyama (brain thought) for the four families of NAGA, differentiated by the colour of their bodies, which are Golden, Cyan, Multi-coloured and Black. In summary, the source of NAGA is diverse, including Buddhism and various literary allusions, and there must be a corresponding source of Brahmanism. While Buddhist and Brahman cultures have differences in the number of golden-winged birds in their tales, where Buddhist mythology mention multiple golden-winged birds while Brahmans only mention one; the two cultures do agree that the number of NAGAs in their stories is large enough to form a tribe.

2.4.3 The Shift in Paradigm about NAGA

The myths surrounding the NAGA first departed from their local belief systems when groups of higher civilisation arrived in South East Asia. The Hindu religion was influenced by the ruler class and quickly spread to every corner of society. A new set of paradigms had firmly been established in this area. The Hindu gods had answered all the superstitious concerns through "Mahabharata" and "Tri-Bhumi", and this was when the folklore of the local people, especially the story of NAGA, went through many narrative transformations. In fact, the word NAGA was used to call "the naked local people" or the "Barbarians who worshipped snake. Thus, in order to convert and proselytise the locals from Animism to Hinduism, religious syncretism occurred, starting with the manifestation of the greatest mystical entities of the Hindu gods whose power ruled over the local gods. The NAGA was unveiled as part of the myths. They became the king of snakes and serpents, who had deadly venom, lived in the deepest part of the ocean, and had the ability to connect the underwater world to earth and even fly into the sky.

Figure 21 : NAGA as Guardian of Buddha[5]

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[5] https://www.burmese-art.com/about-buddha-statues/naga-buddha-statues-with-snake

2.4.4 The Symbolic Meaning of NAGA

NAGA is a shared belief in South and Southeast Asia. Although the names are different, they have the same characteristics. That is: they are giant snakes, and they use the crown as a symbol of their power, prosperity and luck, and also symbolize the ladder to the universe.

There are some ancient books written in cotton and paper in the north and north-east regions of Thailand, some of which involve the legends of the Yunnan Bohai Sea, the Lancang River and the ancient Mekong River. The contents of these documents are historical legends, and some are legendary stories. They can provide us with clues to explore the relationship between ancient Thais and Xiqiao River and Yunnan.

1. The image of the water god

NAGA are believed to be water guardians. This belief stemmed mainly from the fact that NAGA has always been a symbol of water. In order to be able to grow crops, people estimated the amount of water and rainfall in that year, so it is called "NAGA water supply". The total number of water supplies cannot exceed seven, and a year with a good amount of rain and sufficient water sources is called "a NAGA water supply". The amount of water is divided by the amount of NAGA because the disappearance of water is mainly due to the NAGA swallowing the water and are unwilling to release it.

Figure 22 : NAGA as Water God[6].

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[6] https://stock.adobe.com/

2. As the Earth God

It is believed that each month the NAGA would turn his head to face a new direction. When building a new house, there is a ritual of "Digging the dragon" that chooses the direction by placing the excavated soil and adequately arranging the pillars, then observing the head of the NAGA and turning it in that direction.

Ancient records show that people use NAGA head as direction. The first book records the turning of the earth and the tail of the column as follows:

In March, April and May, head to the north, the tail of the body to the east, the pillar to the west, the soil to the southwest, and the tail of the pillar to the south;

In June, July and August, head to the west, the tail of the body to the south, the pillar to the north or southeast, the earth to the east, and the tail to the west;

In September, October and November, head to the east, the tail of the body to the north, the pillar to the south, the soil to the northeast, and the tail of the pillar to the east; the moon heads to the north, the body tail to the west. NAGA column to the east, the soil to the south, and the tail of the column to the north.

So, when building a house in March, April or May, one must first choose to dig the dragon column in the southwest and dig up the mud and place it in the north Longkou. By moving the tail of the pillar toward the south, the NAGA will be satisfied and will give the owner of the house blessings of wealth and happiness.

In the same way, the ritual is applied to ploughing fields.   One cannot turn the plough in the direction that they have turned their head because it means that people do not respect NAGA, it is a violation of NAGA, the protector of the earth. The consequences are varied, such as bulls being scared off, farming accidents, failing crops, and so on.

There is an essential land for NAGA. There is an essential ritual for planting and building houses, which is carried out to worship the ruler of the land, before using it.

3. NAGA Myth

There is a prediction called "New Year Book" on the posters of the Songkran Festival every year. The amount of water supplied to the NAGA also indicates that the gamut must protect the year, protect the forest and protect the water. The main reason is to divide the school calendar (abbreviated) by the remainder of 12, if the remainder is 3 or 5, it is the year of protection (some texts say to protect the forest), and if the remainder is 4 or 9 it is the year to protect water (some texts say to protect the forest).

NAGA sprays venom; in the allusion to the NAGA venom of the Temple of Honor in Shaliang Town, Mae Hong Son, the large body of NAGA is holding the world, and when it is stipulated, it will spray venom on the world, causing misfortune and disasters during that period. From the content of the above text can be summarized:

No matter which month, the NAGA will spray venom on the night of the fourth and the tenth. These are inauspicious days for weddings. No matter which month, the NAGA will spray venom during the day of the ninth and the tenth. Good and auspicious things that are usually done during this period will all become unclear and unlucky things.

No matter which month, the NAGA will spray venom during the daytimes of the third, fourth and end of the month, and it is not suitable to build new houses at this time; people should not go out looking for luck; people should not plant trees, or will die.

From the above, we can see that NAGA plays a significant role in the cultural beliefs of the Lana and the monks. Therefore, it is not surprising that the NAGA image appears on every momentous occasion.

Buddhism is an image of the sublimation of the faith in the Lantana area. The Buddhist shrine is a collection of images based on the beliefs of the Lantana area.

4. Supernatural Power

The locals also generally believe that NAGA has the characteristics and supernatural power that represents the richness of the grain. It can be transformed

into many things as well as human beings. After pregnancy, the NAGA spawn like snakes, apart from the fact that NAGAs can have 3, 5, 7 or even 9 heads. Every story tells that NAGA can be found in the world and in heaven. People are convinced that their domain lies about 16 kilometres underground. There are luxurious palaces, and with a total of 7 floors, it was no worse than heaven.

Figure 23 : Nine heads NAGA

2.4.5 NAGA Physical Form

Through research, the researcher has found that, although there have been inconsistencies the artworks depicting the NAGA, the description of their overall shape are similar. The main parts of the NAGA appearance are the head, the body, and the tail. They have scales, beards and tails and one horn. Some of NAGA have feet, and some do not.

Most of the NAGA's body is similar to LONG's, in that they both have snake-like bodies with S-line shapes (shown in figure 2). It can be seen that NAGA's body and movements are very flexible, which is also a good explanation of why the myths and legends described NAGA as possessing supernatural abilities.

Figure 24 : NAGA's body line shape Analysis

The researcher has divided the styling of NAGA's crest into four types. One is the decorative styling, which appears in stone sculptures. The second is a flame-like styling, which is mostly found in Thai architecture. The third is a multi-headed style without crest, such as the ones depicted in artistic works as the protector of Buddha. The fourth is a superior design derived from the creation of the artist. Notably, we can see more than one head of NAGA in some specific works of art, especially when NAGA appears in images together with Buddha, where the 7-headed NAGA is most commonly drawn by artists, as shown in the figure below. Legend has it that, once, before Sakyamuni became Buddha, he was meditating under a Bodhi tree by a lake, when all of a sudden, it rained heavily. At that time, NAGA helped to form a colourful umbrella next to the Buddha to shield him from the rain, so that Sakyamuni could continue his meditation. (Siripot,2013)
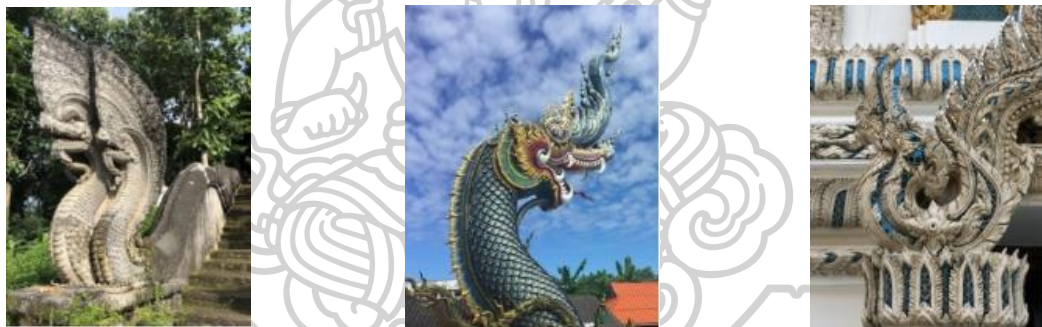
Figure 25 : Different styles of NAGA heads

2.5 Costume design with cross-culture communication

2.5.1 Costume as the non-verbal communication Language.

The Moscow-Tatu School, represented by Lotman, believed that culture was the product of information, and that culture and symbols complement each other.

Saussure suggested that linguistics was a part of semiotics, a hierarchical symbol system and the most typical of all symbol systems. (Holdcroft, 1992) Then, Lotman further extended on the theoretical basis of Saussure through dividing language into three kinds. The first is a natural language, such as Russian and French;

The second is an artificial language, such as chemical language, mathematical language, and conventional signal language; and the third is the communicative structure and symbol system built on the natural language, which was called as the secondary language by Lotman. Combined with Saussure and Lotman's theories, it can be regarded that a language is a tool, the basis of human communication; while cultural language is secondary - a symbol system derived from culture. The spreading of information through a symbol system is therefore more complicated in structure.

According to Saussure's linguistic theory, language behaviour can be divided into langue and parole. Langue is a system of word symbols, while parole is the concrete realization of this system in communication.

From the above theoretical research, it can be seen that symbols in cultural communication include language symbols, such as verbal language and written language, and non-language symbols. If semiotics and culture are combined, then the cultural communication methods can be divided into two, verbal communication and non-verbal communication.

The former is language that is expressed in spoken words and the natural language put forward by Lotman. For the material culture (clothing, buildings and food), cultural behaviours (body language and movements), and morphological cultures (religious patterns, educational information and cultural symbols in cultural interpretation), non-verbal communication is any communication without words (sign/symbol/color/gesture/motion), that is, all of these belong to non-verbal communication.

Among them, clothing is the most common one in non-verbal communication. Especially where language barriers or failures in communication exist, clothing, as a medium of communication, can be used to show others of the wearer's local customs, nature, geography and cultural connotations.

2.5.2 Costume as a medium to Deliver Cultural Information

The costume is not only a communication medium, it is also a "symbol". As a form of material culture, clothing has been analyzed more than any other.

However, the physical object of clothing, is one of the non-verbal communications and a kind of "symbol".

The function of the symbol includes two aspects. The first is the intuitive sounds and images, which belong to the sensory effect while the other is a conceptual design that belongs to an abstract psychological idea.

How is a physical object translated into language? The same technique is used for clothing and literature to translate a physical object into language, and that is "Description". The primary function of "Description" is to build on the understanding of the spreader, while readers are given many free reigns in the interpretation of the content.

A second technique is "Connaissance", that is, clothing can express some savoir through fabrics and designs. The purpose of the description is to provide a kind of cultural concept analytically.

In the Fashion System, Roland Barthes (1983) mentioned that there were three different structures for clothing, technologique, iconic and verbal, respectively. Only after certain shifters can clothing be transformed into representation. The role of shifters is to transform a kind of culture, content or symbol into another form of expression, or from one code to another. It is a transformation approach from reality to intention, from reality to language or from intention to language.

According to Peirce "On Signs", any symbol is composed of three elements: media related objects, object-related objects and related interpretive objects. It embodies the functions of human creativity and morality. Moreover, it is the structural relationship between meaning and objects. This structural relationship fuses objects and meanings into a unified symbol system. The function of the symbol includes two aspects; one is the intuitive sound and the image, which belongs to the sensory effect. Another one is a conceptual design that belongs to an abstract psychological idea.

In costume design, the design includes an intrinsic meaning and external image. The external appearance is a feature that can be directly felt by the audience - for example, clothing styles, colors, patterns and so on. At the same time, the intrinsic meaning is the human concepts and cultures contained in the design.

Therefore, in the costume design process, the application of semiotics can provide orientation for the design innovation method in the following aspects: shape language, color language, pattern language, textile or material language, texture language and so on.

1.Shape Language

Costume designers often put design concepts on the overall shape of the clothing. For example, when luxury brand Armani published their spring and summer fashion show in 2009, it used Chinese eaves as a design element in the style of the clothing, perfectly expressing the design concept and showed the "Chinese style". It was a successful interpretation of semiotics in the use of costume design.

Figure 26 : Armani Spring and Summer 2009 advanced customization[7].

2. Color Language

Color is a particular language that creates the overall artistic atmosphere and aesthetic experience of costumes. It is one of the critical factors that affect a garment. The first feeling that gives audiences is the color of clothing. Designers use different color combinations to display a variety of features, such as enthusiasm,

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7 https://www.pinterest.at/pin/241294492505928844/

warmth, maturity, indifference fortitude, rebellious creativity and so on. It conveys different feelings to the audience, which is the expression of color language in the inner aspect of costume design. At the same time, color is also metaphorical and represents the abstract psychological idea in semiotics.

Figure 27 : Costume Design with "Color Language"[8]

3. Pattern Language

The pattern is a kind of decorative language. The use of patterns in clothing design is often the selection of its allegorical elements. Pattern design today is no longer a simple description of a totem pattern or a figurative shape, but is usually combined with the overall shape of the costume, with "reducing the depiction of the figurative shape, and focusing more on the concept of the intrinsic

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[8] https://www.google.com.hk/imgres?imgurl=

meaning". Fashion patterns are often divided into three types: classic patterns, fashion patterns produced by trends, and patterns of regional ethnic customs.
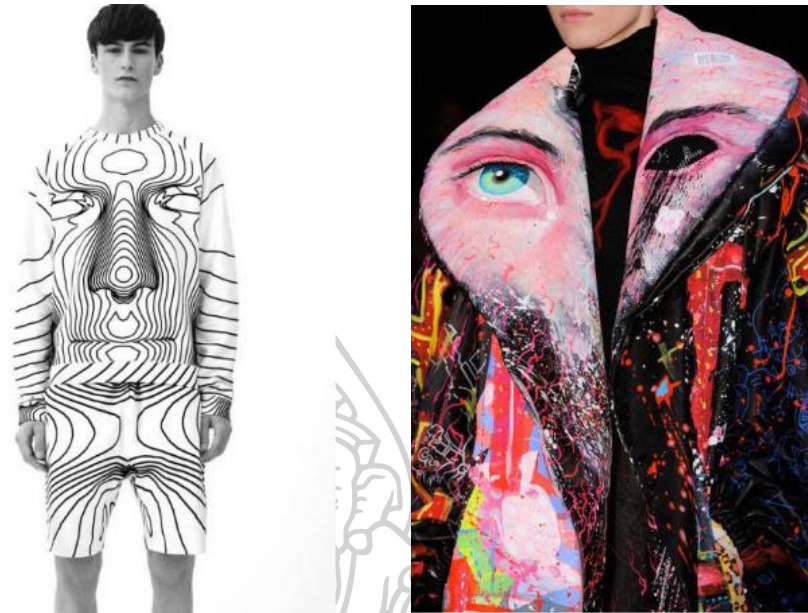
Figure 28 : Costume Design with "Pattern Language"

4.Material and Fabric Language

Making clothing from different materials will create a distinctive visual effect. The style of clothing needs to be truly reflected through specific materials and processing. The selection of materials has become the first element of consideration for Costume designers. Successful designs often maximize the use of the properties of the material and understand the characteristics of the fabric in terms of visual, tactile, and structural performance. Moreover, the material and the pattern can be combined. Such as Japan's famous Costume designer, Miyake, he is known as a fabric magician. "Pleats please" is a direct impression of the audiences on the brand of Issey Miyake. He had a particular liking for folds, and he continued to experiment and develop fabrics for many years. He used folds to express his personality, and he found his unique design language and carried it forward. The success of Miyake is a typical example of a designer who creates a unique design style with unique fabrics. In addition to fabrics, materials are often used in costume

design, which has become an expression in conceptual clothing design and can achieve different visual effects from fabric.

Figure 29 : Costume design from Issey Miyake[9]

5.Texture Language

Texture is a unique expression commonly used in costume design. It focuses on the three-dimensional aspect of the costume, which is created by fabrics or materials. It is different from the pattern, most of the pattern is the effect of the plane, and the texture is undulating. The design of texture on costumes can improve the communicative effect of clothing as a communication method, which can combine "visual sense" and "touching sense". Moreover, it also can convey the design concept with a more substantial effect. The design and production of texture is a central bright spot in the current clothing industry. For example, famous Costume designer Iris van Herpen is very good at creating costume textures that are combined with 3D printing.

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[9] https://www.pinterest.com/pin/438538082449044634/?nic_v2=1a6toE54s

Figure 30 : Designs from Iris Van Herpen[10]

With the "languages" shown above, "Human 6 senses are: Sight, Hearing, Taste, Scent, Touch, Extrasensory perception." There are many media for disseminating information, but clothing is one of the few material media that can mobilize multiple senses at the same time.
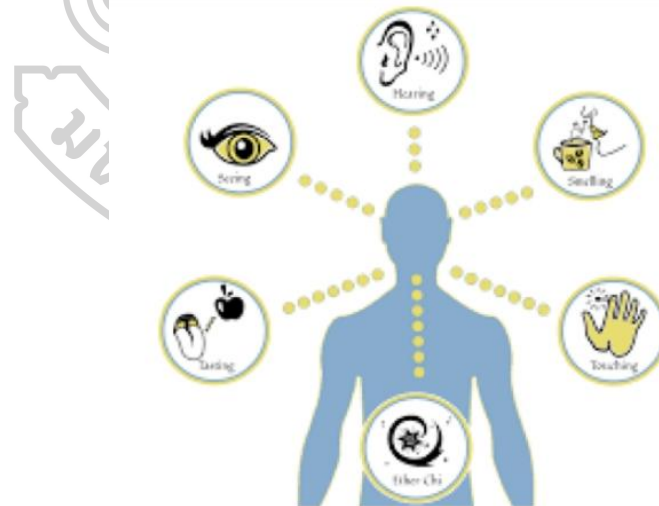
Figure 31 : Human 6 Senses[11]

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[10] https://www.livingly.com/runway/Iris+Van+Herpen/Couture+Fall+2017/Details/63AOp-uXcuW

[11] https://www.livingly.com/runway/Iris+Van+Herpen/Couture+Fall+2017/Details/63AOp-uXcuW

Costume combine Sight (visual), Touch (Fabric, material), Aesthetics/Conceptual/Culture/etc. Costumes can mobilize at least three senses at the same time. Because our perception of things mainly depends on our perceptive organs, fashion shows are often designed to make use of interesting combinations of sensory stimulation.

2.6 Combine costume design with cultural semiotic

The Moscow-Tatu School states, on the subject of semiotics, that symbols express cultural content rather than objects that can only be recognized through the cultural connotations given by social space. Therefore, semiotic can also be understood as cultural content, that is, the composition of language, art and religion and science, etc. The formation of symbols is also a record of human culture.

When it comes to the Moscow-Tatu School, Juri Lotman, a famous literary scholar, a cultural scholar, as well as a semiologist, will never be forgotten. In the Structure of Literary Texts, Lotman broke through Ferdinand de Saussure's theory of language structure and would not study symbols from the perspectives of the relationship between signifier and signified, because he believed that a symbol has double meanings, that is, representing all aspects of its interpretation system and the phenomenon outside the language. He suggested that information theory is semiotics in the sense of extension.

Pierce's study on semiotics influenced both Lotman and Saussure. Pierce divided semiotics into the first layer, second layer and third layer. This classification is the activity process of symbols, that is, the process of generation for symbols from "physical characteristics" to "object" and then to "interpenetration", in which each stage is a symbol. Each layer of content can be independently interpreted. If every layer of the symbol represents a different meaning or cultural information, then, the symbol here usually refers to the so-called culture.

The researchers agree that the meta-language of culture is the ideology of a nation. Based on the thoughts of predecessors, the author puts forward a new viewpoint on the understanding of symbols.

Roland Barthes pointed out that the concept of symbols includes the signifier and the signified. The fabric, color and structure of the clothing are both an aspect of environmental communication and signifiers in the symbol, while the signified refers to the conceptual content, the abstract thinking and the expression of emotions.

Apparel has the most intuitive connection between the signifier and the signified of a symbol compared to other commonly seen symbols in our daily lives. Clothes are not only the primary symbol; they carry a Multi-level symbol system. According to the famous secondary symbol system of Roland Barthes, the secondary symbol system is never the final symbol level, and there are even fourth and fifth levels, et cetera. This cross-cultural study is fundamentally a study of a multi-level symbol system. Paivio (1971) proposed the dual-coding theory and coded messages into Logogens and Imagens. The two systems will generate a corresponding mutual relation which can improve the communication effect.

In this study, the researcher combined the characteristics of cultural symbols with the characteristics of clothing as a communication symbol, aims to use costume as a "non-verbal" language to tell the content of cultural symbols.

Translate the cultural symbols "interpenetration" to be the costume language, which are "signified", including the design conceptual, cultural contents as so. And "signifier", such as sketches, samples, clothes. Combined "signified" and "signifier" together to enhance the communication effectiveness of cultural symbols messages.

How to combine **Symbol information** with **costume design**
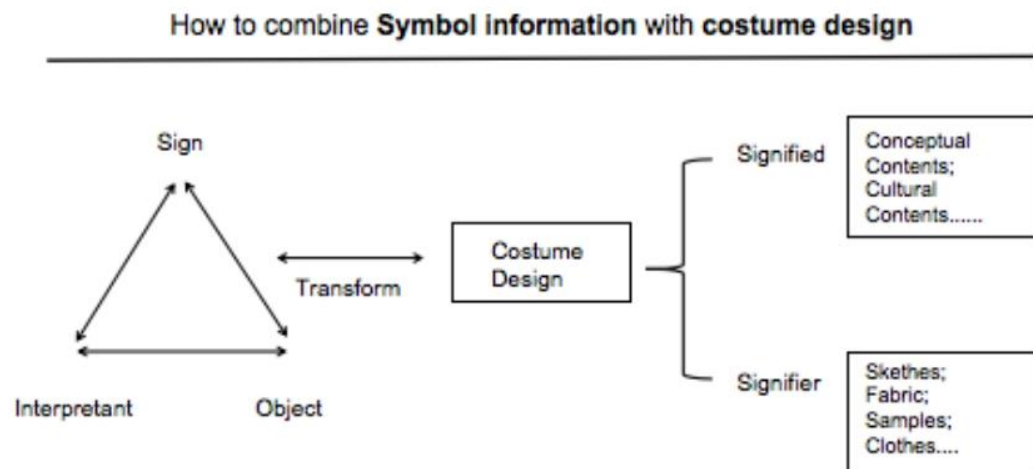
Figure 32 : Combine symbol with costume design

2.7 Decoding and Encoding - into Costume design

Stuart Hall (2010) pointed out that the process of cultural transmission is an "encoding-decoding" process. If different language systems are employed, the "encoding-decoding" process between the transmitting and receiving parties cannot be achieved. Stuart Hall's ideas apply to the study of pure cross-cultural communication, but this study is a cross-disciplinary research that combines cross-cultural communication and Costume design. Therefore, the researcher put forward a new process based on Stuart Hall's theory.

A Costume designer is the creator of an apparel product and also the transmitter of cultural information. After determining the information that needs to be conveyed to consumers, the designer codes the culture by semiotics through the selection and matching of materials, styles, patterns and so on. So the clothing product becomes a carrier containing cultural information.

In the interdisciplinary research of the combination of cross-cultural communication and Costume design, the process of encoding and decoding can be identified as: The conversion of Cultural symbol into Cultural context into Design concept and finally into Fashion. Then at the second level, to convert from fashion

into Understanding of the receiver. Here, cross-cultural communication is carried out through fashion as the medium rather than verbal language. For a successful process of transmission and acceptance of the cultural message, the intermediary must be completed through a "translator". In Costume design, the designer plays the role of the "translator".

However, due to the existence of the "translator", the communication process has been extended to two "Encoding-Decoding" processes, that is, a cultural message is Delivered, Encoded into Cultural context, then Decoded by the Costume designer, and Re-encoded (integrating into the design product), and Communicated through another Medium (clothing) to the Audience.

For clarification, in the first "Encoding-Decoding" process, cultural symbols are encoded by other senders and presented in literature or art forms, which is then decoded by the designer; In the second "Encoding-Decoding" process, the designer re-encoded the "cultural message" into the Costume design. The costume or Costume design products are the medium in this process. In this process, The designer plays a dual role, being a receiver of the first "Decoding and Encoding" process, and as the message sender of the second "Encoding and Decoding" process.

In our case, the designer extracts the cultural message from cultural symbols, that is, LONG and NAGA, forms a cultural content, which includes both tangible and intangible aspects of LONG and NAGA, and encodes this cultural content into the design works. Thus, using Costume design as a medium for cross-cultural communication of the Chinese LONG and Thai NAGA.

2.8 Case Study

Case study 1: Costume is a Way to Convey Values in the Context of Cross-cultural Communication.

MINI FASHION, the cross-border cooperation launched by the Mini brand, released a theme with the name "Beyond Native" in March, 2018. The designers

came from different countries but had similar backgrounds; that is, their places of work are not in the same cities as their places of birth. For MINI, this kind of pluralistic idea in the world melting pot is just in harmony with the value of the brand. In the exhibition of this series, three different lives of three designers working in two cities were presented.

As one of the most typical representatives of the new generation designers in China, Feng Chen Wang was born in Fuzhou City, China, was educated in London, England, and now works in Shanghai. Since she graduated from the Royal College of Art in 2015, her design series has received widespread attention on VFiles, a new designer platform in New York. Then, she started the independent brand operation, including design in London, production in China, promotion in New York and global sales, which can be described as a real "cross-cultural communication". Feng Chen Wang specialized in menswear. Her designs are often series of complete clothing with sports characteristics and a full sense of contour, which also directly reflects the current popular youth culture in the west. During her student years, she had already learned how to get along with westerners and their ways, instead of being confined in the small circle of Chinese overseas students. All of these enable her to truly integrate herself into foreign cultures and understand and participate in local youth culture in depth.

Figure 33 : Design works from Feng Chen Wang[12]

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[12] https://www.mini.com/en_MS/home/fashion/urban-matters/urban-matters-interview-capsule-collection.

Moto Guo is a Malaysian-Chinese designer. After being selected for the world-renowned LVMH Prize, he released works at Milan Fashion Week and Japan Fashion Week. Although a designer of menswear, his designs have a distinctive "maiden feeling". Japan's fashion culture posed a significant influence on him and the maiden complex in Harajuku Culture on the streets of Japan also directly inspired him.

In this meaningful clothing design exhibition, designers with cross-cultural backgrounds integrated their experiences and insights into clothing design and showed them to audiences. At the moment, clothing represents more in-depth content rather than itself, that is, designers are inheriting the foundation of their local cultures, while at the same time experiencing the collision and integration of foreign cultural shock.

Figure 34 : Design works from Moto Guo[13]

Case Study 2: Guo Pei: The Expression of Chinese Traditional Cultural Symbols in Modern Clothing design.

Guo Pei, one of China's top ten designers, whose designs are indexed in the book "China's 21st Century Famous Designers". She has become one of the representative designers in the Chinese fashion industry. Guo Pei designed the dress

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[13] https://www.mini.com/en_MS/home/fashion/urban-matters/urban-matters-interview-capsule-collection

for the 2008 Beijing Olympic Games. In 2016, Guo Pei was in the list of the 100 most influential people in the world selected by Time magazine.

Guo Pei's Chinese design insists on pure hand-made works and incorporates Chinese elements into them. The heritage, bold imagination and the presentation methods are impressive. She inherited Chinese craftsmanship, and also demonstrated the Chinese aesthetic. She is good at combining traditional Chinese cultural symbols with modern clothing aesthetics. Her works have strong visual effects and cultural values.

Figure 35 : Guo Pei's design with LONG elements[14]

2.9 Conclusion

This phase of the study is the first decoding of the cultural content of dragons and naga. The researcher conducted a cross-sectional and comparative study of the appearance, origin, development process, mythology, and spirituality of the LONG and NAGA respectively. In this process, the researchers acquired the basic knowledge of LONG and NAGA, which is helpful for further research.

In addition, the researcher summarized the basic theoretical background about how to use costumes as non-verbal language to convey cultural messages.

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[14] http://fz.banzhenghua.cn/index.php/3723.html

Thus, "decoding and coding" was applied in this study as a guiding theory.

This research will create harmonious cross-cultural communication, that reflects the researcher's understanding and respect for the Chinese LONG and Thai NAGA, by comparing the differences and similarities between them, and presenting them through costume design.

Chapter 3 Research Methodology

Introduction

This paper adopts an interdisciplinary research and comparative study methods, figured out the contents of LONG and NAGA, then implemented into costume design. The contents of Chapter 3 can be divided into the following parts:

- The first part is about the guiding ideology of the research.

- The second part is a description of the research methodology.

- The third part is data and information collection and analysis.

This chapter will also provide a detailed description on the approach to information and data collection, including research method design, research process, and data analysis process.

3.1 Research Guiding Ideology

According to the discussion and analysis of the literature, the researcher proposed a hypothesis, which is Costume design is effective as a medium for harmonious cross-cultural communication with the case study of Chinese LONG and Thailand NAGA. In addition, Stuart Hall's cultural communication theory of "decoding and encoding" is selected as the main guiding philosophy of this study and used in combination with theories of Costume design.

In the interdisciplinary research of the combination of cross-cultural communication and Costume design, the process of encoding and decoding can be regarded as: Cultural symbol à cultural context à design concept à fashion, and then in the second degree, to convert from fashion to "understanding" of receiver. In this case, cross-cultural communication is carried out through fashion as the medium rather than spoken language. For the process of transmission and acceptance of cultural message, an intermediary must be included to act as a "translator" of the communication. In Costume design, the designer plays the role of the "translator".

Therefore, with the addition of the "translator", the communication process is extended to two "Encoding-Decoding" processes, that is: Cultural message

à Encoding à Cultural Context à Spread through Medium (literary works or art works, etc.) à Costume designer Decoding (decode cultural message from the works) à Re-encoding (integrating into the design product) à Communication Medium (clothing as a material carrier) à Audience Decoding of the Cultural Message (generate to be their own understanding).

In the first "Encoding-Decoding" process, cultural symbols are encoded by other senders and presented in literature or artforms, and then decoded by the designer. In the second "Encoding-Decoding" process, the designer re-encodes the "cultural message" and spreads it to the audience. The spread medium and material carrier in this process is the costume. The audience receives the cultural message through interaction with the costume, which is another decoding process, and then gives feedback of their understanding to designer. Such a process is called second time "Decoding and Encoding". In this process, the designer plays a dual role of being the receiver of the first "Decoding and Encoding" process, and as the message sender of the second "Encoding and Decoding" process. The main idea is shown in the figure:
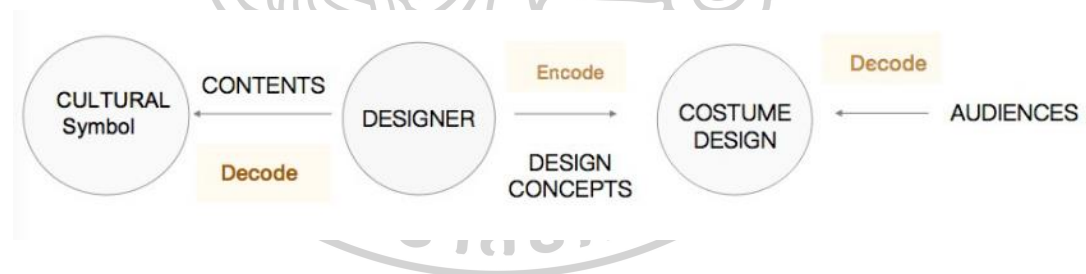
Figure 36 : Research Guiding Ideology

The designer extracts the cultural message from the cultural symbols of LONG and NAGA. The cultural contents from the LONG and NAGA are then encoded into the design works by the designer. The audiences (receiver) decode the cultural content from design work and then encode the concept into their own understanding, and give feedback to the designer, thus completing the entire "Decoding and Encoding" process.

The two phases of "Encoding-Decoding" complete the cross-cultural communication process with Costume design as the medium. However, due to the existence of the role of the "translator" in the communication process, then there will be two "translators" in the processes of "Encoding-Decoding". One is the artists who integrated LONG and NAGA into different cultural creations and created new cultural images, such as sculptures, buildings, paintings, photography, handicrafts and costumes, et cetera. And the other is the Costume designer who creates, with the cultural contents obtained from the LONG and NAGA's existing works, and re-displays. Due to the existence of this situation, the designer's ability to effectively extract and express the cultural contents in processes of "encoding-decoding" is crucial to achieving the goals of the cross-cultural communication. Therefore, a reasonable research process is needed to carry out auxiliary research, so as to reduce cognitive bias as much as possible.

In this research, the designer (researcher) extracts the "cultural identity" from "cultures A and B", that is, Chinese LONG and Thai NAGA. Here, the tangible and intangible characteristics of LONG and NAGA are extracted by the designer (researcher). The designer then encodes the contents as "design concept" into the design works, which is fashion or costume design. Then costume is the medium through which the information of LONG and NAGA is delivered to the audiences.

3.2 Research Methodology

The value of scientific research is not only in its focus of the research objectives but also in its attentiveness to the research process and systematic research methods. Under the guidance of previous research thinking, the methodology of this research will be developed from the following aspects:

1) "Ethnography", also called "cultural interpretation", is a method to observe and describe the culture community. It includes two closely related studies, the field trip and site visits as well as the statement of relevant materials, that is, data and information analysis. The cross-cultural phenomenon always exists in a

specific society, culture and relevant contexts, and the key to creating relevant work lies in the quality of cultural facts and contents uncovered by the researcher.

2) This study summarizes the origins and cultural contents of LONG and NAGA through literature review. After an overall preliminary understanding of the research objects, the study lays the theoretical foundation for the following stages of research. Combining field trips, site visits, observations, and on-site researches, the researcher was able to delve into the local cultural environment, acquire a local context, observe and analyze existing artworks, such as architecture, sculptures, and textiles, and ultimately using comparative and qualitative research methods to analyze both the tangible and intangible characteristics of LONG and NAGA.

3) An audience-based survey. As a cross-cultural communication study, the main problem faced by the researcher is the barriers existing between the researcher's own cultural tendencies and the cultural nuances of research objects. In order to avoid cognitive bias of objectives by designers/researchers, the design strategy needs to be established based on a full understanding of the audience's perception.

The research methodology was divided into 3 phases and guided this interdisciplinary research as follow;

Data Collection, which was the process of "decoding". There are there times "decoding" phase in this research.
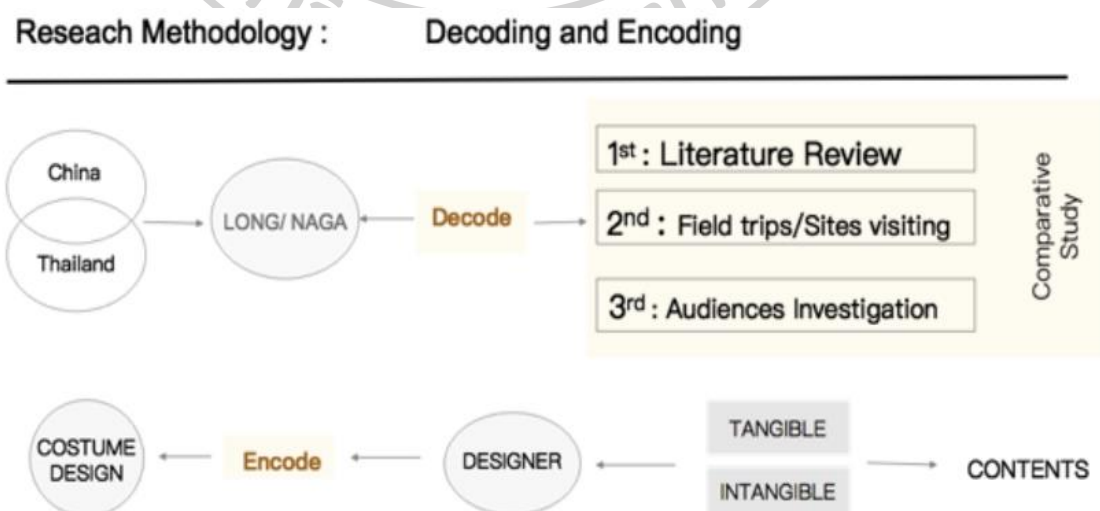
Figure 37 : There times Decoding

First time decoding is literature review, which described in Chapter 2 already. The aim of this research phase is to acquire the relevant basic knowledge.

Second time decoding is field trips and site visiting in several places around China and Thailand. In order to experience the various art-forms of LONG and NAGA, such as architecture, sculptures, paintings, costumes and so on. This process aims to enhance the knowledge of LONG and NAGA.

Third time decoding is about audience's investigation. The aims of this research phase are: 1) Get audiences knowledge of LONG and NAGA ---- Finding the lackage knowledge. 2) Get suggestions: In-depth Interview with fashion designers. 3) Evaluate the Design.

The collected data were analyzed by comparative study and qualitative research. And compiled as a body of knowledge for two main purposes: One is to provide the researcher with sufficient background understanding about LONG and NAGA, and the other is to understand the needs of the audience. A design strategy was formed based on the data analyzed.

3. All issues during the processes of experimental design sketching and sample production were recorded, analyzed, adjusted, and concluded. And each design phase was fine-tuned according to the feedback and lessons from preceding design phases.

Each design phase experimented on a different aspect of the LONG and NAGA cultures, to show a cross-cultural research process of the Chinese LONG and Thai NAGA cultures through Costume design.
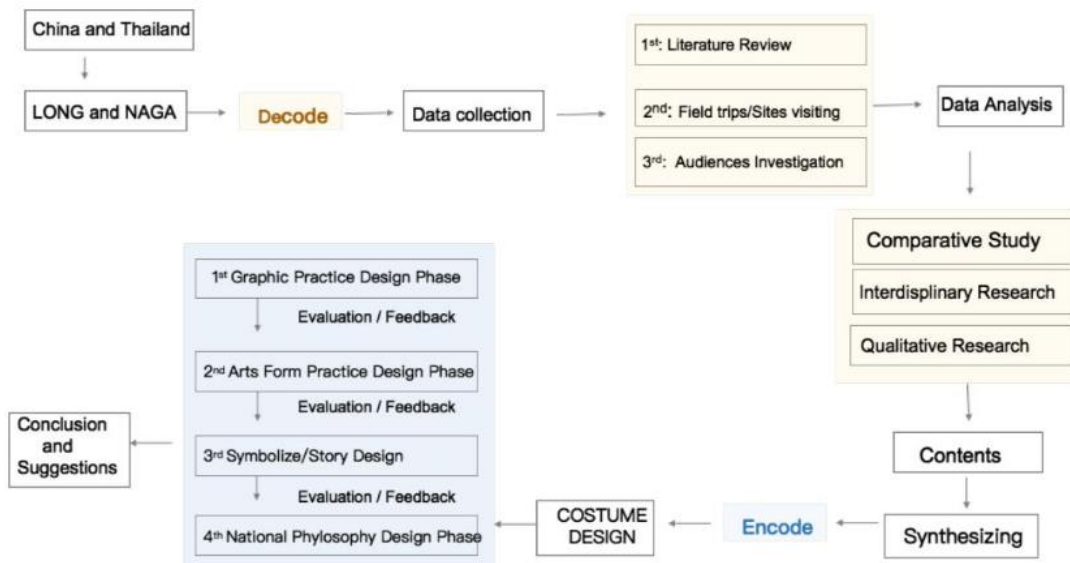
Figure 38 : The Research methodology framework

The design process will be described in Chapter 4. This chapter focuses on the processes of data and information collection, analysis, and conclusion. The figure below is the design thinking process.

3.3 First time and Second time Decoding.

3.3.1 Research Process for Literature Review and Site Visits

A lot of literature on the LONG and NAGA were reviewed. After analyzing and summarizing the existing literature, the researcher has accumulated a certain amount of knowledge about LONG and NAGA. Based on this knowledge reserve, the researcher conducted field surveys on LONG and NAGA to learn more from actual artworks and objects.

This study's research methods included site visiting and observation, and applied qualitative research and comparison methods to analyze the data. The researchers did field visits around Chiang Mai, Chiang Rai, Sukhothai, Phitsanulok, Udonthani, in Thailand to study the NAGA culture.

The same research methods were used to research LONG as well. The locations included Beijing, Fuzhou, Xiamen, Shanghai, Xian, Nanjing in China. The researcher researched 80 pieces of artwork on each of the LONG and NAGA. Then conducted a comparison study through analyses on the forms and intrinsic meanings of the artworks and their creative elements.

Places:

China: Beijing, Tianjin, He Fei, Fu Zhou, Xi An, Nan Jing, Xia Men

Thailand: Bangkok, Chiang Mai, Chiang Rai, Sukhothai, Ayuthaya, Chonburi, Chantaburi, UdonThani, Phuket.
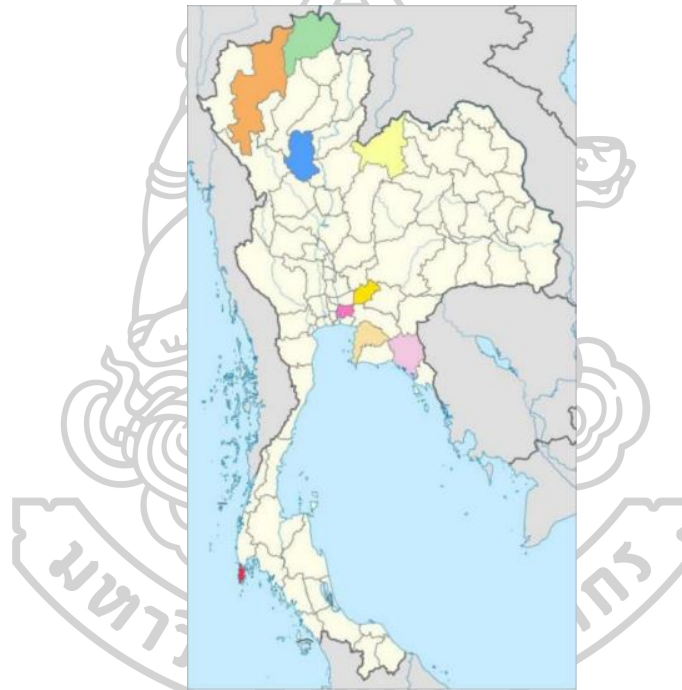
Figure 39 : Research Places in Thailand

The researcher had acquired a lot of knowledge from literature reviews prior to the site visits. A large part of this was from texts and historical descriptions. The analysis of NAGA and LONG artworks were based on the following aspects: the creative approach, the depiction of NAGA and LONG features, related stories, and interviews with relevant artists and historians. This study analyzed and interpreted the data through content analysis. The results of the study are presented in descriptive text.

First, the cultural connotations of LONG in Chinese culture and NAGA in Thai culture were analyzed from different kinds of artworks, found in Thailand and China. These artworks included paintings, sculptures, architecture, handicrafts, and costumes.

The cognitive gains were not only analyzed from the literature but also analyzed from LONG and NAGA iconography and architecture, finally, the semiology and intangible meanings of LONG and NAGA contained in the artwork were extracted.
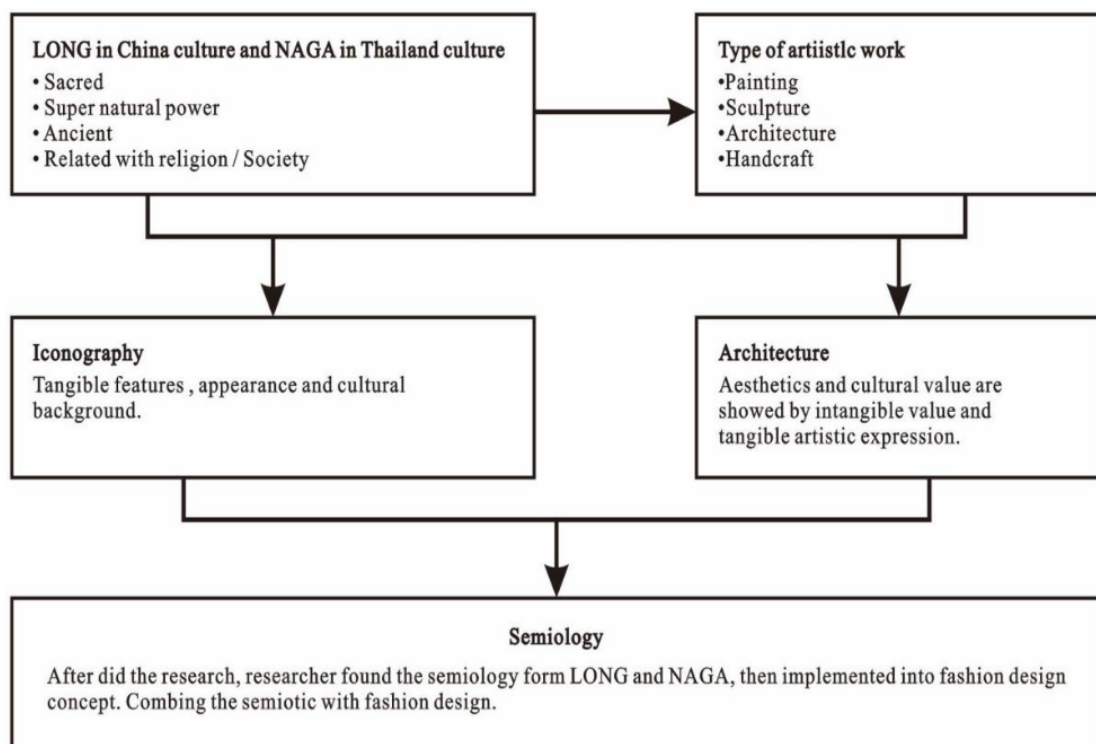
Figure 40 : Research framework during Field trips and Site visiting

3.3.2 Research Finding of Literature Review and Sites Visiting

The following is a summary of the cultural contents of LONG and NAGA after the field investigation, observation and analysis of a large number of artworks. In order to clearly show the research results, they are displayed in the form of a table. The table is divided into four columns, the first column is a summary of the cultural characteristics of the LONG and NAGA, the second column is a detailed

description, the third column is their functions as symbols, and the fourth column is how it is presented in the artwork.

LONG cultural Characteristics	Details	Symbol	Artistic works
Sacred	Supernatural being with supernatural power	Be worshiped	Apart from the main body, LONG has various organs, and each organ has a different meaning. Found in Architecture, Costume, Handicrafts and Sculpture.
Religious Beliefs	Mixture of Buddhism and Taoism	Ideology	Appeared at Buddhist and Taoist temples.
LONG with Chinese	LONG as the progenitor of the Chinese people	Chinese Ancestry	Fabric weaving patterns, Costumes, Tattoos, Folk literatures. Similarities between LONG's and human's faces.
LONG with Natural Phenomenon	The god of water and rain	Good agricultural harvest	Fabric patterns, Architecture, Handicrafts, Sculptures.
As the link between earth and heaven	Linking humans to heaven.	Connecting with heaven, Hope	Boats, Funeral Chariots, Musical Instruments, Sacrifice Utensils.
Imperial Power	In feudal dynasties, LONG represented imperial power.	High status and imperial power.	Costumes, Architecture and Sculptures in Imperial palaces.

National Spirit	It is the symbol for Chinese teamwork and unity	National unity	The LONG's body is composed of various animals, and LONG has become a spiritual symbol, representing the Chinese nation.

Table 1 : Summary of Cultural contents of LONG.

NAGA Cultural Characteristics	Details	Symbol	Artistic works
Sacred and Holy	Supernatural being with supernatural powers	Sacred, to be worshiped	NAGA has decorative crest, NAGA has various organs. Found in Architecture, Sculptures, Paintings, Fabrics.
Religious Beliefs	Protector of Buddha	Religion	7 heads, with Buddha image in Sculptures, Paintings, Fabrics
NAGA with Thai	NAGA as the progenitor of several races and tribes	Snake worship	Fabric weaving patterns, Costumes, Tattoos, Folk literatures.
NAGA with Natural Phenomenon	The god of water and rain	Good weather and rainfall. Good agricultural harvest	Fabric patterns, Architecture, Handicrafts, Sculptures.

As the link between earth and heaven. Hope	Linking humans to heaven	Connecting with heaven	Boats, Funeral Chariots, Musical Instruments, Sacrifice Utensils
Spiritual symbol	Is the people's longing for a happy and better life, NAGA represents happy marriage life, good fortune and Auspiciousness	Protection	Fabrics, costumes, and textiles

Table 2 : Summary of Cultural Contents of NAGA.

3.4 Third time Decoding: Workshop and In-depth interview

As a cross-cultural communication study, the main problem faced by the researcher is the barriers existing between the researcher's own cultural tendencies and the cultural nuances of research objects. In order to avoid cognitive bias of objectives by designers/researchers, the design strategy needs to be established based on a full understanding of the audience's perception.

In terms of exploring survey participants' perceptions and insights, the available research methods were: questionnaires, interviews, and group discussions. In the research of this topic, due to the many problems involved as well as the wide scope of the subject matter, the questionnaire was limited in its effectiveness. First, the design of the questions would be difficult, and second, its non-descriptive nature does not facilitate the expression of the participants' thoughts and perceptions on the subject. In order to obtain more comprehensive data and information, and to understand the participants' perceptions and opinions in depth, a combination of in-depth interviews and focus groups were conducted.

This research phase confirmed the necessity of this case study by setting questions and interviewing the audiences and found issues that were beneficial to presentation of the final results. This process used qualitative research to analysis and summarize the information obtained during the research process.

After the surveys, the results of the investigation were further sorted, categorized, analyzed as derived data. The crucial factors for cross-cultural communication using fashion as the medium were summarized, thereby generating a new design strategy.

3. 4.1 Research Design of Workshop

Investigation Methods	Focus group + Interview
Investigation Aims	1. Get audiences knowledge of LONG and NAGA ---- Finding the lackage knowledge. 2. Get suggestions: In-depth Interview with fashion designers. 3. Evaluate the Design.
Data type	Note-taking and audio recording
Data analysis method	Qualitative research, Statistical analysis, Observations, Inquiry and Psychology
Hardware equipment	Audio recording equipment, Photographs, Projector, Display board, Video, Computer, Paper, Pencil , Pen
Members	Chinese and Thai - Fashion design major students - Fashion design major lectures - Fashion designer Age range: 17- 45 years old
The reason of members choosing	Both of them have the cultural background of LONG and NAGA. And their age belongs to young generation. They are belonging to the target consumers.

	They are major in fashion design, so that they can understand the "fashion design language", they can give some suggestions of this research. And they also can evaluate the design in this research.
Members group	Chinese group: 5 groups, 10 participants per group Thai group: 5 groups, 10 participants per group
Investigation location	Chinese group: Fuzhou city, FuJian province, China Thai group: Bangkok city, Thailand
Date	March to April in 2018

Table 3 : Focus group and Interview research methods design

A problem with group interviews is that the participants' answers could influence each other to create biases and inaccuracies that could affect the validity and fairness of the data. In order to eliminate this, the participants were given pieces of paper to write down their answers to each question.

Figure 41 : Pictures during research

3.4.2 Question Setting and Research Process during Workshop

In order to match design with the audiences' receptiveness for cross-cultural communication and to enable better culture spreading, the researcher needs to have a clear idea of the audiences' existing knowledge about LONG and NAGA. This knowledge can be divided into explicit knowledge and implicit knowledge.

Explicit knowledge is objective fact, such as images, appearance, et cetera. Before audiences can recognize the research objects, they usually form a mental image of the objects, such as "what it looks like" and other questions such as "what", "when", "who", "where" and "how". These "impressions" are usually based on the fact that the audiences have had prior exposure to such cultural symbols and can recall such experiences when mentioned. Implicit knowledge is the insight, inspiration, visual feeling, and experience of cultural content that human beings possess but cannot easily describe. It can be subjective, arbitrary and fuzzy. The difficulty of and key to modelling is the conceptual representation for such knowledge.

In this study, the implicit knowledge consists of two parts. One is the audience's psychological needs concerning the LONG and NAGA Costume design, for example, what kind of design style do they want to see, or what contents or elements about LONG and NAGA they want to see implemented into the design. This

psychological demand is called the implicit demand of the audiences in design. The second "implicit knowledge" is about LONG and NAGA, the intangible knowledge of the cultures, such as symbolic meaning, cultural connotation, et cetera. Before designing, it is necessary to investigate whether audiences understand this knowledge or not, as well as the degree of their understanding. Thus, achieving the purpose of spreading the cultures.

Aims of the workshop: Acquire "factors" from audiences

1. Audiences Knowledge: Symbol information, Semantic information, Background knowledge

2. Explicit knowledge about LONG and NAGA: Image, appearance, colors and so on

3. Implicit knowledge:

About design: Design requirements, Emotional needs, Inspirations, and so on.

About LONG and NAGA: Spiritual, Cultural content, meaning and so on.

4. Design thinking: Extracting Design thinking / Ideas from stakeholders.

The whole process is divided into four parts according to the passage of time and the content of the focus group. Note that for each question, the participants will answer separately by writing down their answers on a piece of paper. At the end of each question, the researcher would display the answers of each participant and ask for their reasoning, then they would discuss and analyse the answers with other participants.

According to these aspects, the entire workshop process is divided into four parts:

Part 1: Researcher Self-introduction

1. Self-introduction of the researcher	Introduce the following contents to the participants: What is the subject of my research; Why do this research, why
2. Introduction of the topic	
3. Introduction of the research	

background	choose them as my research participants; The importance and impact of their answers for my research; And the entire process of this survey.
4. Reason for the participants' involvement.	
5. What the participants were going to do.	

Table 4 : Part 1 of the workshop process

Part 2: Stakeholders' Cognition of the Background of the Research Question

The question setting aims to check the stakeholders' cognition of explicit knowledge of both LONG and NAGA. Questions: Show them pictures of LONG and NAGA. After displaying the pictures of LONG and NAGA, the participants are asked to use three words to describe the tangible characteristics of LONG and NAGA.

1.Please use three words to describe the appearance of LONG, it including: color, shape, appearance, etc.

2. Please use three words to describe the appearance of NAGA, it including: color, shape, appearance, etc.

Part 3: Stakeholders' Cognition of Implicit Knowledge of Both LONG and NAGA.

The process is the same as that of part 2. This session mainly studied the audience's perception of the intangible characteristics of LONG and NAGA, to prove audience's perception and knowledge of the cultures, and to identify any knowledge gaps.

Questions:

1. Please use three words to describe the cultural contents of the LONG, including: Myth, symbolic meaning, story, spirituality, etc.

2. Please use three words to describe the cultural contents of the NAGA, including: Myth, symbolic meaning, story, spirituality, etc.

Part 4: Design opinion and design thinking

Questions:

For the Chinese audiences: What do you think of Costume designs or fashion products that portray the LONG？Do you like them or not? The reason is?

For the Thailand audiences: What do you think of the Costume designs or fashion products that portray the NAGA？Do you like them or not? The reason is?

In your opinion, how should the cross-cultural communication of LONG and NAGA be carried out? Why?

4. What kind of contents do you want to see in the costume design? So as to achieve the purpose of intercultural communication?

3.4.3 Data Analysis Methods

The analysis process of the data is divided into three steps:

The first step is First-level coding (Open data and questions and information). 1) To sort out and categorize the questions to be asked, including: Chinese and Thai stakeholder' perceptions of each other's national culture; Their cognition and initial impressions of LONG and NAGA; Description of tangible and intangible characteristics of Long and NAGA respectively; Stakeholders' cognition of Long and NAGA in design respectively and their opinion of design strategy. Record and analyze the stakeholders' answer carefully, Including every tone word. 2) Give a preliminary name for each "code", the name can use the original words from the parties. 3) Conduct a preliminary analysis of every detail of the data, and ask for related words, phrases, sentences, actions, meanings, events, etc.

The second step is the secondary coding. The main task of the secondary coding is to discover and establish various links between conceptual categories. The answers, information and data obtained from the primary coding are summarized and sorted in this step. The classification can be sort by word type and semantic type. Finding the connection between data from the classification by analyze the causal relationship, semantic relationship, situational relationship, similarity relationship, difference relationship, peer relationship and so on from the data.

The third step is three-level coding (core selecting). After a systematic analysis of all the found conceptual categories, a "core category" is selected. The analysis is continuously concentrated on those coding related to the core category. Finally, proceed to the final finding.
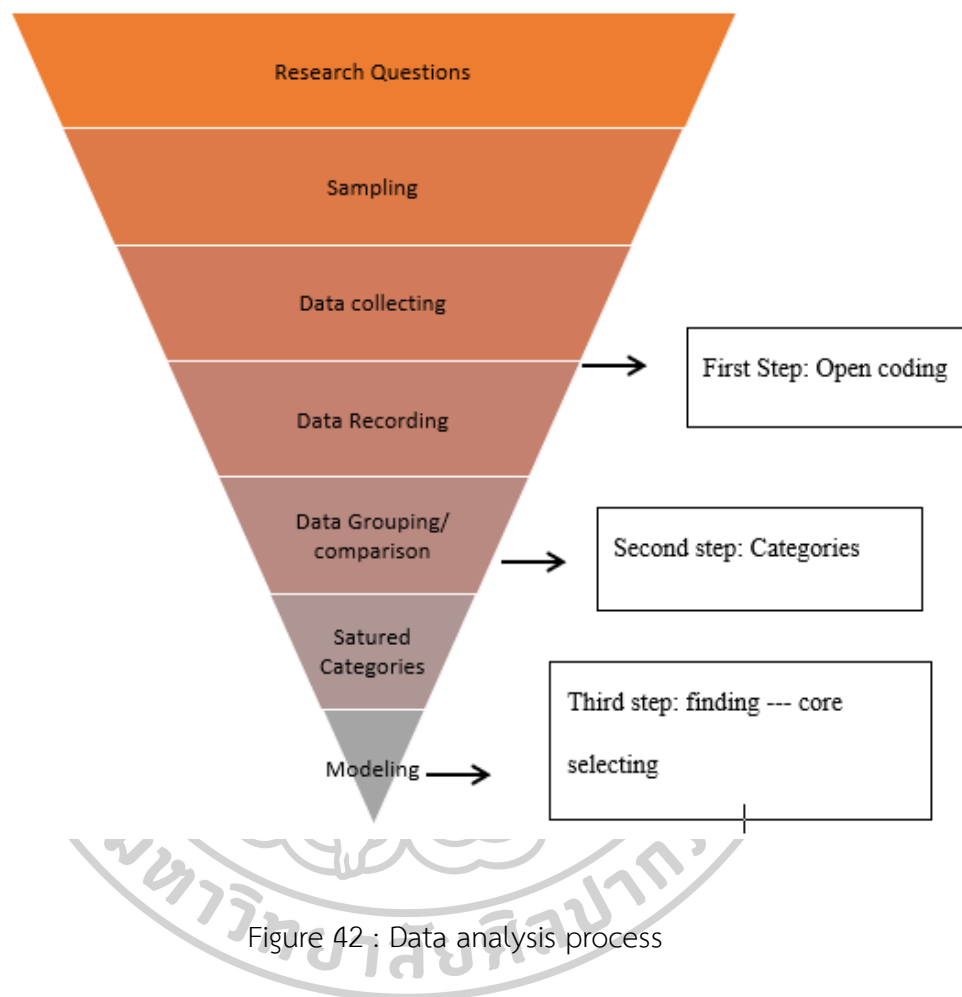
Figure 42 : Data analysis process

Following such steps, researchers did summarize and analyse of every research results. The specific research process information and data will be shown in the attachment. In the article, will be mainly displayed about the research results.

3.4.4 Research results of third time decoding

Chinese audiences and Thai audiences' perceptions about tangible and Intangible characteristics of LONG respectively, Chinese audiences and Thai

audiences' perceptions about tangible and Intangible characteristics of NAGA respectively.

Chinese audiences and Thai audiences' perceptions about Intangible characteristics of LONG respectively, Chinese audiences and Thai audiences' perceptions about Intangible characteristics of NAGA respectively.

The data were presented in the table: in the first column is the audience group; in the second column are the responses of the participants; the third column is the number of occurrences of descriptive words (the participants in this study are Chinese and Thai groups, with 50 people of each group, and each person answered with three words for a total of 150 words); in the fourth column are the corresponding percentages, and the fifth column is the analysis of data. The text information processing was relatively tedious as the words used by the participants were diverse. Hence, the answers have been summarized and words with similar meanings were generalized into a single entry.

1. Comparison and Analysis of the Impressions and Cognition of Chinese and Thai Audiences on the Tangible Characteristics of LONG:

Participant Group	Answers	Times	Percentage	Analysis
Chinese participants	Easy to be changing	42	28%	As a symbol of traditional Chinese culture, LONG is known to audiences.
	Feet	38	25.3%	
	Horns	34	22.6%	
	With cloud	31	20%	
Thai participants	Long body	48	32%	The audience in Thailand has limited cognition of LONG, because most of their cognition of LONG
	Looks cruel / serious	41	27.3%	
	Golden colour	32	21.3%	

	Full of scales	30	20%	comes from the clothes of emperors in Chinese TV dramas.

Table 5 : The Chinese and Thai audiences' impressions and cognition of tangible

characteristics of LONG.

2. Comparisons and Analysis of the Impressions and Cognition of Chinese

and Thai Audiences on the Tangible Characteristics of NAGA:

Participants Group	Answers	Times	Percentage	Analysis
Chinese Participants	Colourful/ shinny/ full of decoration	39	26%	Chinese audiences were not familiar with NAGA. After viewing a large number of pictures of NAGA, most of them believed that it had snake-like S-shaped and flexible physical features, and they believed that the two were very similar.
	Flexible	36	24%	
	S shape	35	24%	
	Snake body	33	22%	
	Similar to LONG	30	20%	
Thai participants	S curve	45	30%	Thai are familiar with NAGA, but not much Knowledge, they can only describe the general appearance.
	Long body	44	29.3%2	
	Golden colour	40	26.6%	
	Snake	37	24.6%	

Table 6 : The Chinese and Thai audiences' impressions and cognition about tangible

characters of NAGA

3. Comparison and analysis of the impressions and cognition of Chinese and Thai audiences on the intangible characters of LONG:

Participant Group	Answers	Times	Percentage	Analysis
Chinese Participants	Sacred	36	24%	Chinese audiences always use adjectives to describe the intangible characters of the LONG, but they cannot describe their specific cultural content. Lack knowledge of LONG.
	Authority	34	22.6%	
	Peaceful	31	20.6%	
	Righteous	30	20%	
Thai participants	Emperor	41	27.3%	Thai audiences do not understand the cultural characteristics of LONG, and most of the descriptive words were adjectives. Many people gave answers referring to "emperor", because of depictions in popular culture where LONG represents the emperor.
	Sacred	36	24%	
	Powerful	34	22.6%	
	Cruel	28	18.6%	

Table 7 : The Chinese and Thai audiences' impressions and cognition about intangible characteristics of LONG.

4. Comparison and Analysis of the Impressions and Cognition of Chinese and Thai Audiences on the Intangible Characteristics of NAGA:

Participant Group	Answers	Times	Percentage	Analysis
Chinese Participants	Sacred	48	32%	Chinese audiences are not familiar with NAGA and cannot describe its cultural significance specifically.
	Powerful	37	24.6%	
	Righteous	35	23.3%	

	Mysterious	32	21.3%	The descriptive words they used are based on intuitive judgment.
Thai participants	Powerful	49	32.6%	The audience in Thailand has a little Knowledge of NAGA's cultural connotation.
	Sacred	43	28.6%	
	Protect	41	27.3%	
	Loyal	39	26%	

Table 8 : The Chinese and Thai Audiences' Impressions and Cognition about

Intangible Characteristics of NAGA.

5. For the Chinese Audiences: What you think of the Costume design or fashion products about LONG? Do you like it or not? The reason is?

Attitude	Percentage	Reason
Indifferent	56% (28people)	In some occasions, it is good luck to wear clothes with LONG patterns on some special occasions
		Depends on design, some designs are fashionable and fresh, such as some evening dresses or high street fashion costumes.
Do not like	24% (12 people)	The designs are not beautiful
		Too traditional
		Not fashionable enough
Like	20% (10 people)	National symbol
		Has cultural significance
		Represents good luck
		Represents auspiciousness

Table 9 : The Chinese Audiences' opinion about LONG elements in Costume design

products.

6. For the Thai Audiences: What do you think of the Costume design or fashion products about NAGA, do you like it or not? The reason?

Attitude	Percentage	Reasons
Do not like	40% (20 people)	No beautiful design
		Very rarely seen in Costume design
		Too traditional, not young
Like	32% (16 people)	The design on textile is beautiful
		Represents good meaning
		Has cultural signature
Indifferent	28% (14 people)	Depends on design, some of designs are fashionable and fresh.

Table 10 : The Thai Audiences' opinion about NAGA elements Costume design products.

7. In your opinion, how should the cross-cultural communication of LONG and NAGA be carried out? Why?

The researchers analyzed the audience's answers and summarized as follows:

- Design by "Direct message" to let audiences experience LONG and NAGA directly - Easy to understand.

- The design should include LONG and NAGA's appearances and meaning.

- One design of LONG, and one design of NAGA, and then one design with both LONG and NAGA.

8. What kind of contents do you want to see in the costume design? So as to achieve the purpose of intercultural communication?

The researchers analyzed the audience's answers and summarized as follows:

The audience hopes to see differences in design, or a design based on the differentiation between LONG and NAGA, and the contents should include cultural and symbolic meanings of LONG and NAGA.

3.5 Conclusion and Finding

The table 3 shows the characteristics of both LONG and NAGA: The table summarizes the appearance, tangible, and intangible (Origins, Myths and Emotional) characteristics of LONG and NAGA respectively.

The first column is characteristics of LONG, the second column is the characteristics of NAGA, and the third column is the common characteristics of both LONG and NAGA.

	LONG	NAGA	COMMON
Appearance	- Combination of 9 animals - Feet	- Big snake - 1 horn/ big crest - Many heads (some occasions)	- S curve line shape - Scales
Origin	-Nation, teamwork	Naked local people	Imagination
Myth	- 9 sons - Imperial power	- Venomous - Buddha protector	- Control rain （water）and fire - Ability to fly - Supernatural powers - Supernatural being
Spirit	- Teamwork - Chinese	- Loyalty	- Harmonious - Connecting heaven and earth -Happy marriage life - Protector - Auspicious

			- Good Agricultural Harvest

Table 11 : Characteristics of LONG and NAGA

To Investigate audiences, from China and Thailand and figure out their preferences on the LONG and NAGA cross-cultural Costume design, and implement it into design strategy.

The research findings with respect to the objectives are:

Finding 1: The answers that Chinese participants use for describing NAGA, which is "Similar to LONG" – show that LONG and NAGA are similar and easily confused.

Finding 2: The words that participants use to describe the intangible characteristics of LONG and NAGA are mostly "adjectives", and both of Chinese and Thai participants were not able to elaborate on the details of LONG and NAGA cultures. This shows a general lack of knowledge of LONG and NAGA.

Finding 3: Audiences expect more cultural contents and philosophical spirit from Costume design.

Finding 4: When two cultures meet there will always be some degree of Understanding and Misunderstanding, Compromising, Conflicts and Harmony. Most of the stakeholders think that harmonious coexistence is the most favorable outcome of cultural communication and that it could be achieved through mutual understanding and respect.

Chapter 4 Design Phases and Process

Introduction

This chapter begins with an explanation of the design strategy and overall design positioning. Next, various aspects of the LONG and NAGA are explained and redesigned. There are four design phases, which are explained in this chapter: design orientation, design concept, design content, design process, and final prototypes presentation.

4.1 Design Strategy

As the research progresses, this chapter focuses on the design process and the design results. This is the process of "encoding" by the designer, which consists of four design phases, each of design phase which is based on audiences' feedback from the previous design phase.
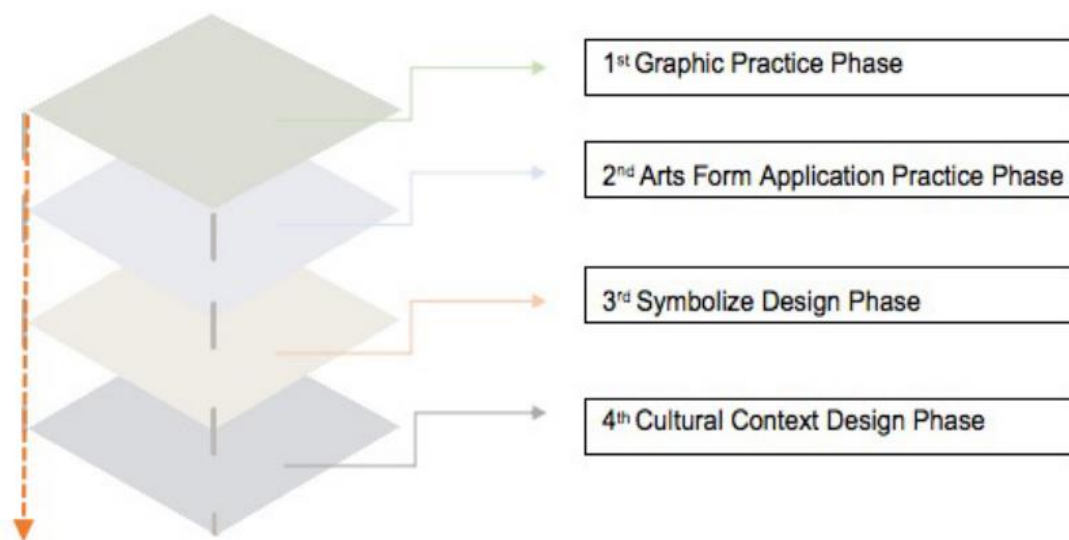
Figure 43 : Design Process framework

The first design phase is based on the LONG and NAGA graphic design practice. Design content is combining LONG and NAGA pattern on clothing. The

purpose is to show the audience about the knowledge of LONG and NAGA graphic. This is the preliminary design practice.

The second design phase focus on the arts form application of LONG and NAGA. After analyzing the art forms in the fashion and textile industries in their respective countries, the researcher used a similar artistic creation way to redesign the LONG and NAGA motifs and applied them to apparel design.

The third design phase is based on the audience's explicit cognition of LONG and NAGA, that is, the symbolize contents of LONG and NAGA. Such knowledge is usually hidden behind images, colors, and appearances, and is not easily perceived. The acquisition requires the designer to have a certain amount of cognitive accumulation of the object of design, so as to achieve the effect of spreading culture.

The design of this layer is also the interpretation of the symbols on the second and third layers. The content of the design is to extract the myths and legends of LONG and NAGA, as well as the symbolic spirit and so on.

The fourth design phase focused on the common ground represented by LONG and NAGA as national symbols. Instead of being merely an artistic sign, each national symbol is a real representation of the thoughts, beliefs and worship of the ancient people. This kind of totem symbol (cultural symbol) actually embodies the deep national philosophical spirit, which is the final display of "national culture" in the totem symbol worship, as well as the final content to be expressed in cross-cultural communication.

That is, the four times of "encoding". After the design strategy is determined, the main purpose of the designer's "encoding" is to visually present the cultural values of the two cultural symbols to the audience, to help them accept the cultural messages and information from the fashion products and gain the desired level of cognition.

The decoding process of design is a process of purpose composition, which is to use specific decoding rules to integrate a specific "cultural code" intended to be conveyed to the audience from costume. Through the language of pattern,

color, structure，texture, material etc. of the clothes, the purpose of conveying the dragon and NAGA cultural knowledge is achieved, thus completing the combination of cross-cultural communication. The content is shown in the following figure.
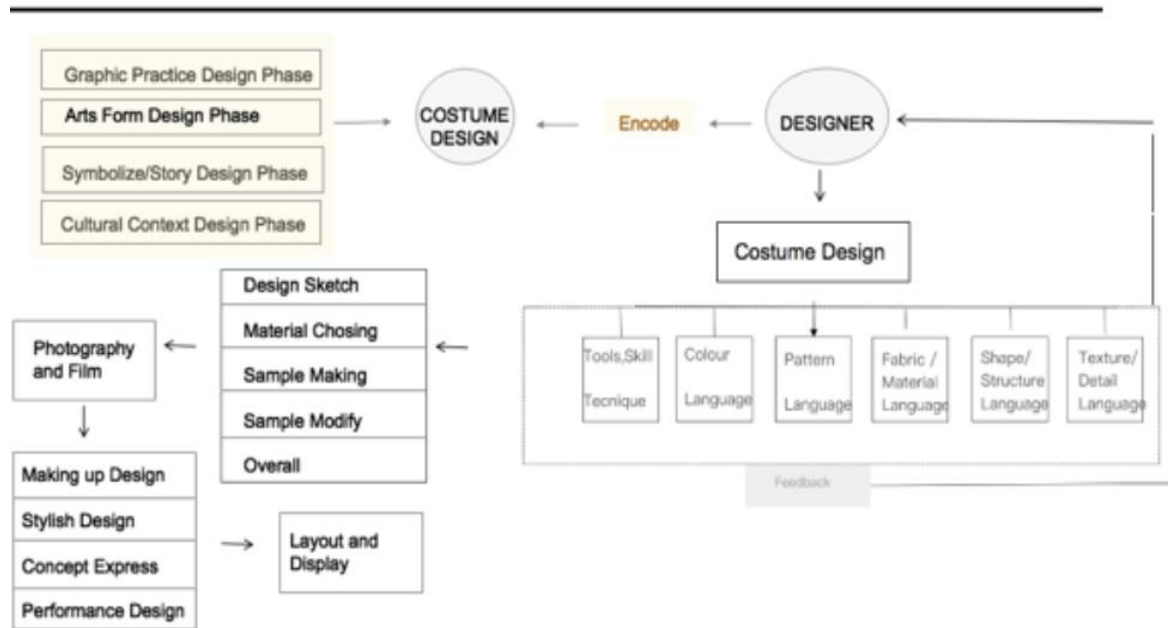
Figure 44 : Design strategy

After defining a design strategy, it is important to combine it with the costume design thinking, as shown in the following costume design thinking framework.
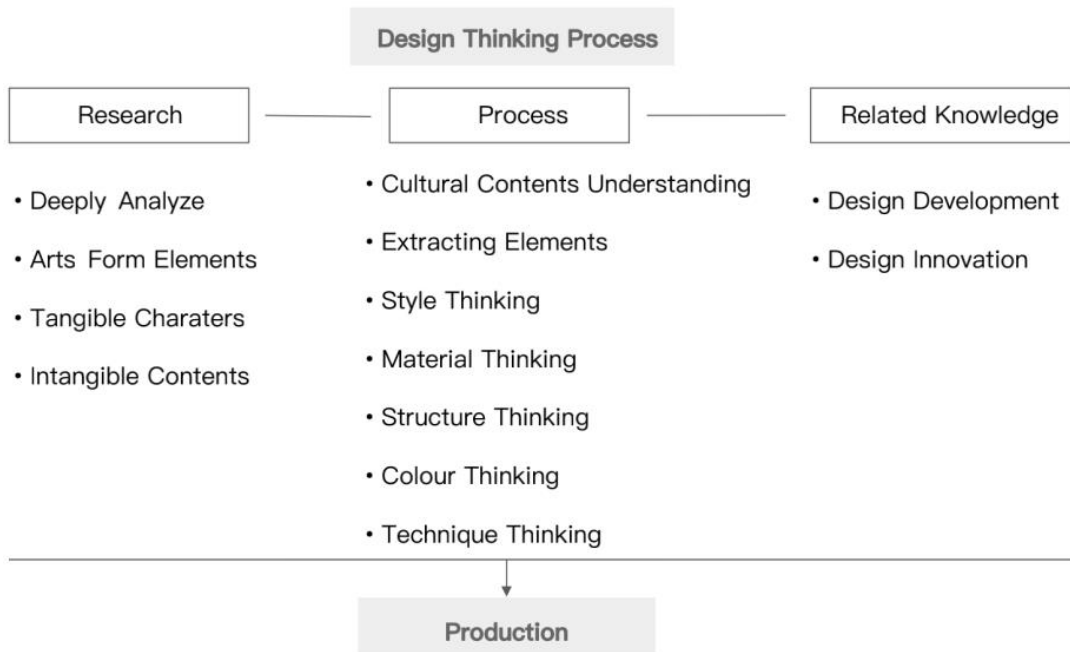
Figure 45 : Costume design thinking process
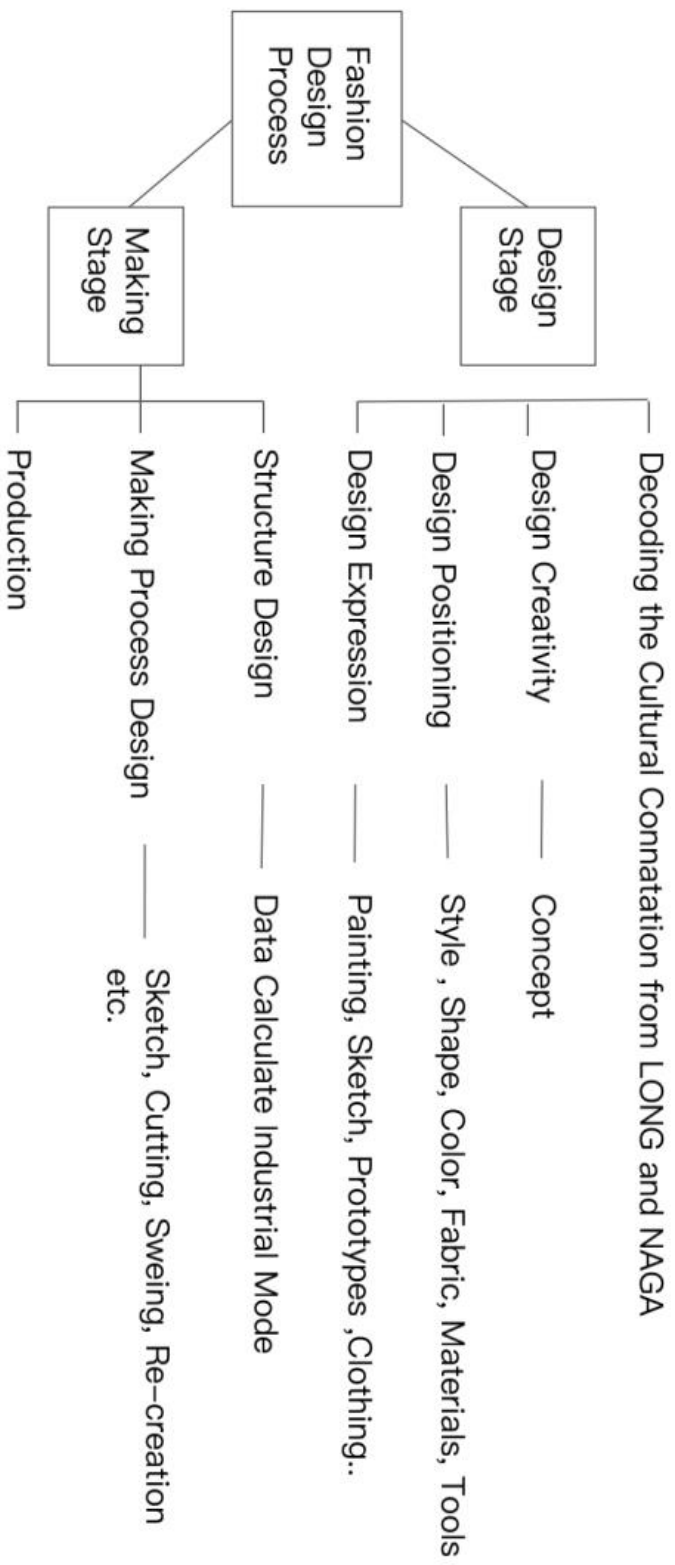
Figure 46 : Costume design process

4.2 First design phase: Graphic Practice with LONG and NAGA pattern

combination

4.2.1 Pattern Design Sketches

Mood board of this Design Phase:

Figure 47 : Mood board of LONG

Figure 48 : Mood board of NAGA

Design 1:

With the deepening of research, the researcher has acquired a deep understanding of the stories, meanings and myths of LONG and NAGA. Nevertheless, in order to be able to express it in clothing, the researcher integrated its concept into the pattern design, aims to can convey to the audience the story about LONG and NAGA in the "direct message" design way.

Figure 49 : LONG and NAGA with fire ball

 Both LONG and NAGA have legends about spitting fire. The design concept of this pattern comes from the Chinese "two dragons playing with fireball". The pattern is symmetrically distributed with the central axis, and LONG and NAGA are also distinguished in detail.

Design 2:

Figure 50 : LONG and NAGA with clouds

The design of this pattern uses cloud pattern as decorative elements to express the concept of LONG and NAGA as a medium to communicate between heaven and earth. In addition, LONG and NAGA are distinguished in detail.

Design 3:

Figure 51 : LONG and NAGA combination

Figure 52 :Thai architectural ornament (Kan Tuay) reflected the believe of NAGA

The art form of this pattern comes from the artistic modelling of NAGA photographed by the researcher during site visiting research, as shown in Figure 51. LONG and NAGA are symmetrically designed with the central axis as the center, and the bodies of them are wound. The decorative elements in the pattern adopt the

deformed design of trees and flowers, expressing LONG and NAGA as the gods of rainfall controlling, is the symbol of good agricultural harvest.

Design 4:

Figure 53 : LONG and NAGA with a circle

The design of this pattern is inspired by the Chinese concept of Yin and Yang, as shown in Figure54:

Figure 54 : "Yin Yang" concept

The pattern of LONG and NAGA is integrated into the concept of "yin and yang" to express the concept of harmony. The overall shape of the pattern is round, which means harmony and unity. Using the Chinese LONG as the symbol to represent China, and the Thai NAGA as the symbol to represent Thailand, it reflects the friendship between the two countries.

Design 5:
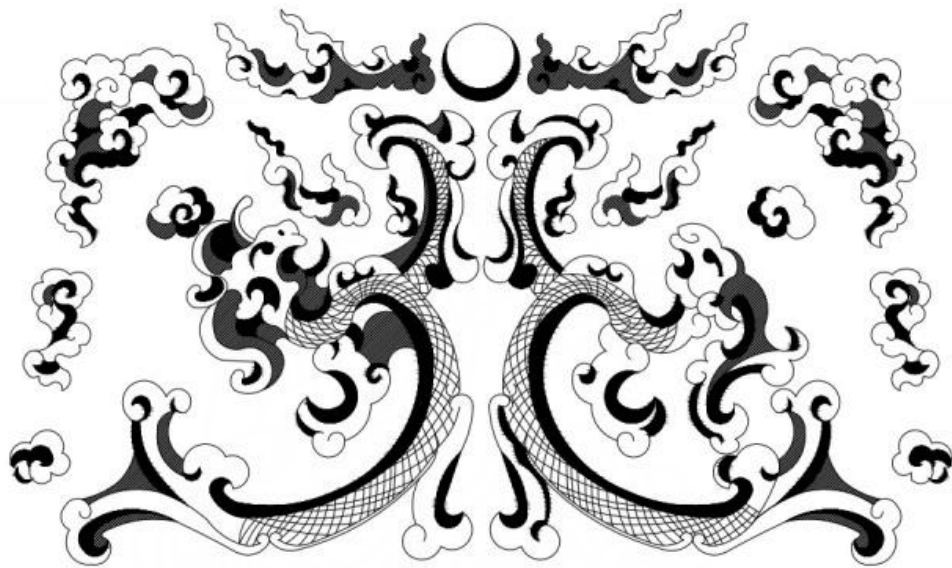
Figure 55 : LONG and NAGA combination pattern design

Design concept: The shape of this pattern is rectangular, which expresses the "meaning of balance", and distinguishes between LONG and NAGA in detail. Besides that, the decorative element is the cloud, which embodies the ancient people's wish to live in harmony with nature, and put this hope on the totem worship of LONG and NAGA.

Design 6:
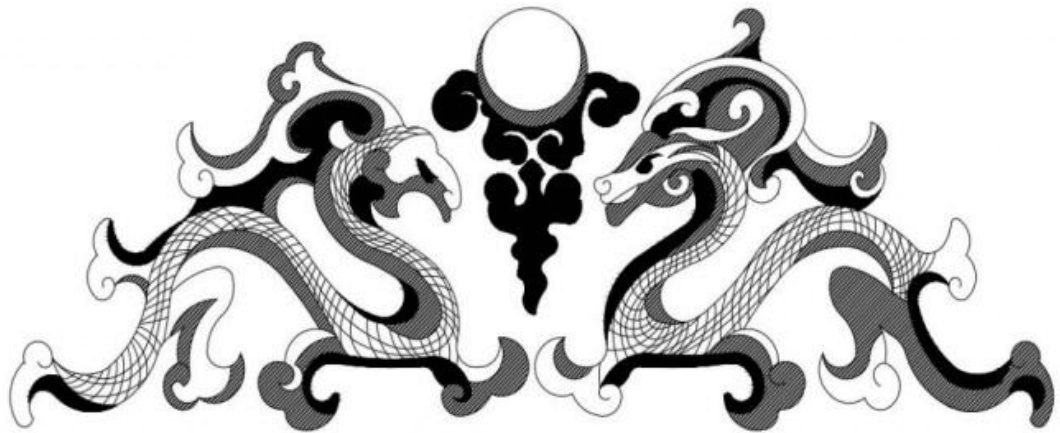
Figure 56 : LONG and NAGA combination pattern design

Design Concept: In the pattern, LONG and NAGA are symmetrically distributed. Moreover, the decorative elements are sea waves. It symbolizes that LONG and NAGA control rain and water as the god.

This series of design is derived from previous design feedback. It is an attempt to combine the design of LONG and NAGA. All the patterns designed in this series correspond to the meaning and cultural connotation of LONG and NAGA. Besides, the arts form of the pattern designs it adopts the common art form in China and Thailand, which is the beauty of balance and the beauty of symmetry.

4.2.2 Implement into Costume design

LOOK 1

Figure 57 : Design LOOK 1 in 1st design Phase

In this dress design, the pattern on the chest uses the previous LONG and NAGA combination pattern. The pattern on the white part of the clothes is a three-dimensional shape of scales, which will be made using fabric recreation techniques. The white S line on the lower body is a tassel, expressing the dynamic space and flow of LONG and NAGA，and enhance the women beauty.

Figure 58 : Pattern of LONG and NAGA combination

The silhouette of the clothing is S-shaped, transforming the S curve body shape of LONG and NAGA into the shape of clothing. It expresses the flexibility of LONG and NAGA, and the feminine, beautiful body lines as well. The design of clothing realizes the idea of incorporating traditional cultural symbol elements into daily wearing.

Making Process:

Figure 59 : Making Process

The fabric used for the top of this garment is netting, after confirming the construction of the garment on the embryo. The mesh part of the scales is made of blue wool yarn and is secured by hand-sewing. The piecing part is made of mink wool and hand pieced. The track part of the grid is decorated with pearls.

Figure 60 : Making Process

The bottom half of the fabric is lace. The fabric is transformed by hand to create a scaly texture. Then the tassel fabric is stitched together.

Figure 61 : Making Process

As for the pattern making part, after confirming the location of the LONG and NAGA patterns, the pattern was made by reconstructing the fabric. The pattern was hand embroidered and trimmed with blue, white and yellow beads.

Figure 62 : Making Process

Final Display:

Figure 63 : Final Display
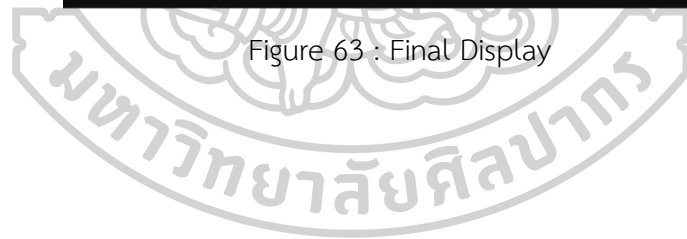
LOOK 2

Figure 64 : The sketch of Look 2

      The silhouette of this garment is H-shaped and the pattern is designed to merge LONG and NAGA together to create an atmosphere of mutual tolerance and integration.

Making Process:

      The process of making the garment is as follows:

Preforms are made to confirm the silhouette and style of the garment.

Figure 65 : Silhouette and style confirm

A vector drawing is made of the pattern, and then the pattern is stenciled to determine the structure of the garment and the location of the pattern. The overall fabric of the garment is a black jacquard weave. The pattern part is cut out, cut, and laminated with white synthetic linen yarn. The final embellishment is hand-embellished with bright diamonds.
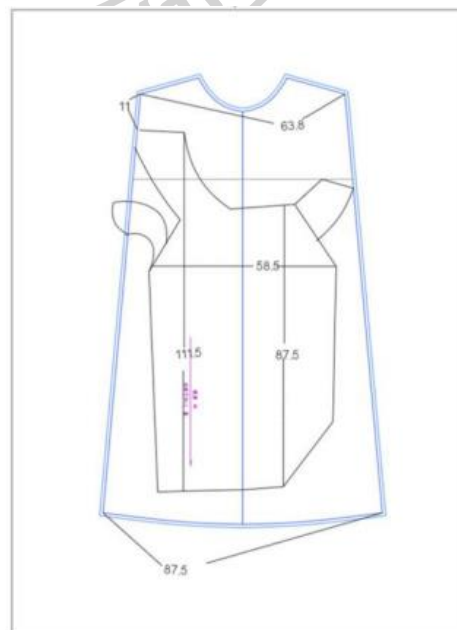
Figure 66 : Making Process

Final Display:

Figure 67 : Final Display

4.2.3 Conclusion

This design phase focuses on the ready-to-wear design. The LONG and NAGA pattern was fused together as decoration, using a "direct message" trim to convey the basic knowledge of LONG and NAGA to the audience.

Feedback on this design was as follows:

All the pattern design sketches can be the references of other designers. And audiences can feel the design concept from this design phase. However, they think should do more research of LONG and NAGA, and try other costume design form as well. So, the design goes into the second design phase.

4.3 Second Design Phase: LONG and NAGA Pattern Arts From design practice

In order to express LONG and NAGA through Costume design, the researcher has to investigate and analyze its application in the fashion industry, identify core characteristics and deliver through innovative designs and expressions. The design contents focus on the comparative design between LONG and NAGA.

4.3.1 Design Research of LONG

The formation of costume in ancient China and the establishment of costume hierarchy began in the pre-Qin Period. Since then, costume, as a distinguishing mark, has been closely linked with social status and class. In the history of China, with the continuous development and evolution of application scenes, forms of expression, and technology, LONG has gradually evolved from the initial totem worship to the symbol of imperial power, and also became a distinction between different social classes. The decoration of the garment with the pattern of LONG also indicated the wearer's political and social status, making it a symbol of class. The evolution of LONG totem also led to the class division of Chinese costume system. LONG patterns were the decorative features exclusive to the emperor, whose robes were decorated with 16 coiled-up LONG and ascending LONG, among which 9 large golden dragons were the main ornamented features. In addition, the LONG pattern often appeared with a variety of auxiliary decorations, such as sea water, wave, five-color auspicious clouds, eight immortals, and eight auspicious signs, eight treasures of Confucianism and so on, embodying auspiciousness and longevity as well as stability of governance.

Figure 68 : "LONG Pao": Imperial Costume

However, after the end of the feudal society, the symbolic meaning of LONG also changed. It was no longer the symbol of imperial power, nor was it the special pattern of the royal family. Instead, it could be worn by ordinary people. Its symbolism has changed a lot and can convey the following cultural functions:

1. Used as an aesthetic decorative design

2. Applied as patterns with a function of cultural communication

3. Used as a symbol of auspiciousness and happy marriage life, mostly in traditional Chinese wedding garments

4. Applied as a symbol of good luck.

The applications of LONG pattern in modern Costume design include:

1. Complete figure of LONG

Figure 69 : Patterns depicting complete figures of LONG in Costume design

2. Abstract representations

Figure 70 : Abstract representation of overall graphic LONG pattern in Costume design

The use of some LONG patterns in the decoration of clothing details.

Figure 71 : LONG patterns in the decoration of clothing details[15]

Among them, the application of the complete figure of LONG is the most common form in Costume design. It continues the expression of the figurative depiction of the LONG pattern in ancient dragon robes. Regardless of size and location, the flying or coiled LONG pattern on the robe is exquisite and meticulous. On the whole, they emphasize the depiction of the head, facial expression and body position of LONG. Also common are scales, whiskers, claws, fins and other details. LONG is often displayed together with auspicious clouds, Ruyi (sceptre), wave patterns, mountains and other auspicious patterns. In legend, LONG can fly into the sky, go into the sea, or live on land. It also has the peculiar abilities of spouting water and spitting fire, which earns the name of "divine LONG" for it. Therefore, the modelling of LONG is usually matched with that of water, fire and cloud patterns, with delicate emphasis on the relationship between dynamic and static elements, as well as sparse and dense arrangement. The application of the concrete LONG pattern in modern Costume design completely inherits the arts form of ancient times. In

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[15]   https://www.vogue.com/fashion-shows/spring-2019-couture/guo-pei/slideshow/collection#6

https://www.dn-mag.com/news/20190930-heaven-gaia-spring-summer-2020-rtw-collection-paris/

addition, with the improvement of textile techniques and decorative skills, as well as the continuous emergence of technologies such as nail beads, hot drilling, hollow-out, machine embroidery and printing, and the combination with modern forms of expression, the image of LONG is becoming more and more exquisite and delicate.

LONG has a many and varied postures, such as soaring up, diving, walking forward and so on. However, after the Tang and Song Dynasties, the standard image of LONG was basically stereotyped as: sitting, walking, ascending (LONG is flying up to heaven) and descending (LONG is flying down from heaven).

1. Sitting

It is in the sitting posture with the head facing forward, the four paws extending in different directions, the body curling up and bending down in an arc, with a straight posture and is usually set in a central position, being solemn and serious.
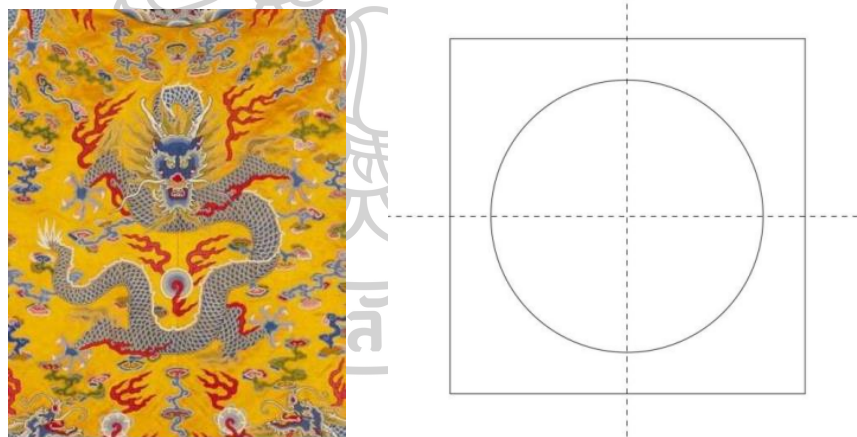
Figure 72 : "Sitting LONG" arts form

2. Walking

In a state of walking, it is generally on the positive side of the horizontal state.
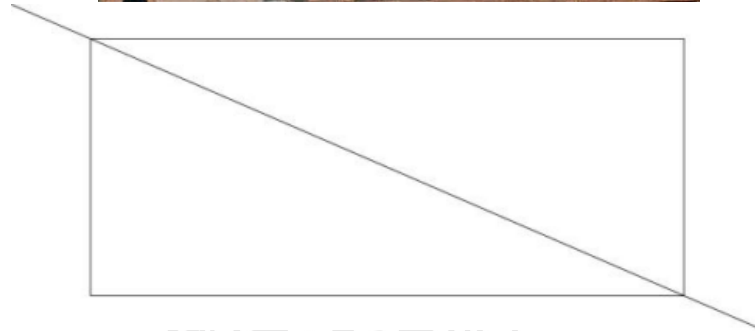
Figure 73 : "Walking LONG" arts form

3. Ascending LONG (LONG is flying up to heaven)

It is in an upward movement with the head above. If the head rises to the top left, it is called a "left ascending LONG"; If it ascends to the top right, it is called the "right ascending LONG". It can also be classified according to the speed. The slow rising ones are called "slow-rising LONG", while the fast ones are called "fast-rising LONG".
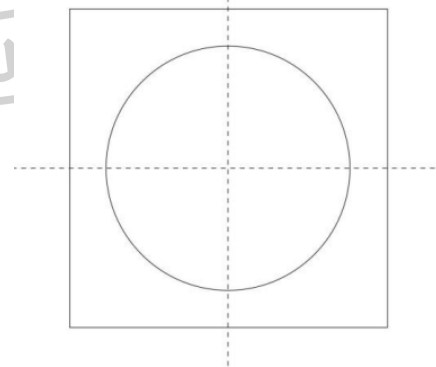
Figure 74 : "Ascending LONG" arts form

4. Descending LONG (LONG is flying down from heaven)

Such LONG is in a state of descending with the head below. Those descending towards the left are referred to as "left descending LONG", and those to the right are referred to as "right descending LONG".

Figure 75 : "Descending LONG" arts form

4.3.2 Design process of LONG

After extensive research, the complete figure of LONG pattern was selected for further development. The resulting series of designs were inspired by the use of LONG pattern in contemporary Costume design. Since the pattern of the LONG was fixed, so in the design of this collection, while keeping the LONG pattern as decorative, lines of LONG movements were implemented into the clothing shape design.

The use of LONG in casual clothing can give the costume a more youthful, sporty and fashionable look. To reflect the auspicious appearance of LONG, the lines of LONG will be applied to the clothing structure, and the pattern of LONG will be applied to the decorative details of the garment. For color, purple and blue were selected for a more fashionable and youthful expression. By transforming traditional patterns into modern fashion styles, the researcher hopes to attract more young audiences. The style of costume is inspired by the S-shaped line of LONG's body. By changing the design and integrating it into the structure of the garment, it makes the garment more upscale and fuller of design sense.

Figure 76 : Design Sketch 1, Implementing LONG s curve body into costume structure,

LONG pattern as decoration
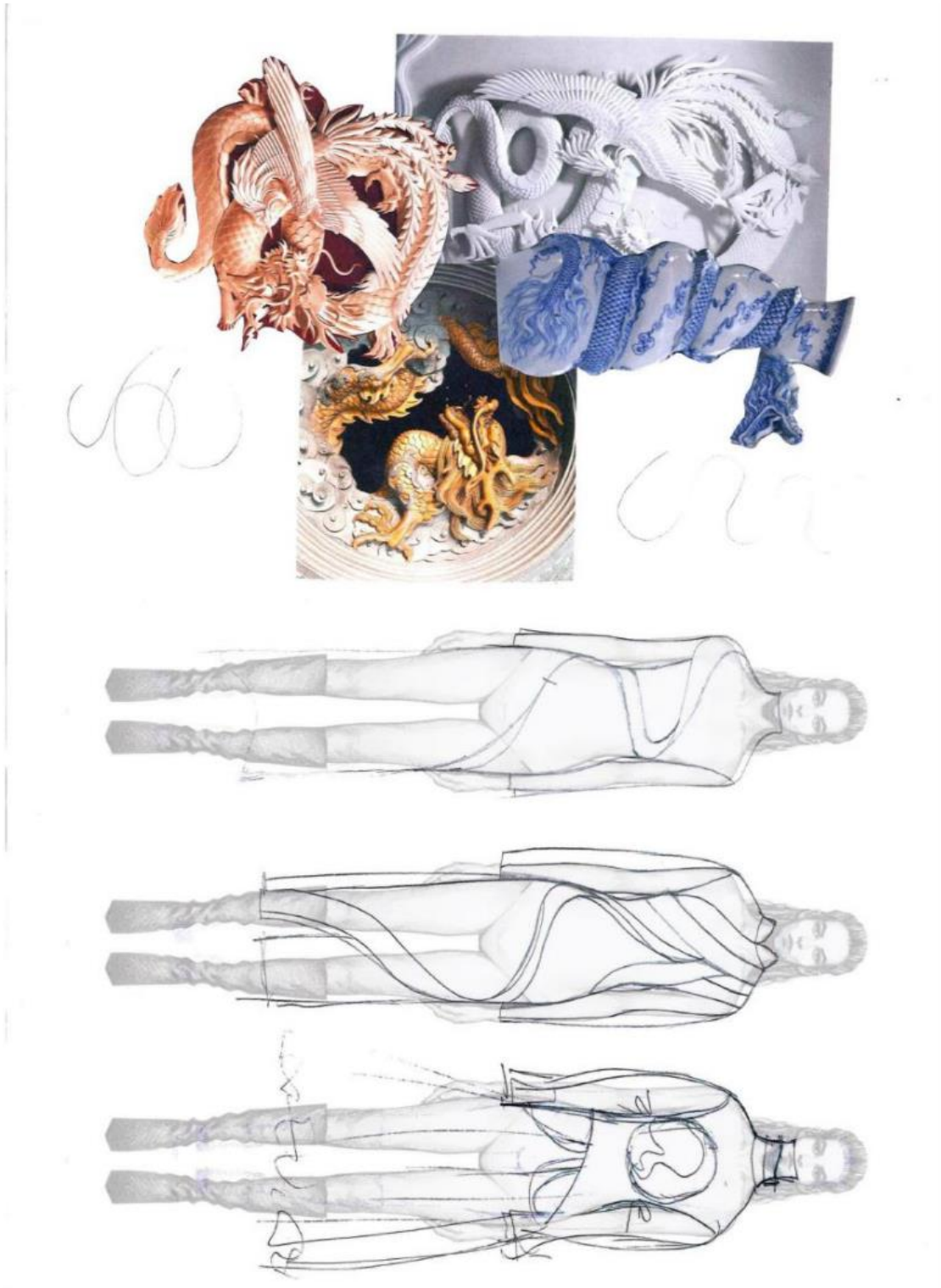
Figure 77 : Design Sketch 2, Implementing LONG s curve body into costume structure,

LONG pattern as decoration
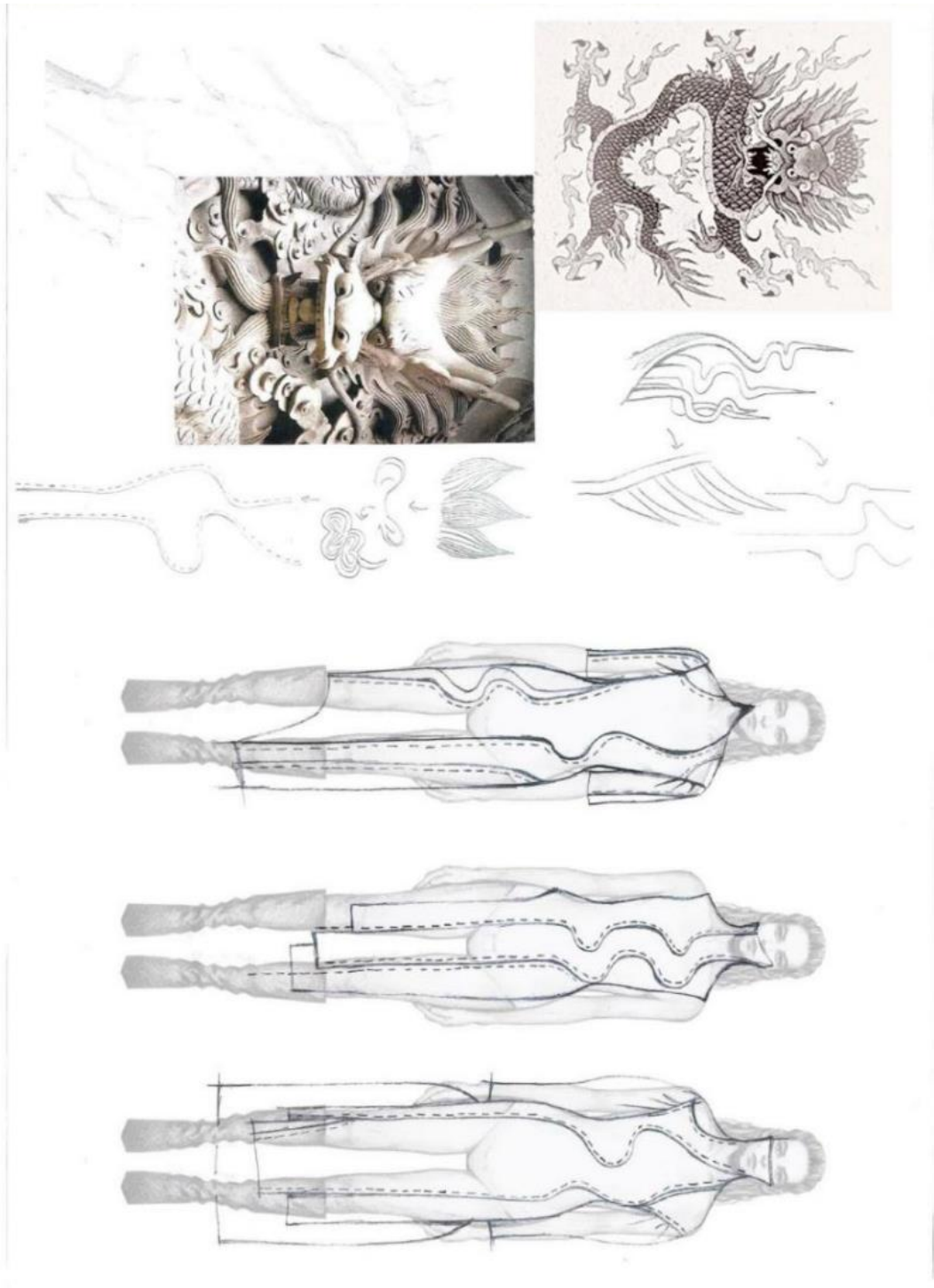
Figure 78 : Design Sketch 3, Implementing LONG body Characters into costume

structure, LONG pattern as decoration
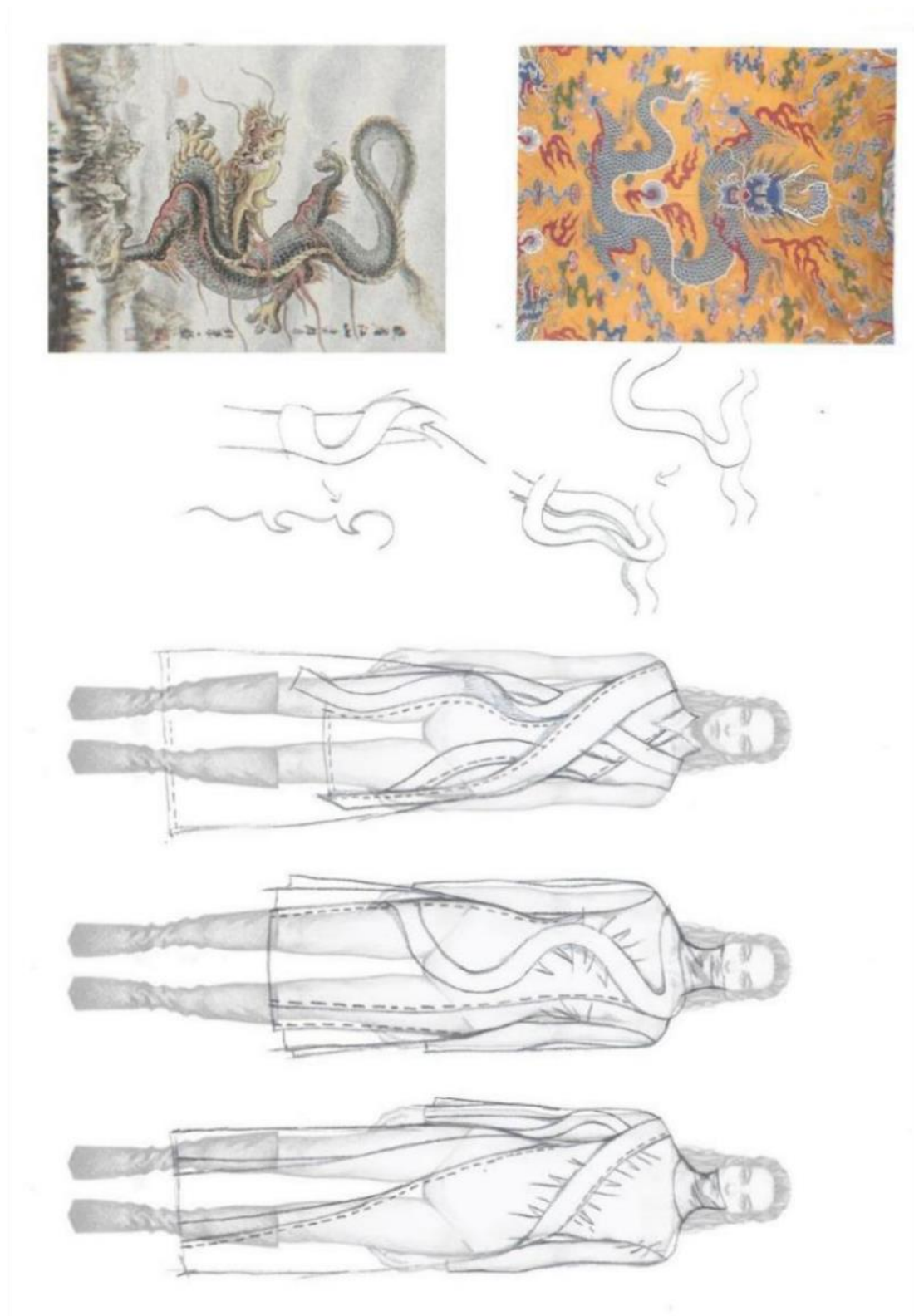
Figure 79 : Design Sketch 4, Implementing LONG body Characters into costume

structure, LONG pattern as decoration
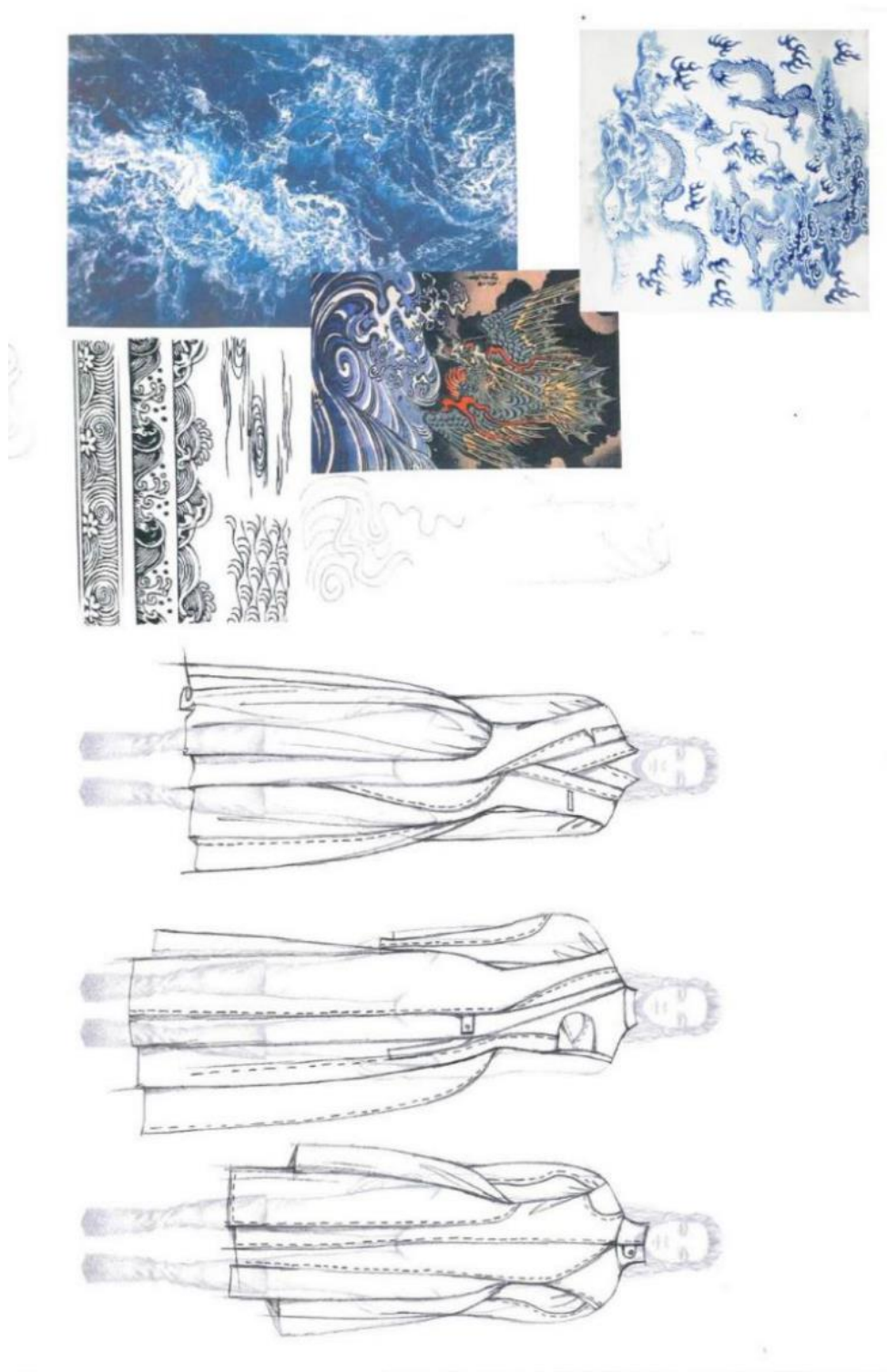
Figure 80 : Design Sketch 5, Implementing LONG body Characters into costume

structure, LONG pattern as decoration
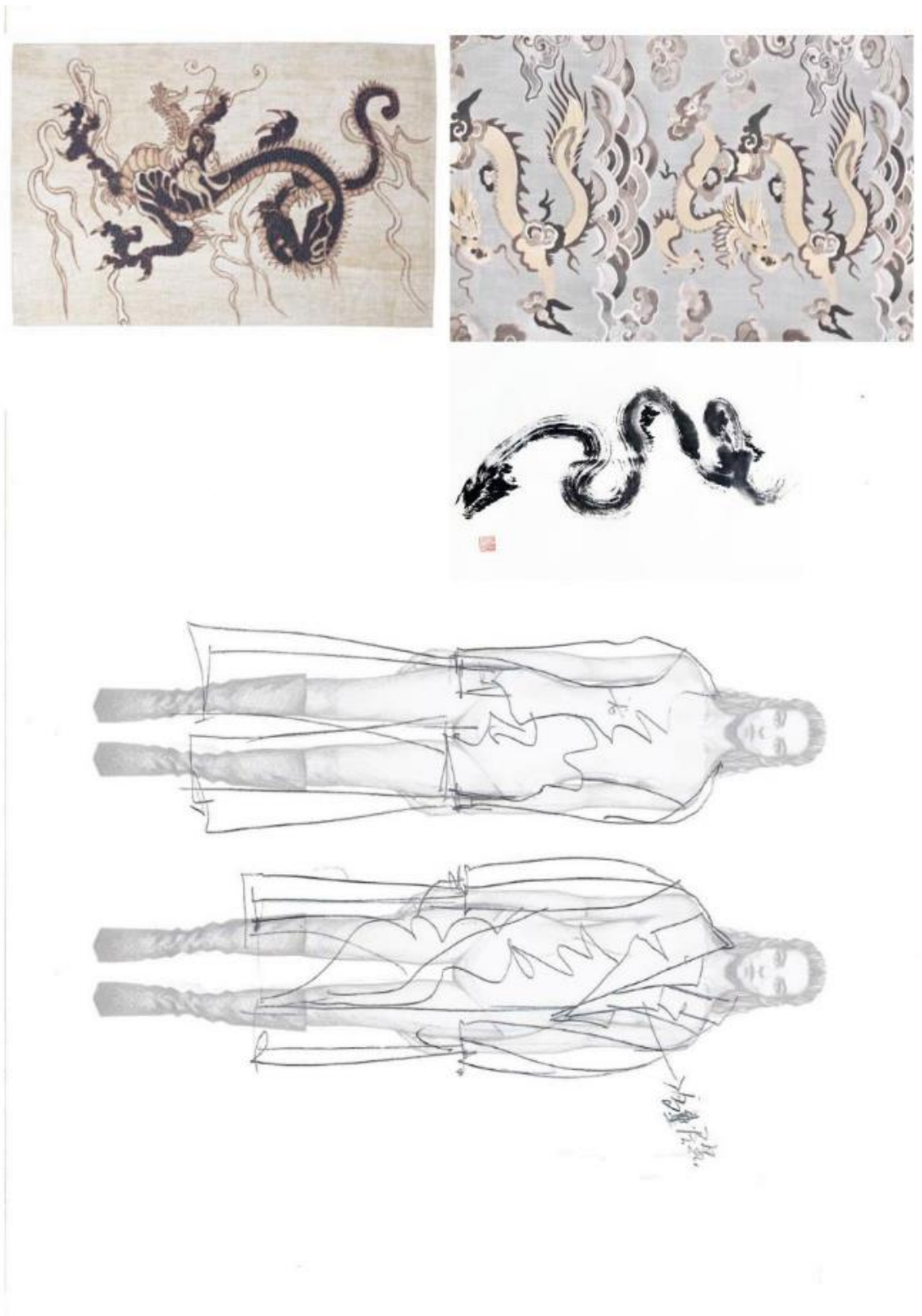
Figure 81 : Design Sketch 3, Implementing LONG body Characters into costume

structure, LONG pattern as decoration

4.3.3 Design Sketches and Samples Display of LONG Design

Figure 82 : Whole collection of LONG in first design phase

Samples:

Figure 83 : Samples

The modelling of LONG adopts the artistic portrayal of "descending LONG": the left figure is LONG playing with a fireball; on the right is LONG walking

through the clouds. The collocation of LONG and clouds is consistent with the image of LONG, and makes it dynamic rather than rigid, and increases the mystery and sacredness of LONG image. In the styling of LONG, attention is paid to the decorative effect of clothing, the details of patterns and flowing lines, and the outline of details, so as to make the clothing more delicate and energetic.

Production technique: After designing and painting the pattern of LONG, leather was selected as the fabric on which the image of LONG was depicted by laser cutting. With the development of science and technology, the expression techniques of clothing pattern have become numerous. While the pattern of LONG is complicated with a lot of detail, the laser cutting technique can accurately depict every detail of the pattern, meeting the requirements of the design.

Sample:
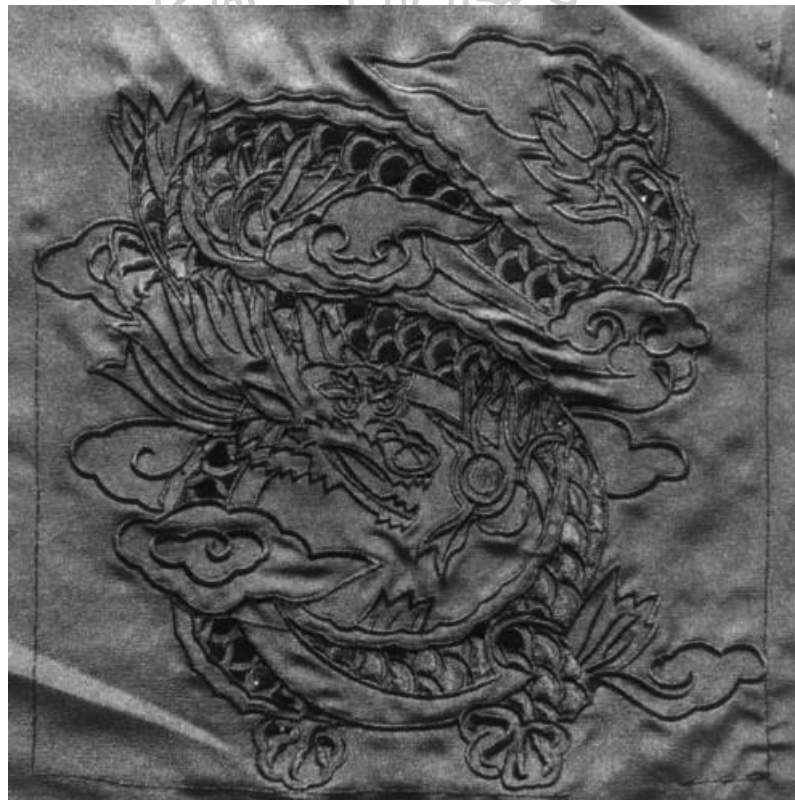
Figure 84 : Samples

Production technique: The production method of this set of patterns adopts the traditional Chinese embroidery technique to outline the fine strip of the LONG pattern. The double overlay of production method and pattern gives the whole garment a distinctive Chinese style.

4.3.3 Design Research of NAGA

The difference between LONG and NAGA design is that, NAGA is not so widely used in Costume design in Thailand. But the applications of the NAGA patterns are similar with LONG patterns, which are:

1. Complete figures:

Figure 85 : Applications of complete NAGA figures in Costume design[16]

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[16] https://www.pinterest.com/pin/6755468179675062/?nic_v2=1a6toE54s

2. Abstract representation

Figure 86 : Abstract representation of NAGA in Costume design

These decorative artforms are mostly used in the production of formal attire, either for the purpose of display or for the purpose of spreading culture, with few applied for daily wear. It is worth noting that, contrary to the application of the Chinese LONG in Costume design, the design of NAGA is basically used for textiles in Thailand, and most of them are presented in symbolized and artistic ways. The traditional textiles of Thailand are a major feature of Thai culture, among which the symbols of NAGA vary greatly, full of cultural and artistic beauty.
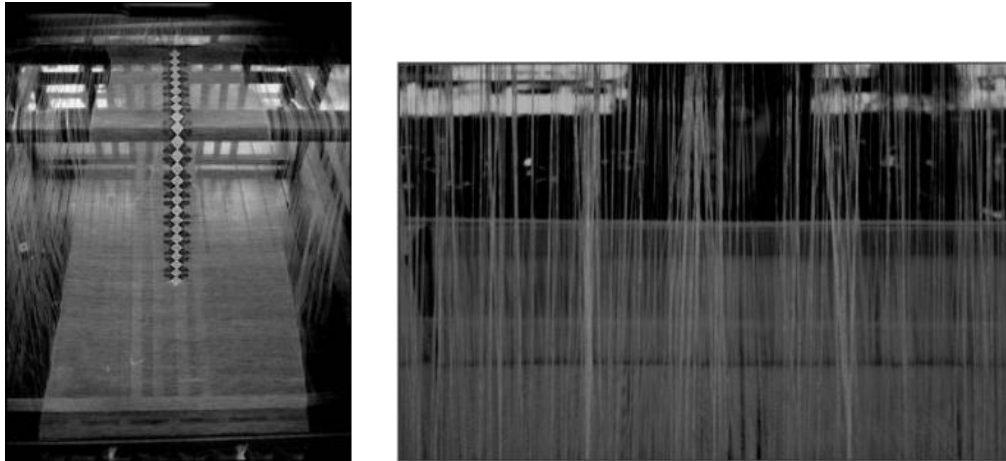
Figure 87 : Thai Weaving

In the textile industry, in general, products using NAGA patterns are mainly Paa chet, Paa sin, Paa Hom (shawl), and household items, such as khit pillow, bed sheet, mosquito nets or bed-nets and so on.

After extensive field investigation and work analysis, the researchers were able to analyse and classify the arrangement of NAGA patterns. Due to the particularity of the various textile techniques, the main artistic expressions of NAGA patterns are:

1. The geometric transformation of NAGA patterns

Figure 88 : The geometric transformation of NAGA pattern

Thai NAGA's textiles mostly adopt this form of artistic modelling, turning NAGA's patterns into geometric symbol patterns. The resulting fabrics are full of Thai cultural characteristics and decorative beauty.

2. Abstract artistic expression of NAGA patterns

Figure 89 : Abstract artistic expression of NAGA pattern

3. The figurative artistic expression of NAGA patterns

Figure 90 : The figurative artistic expression of NAGA pattern

The artistic arrangement of NAGA patterns and the stylized beauty of NAGA patterns:

1. Symmetrical beauty of NAGA pattern

Figure 91 : Symmetrical beauty of NAGA pattern

2. The repeating beauty of NAGA pattern arrangement:

In the beauty of repetition, there are also different ways: one is the direct repetitive arrangement of patterns.

Figure 92 : Repeating beauty of NAGA pattern arrangement

3. Repeated arrangement by symmetry:
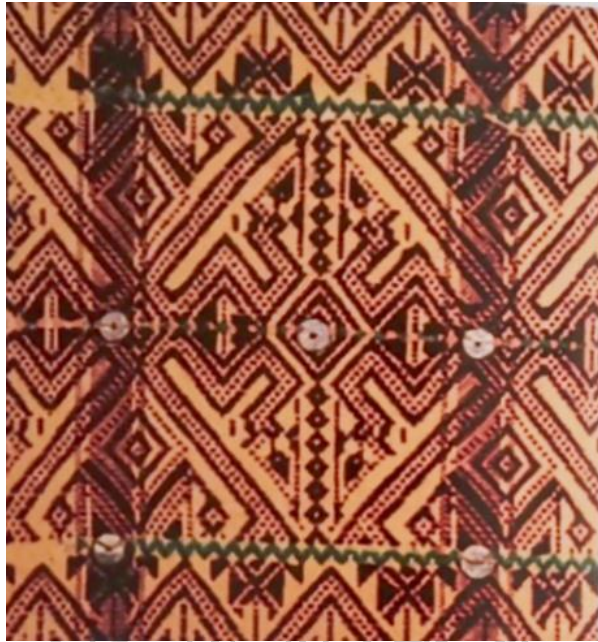
Figure 93 : Repeated arrangement by symmetry of NAGA pattern

4. Continuous repetition of the Quartet:

Figure 94 : Continuous repetition of the Quartet NAGA pattern

5. The contrast between light and dark through use of color

Figure 95 : Color contrast using in NAGA pattern

4.3.5 Designing Process of NAGA

After classifying the ways and methods of artistic creation of NAGA patterns, the researcher has also elected to use this method to recreate and redesign NAGA patterns.

Design 1: This pattern design is a simplified geometric design of the NAGA pattern symbol.
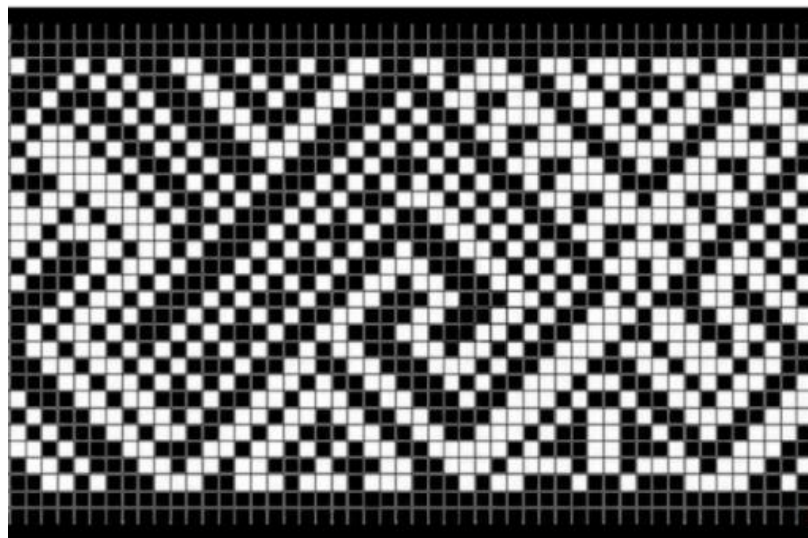
Figure 96: NAGA Pattern Design 1, Geometric beauty

Design 2: After simplifying the design of the NAGA pattern, it was combined and laid out in Quartet continuous arrangement, which is commonly used in the method of NAGA pattern design.
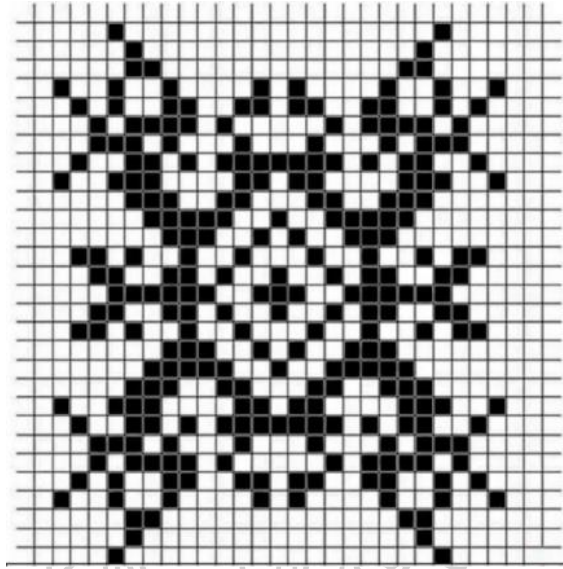
Figure 97 : NAGA Pattern Design 2, Quartet continuous arrangement beauty

Design 3: This design is a design experiment on the symmetrical beauty of NAGA patterns, and embodies the decorative art methods of symmetrical beauty and balanced beauty commonly used in NAGA patterns.
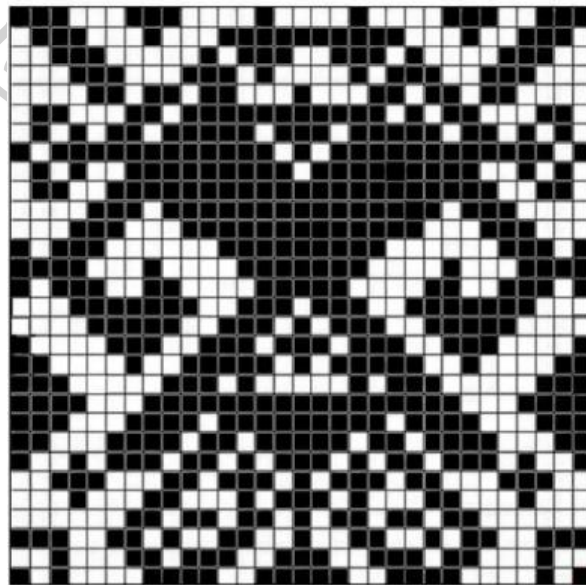
Figure 98 : NAGA Pattern Design 3, Symmetrical Beauty.

Design 4: This design adopts the repetitive arrangement of NAGA's pattern design to show a continuous and orderly beauty.
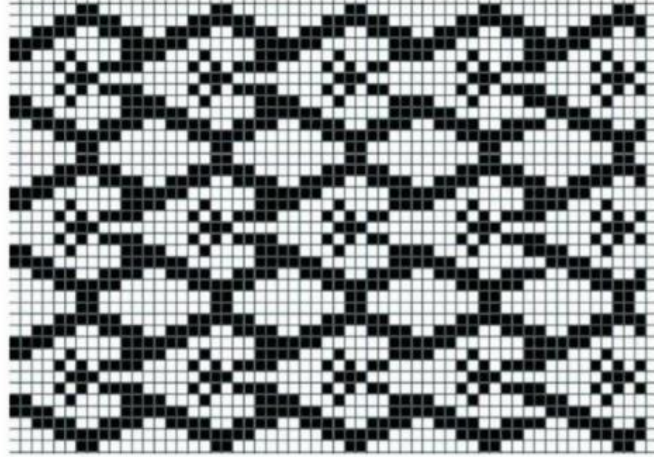
Figure 99 : NAGA Pattern Design 4, continuous beauty and order beauty.

Design 5: The design method of this pattern is after the simplified the symbol of the NAGA pattern, combined with the symmetrical design method and the repeated design method, gives the pattern the beauty of the quartet continuous arrangement - Recurring and Symmetrical beauty.
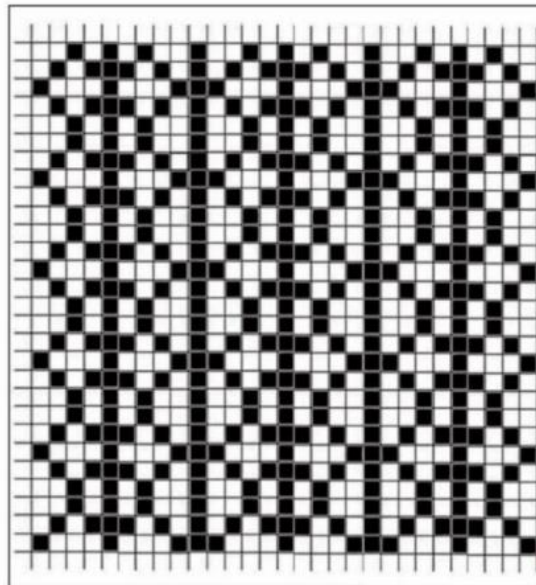
Figure 100 : NAGA Pattern Design 5, quartet continuous arrangement, recurring beauty and the symmetrical beauty.

Since NAGA patterns are mostly used in textiles, the apparel design of the corresponding NAGA pattern application will be expressed in knitted apparel. The style of costume adopts the combination of "H" shape and "O" shape, making the overall appearance more fashionable and youthful.

4.3.4 Design Sketches and Samples Display of NAGA Design

Figure 101 : Whole collection design of NAGA pattern

Sample production technique: hand-knitting techniques were used to create every sample. The table below shows the hand-knitting method.
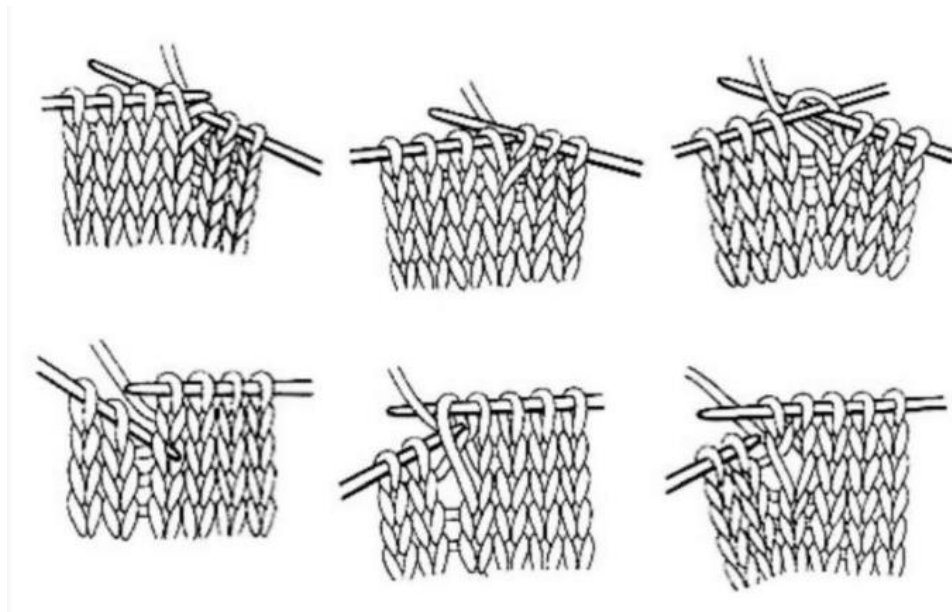
Figure 102 : Production Technique, Hand-Knitting.

Sample and material display for LOOK 1:

LOOK 1

Pattern Design
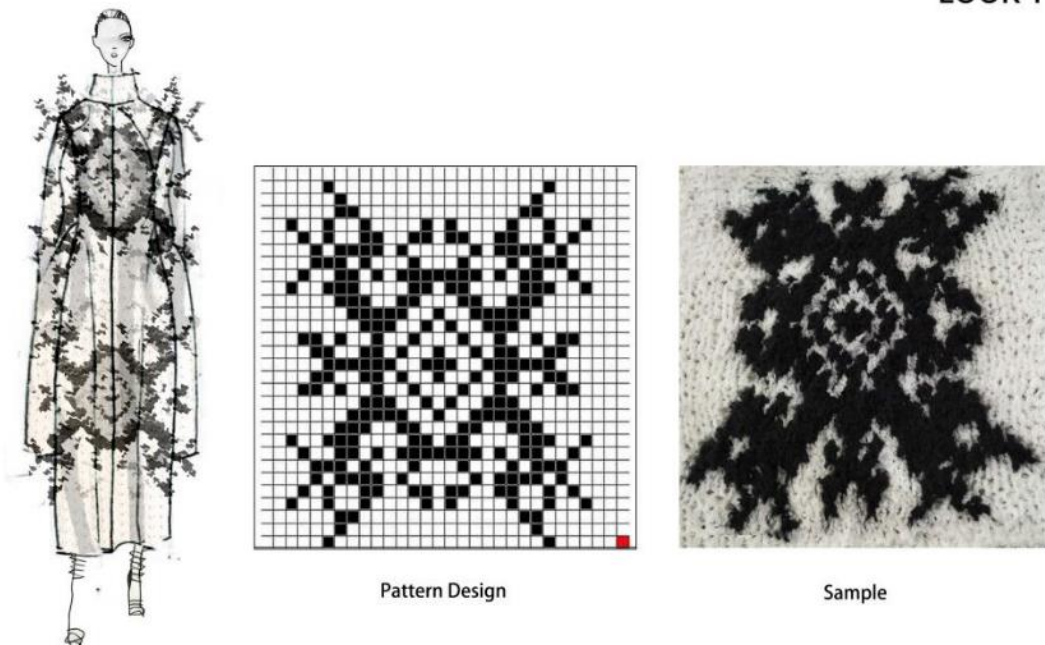
Sample

Figure 103 : LOOK 1, Sketch and Sample

The woolen yarn used for the black part of the pattern in the sample was single-sided velvet thread, and the white part of the pattern was white mohair yarn with paper wave shape.

Figure 104 : Material used for LOOK 1

Sample and Material display for LOOK 2:

LOOK 2
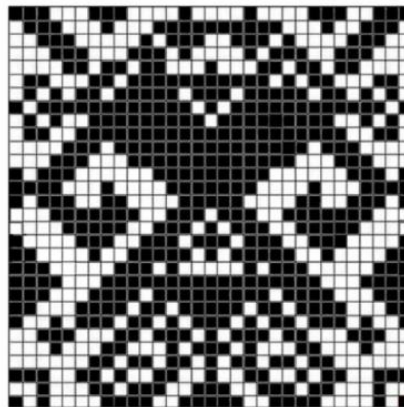
Pattern Design   Sample

Figure 105: LOOK 2, Sketch and Sample.

The woolen yarn used in this set of costume samples were mohair yarn.

Figure 106 : Materials Used.

Sample and Material display for LOOK 3:

Pattern Design   Sample

Figure 107 : LOOK 3, Sketch and Sample.

The woolen yarn used in this set of costume samples were all silk fur yarns.

Figure 108 : Materials Used.

Sample and Material display for LOOK 4:

LOOK 4

Pattern Design

Sample

Figure 109 : LOOK 4, Sketch and Sample

The woolen yarn used in this set of costume samples were cotton woolen yarn.

Figure 110 : Materials Used

4.3.5 Feedback and Conclusion

Design and art: This series of garments continued to use the traditional artistic creation method of the pattern of LONG in Chinese costume design, that is, to design the concrete image of the pattern of LONG, combine it with elements such as fire beads and clouds, and then re-design it, and integrate it into the garment as decoration. In this way, it not only showed the appearance of LONG, but also made it more youthful and fashionable through the combination with clothing styles. In the NAGA design, the design techniques of NAGA elements in the Thai textile industry, namely the transformation of symbols, were adopted, not only to show the artistic beauty of NAGA symbols, but also to carry forward the traditional Thai textile culture. The traditional pattern was redesigned with similar but different production techniques, and the style incorporated the current fashion trends. In this way, while promoting NAGA culture, it also meets the needs of modern aesthetics and helps to improve the clothing wear-ability.

Technical aspects: In the design of LONG, artistic creation and fabric selection were adopted, and sample fabric were experimented and made in combination with laser cutting and traditional Chinese embroidery, which can also be

applied in the garment design of NAGA. As for the design of NAGA, after the stylized symbol transformation of its pattern, it was applied to knitted clothing. The geometric pattern was quite consistent with the production technique of knitted clothing, and this method can also be applied in the attempt of creating clothing design with LONG image.

Function: This series of costume design can enable the audience to learn about the different creation methods of Chinese LONG and Thai NAGA patterns in the fashion industry, and form a preliminary cognition of the design of LONG and NAGA.

But there were some points that need to be improved:

In this design part, the interpretation of LONG and NAGA was more decorative, mainly for the application of patterns and the deformation of patterns design. The researcher should conduct an in-depth study into the cultural characteristics of the myth and stories represented by LONG and NAGA.

In terms of design, a wider range of clothing styles and production techniques should be explored to express more intangible characteristics of LONG and NAGA. The the design moving into the third design phase.

4.4 Third Design phase : Symbolize and myth design of LONG and NAGA

When designing and transforming the two symbols of LONG and NAGA, it was found that the application and transformation of the pattern can be realized through a variety of methods. However, if the design was only at this level, the needs uncovered from audience surveys would not be met. The audience wanted to "see more connotations and stories about LONG and NAGA in the design works". Based on this, the designer integrated the myth, story and spirit of LONG and NAGA into the design and conducted a series of experiments on the materials. The design of this series extracted the different cultural connotations of LONG and NAGA, transformed them into conceptual designs, and applied them to the costumes, so that the audience could feel the differences between LONG and NAGA culture.

The LONG is a symbol of national unity of the Chinese people and also symbolized the imperial power in the feudal society, which became the imprisonment of people's thoughts and behaviors as well.

The NAGA has both good and bad sides: it is a symbol of water and life, but it is also extremely dangerous because NAGA is highly toxic with deadly venom. These are intangible aspects that cannot be seen from the outside, which explains the differences between LONG and NAGA.

This is the designer's second time encoding the cultures of LONG and NAGA in the design, which is based on the design of the previous two layers and explores its deeper meaning.

4.4.1 Design Concepts of LONG and NAGA

LONG

The study of the LONG culture, should begin with its appearance. The difference between LONG and NAGA is that, in addition to the snake like figure, LONG's body is an amalgamation of other animals. In spite of the varied descriptions of its appearance, it is generally accepted that the image of LONG is a combination of many animal images, which is believed to have "deer horns, camel head, snake neck, clam belly, fish scales, eagle claws, tiger palms, and cow ears." Wen Yi-Duo pointed out in *Inquiring into Fuxi and Fuxi Culture* that LONG "is a virtual creature that exists only in a totem and not in a biome because it's a complex concept of many different totem pieces mixed together". Thus, it can be seen that the clan with LONG as its totem must have been be a strong or gradually became a stronger clan, whose strength and influence were greater than other clans. In a war between clans, it helps to keep gathering more and more strength and higher prestige, and finally achieve unification of the clans, and become the leader of many clans. But in a deeper sense, LONG culture embodies the spiritual connotation of the traditional virtue of Chinese unity. In the process of gradual integration and unification of the Chinese nation, LONG has become a recognized cultural symbol, reflecting the common will of all ethnic groups. According to records, LONG was taken as the

common totem of all the tribes in the Yellow Emperor's alliance. The last tribal alliance in Chinese history, namely the Xia Dynasty, the first dynasty in Chinese history, also took LONG as its totem. It can be seen that the image of LONG was originally a symbol of the unity and strength of the Chinese nation. In addition, the LONG culture has continued to this day and has become the symbol of the Chinese people.

In addition, LONG is closely associated with feudal imperial power in Chinese history. In historical context, LONG was both the symbol of the Chinese nation and that of feudal imperial power as well. Although present day Chinese people call themselves "descendants of LONG", for the most part of Chinese history, only the feudal emperors were considered to be "real LONG".

Since the Qin and Han Dynasties, LONG had gradually been reserved for the ruling class. The emperor called himself "real LONG" and claimed to rule the people with providence. They promoted LONG as the symbol of the emperor, making it a legitimate tool to interpret the ruler's ruling status, thus resulting in the situation that LONG was exclusive to the emperor.

After the Song Dynasty, the ruling class stipulated the shape and permission of LONG and formed the imperial patent, thus, legally justifying the emperor's monopoly on LONG, and prohibited its reproduction by commoners. Since the Ming Dynasty, imperial robe was designated as the formal attire of feudal emperors, which showed the imperial authority with magnificent LONG stripes. In terms of the national flag of the Qing Dynasty, the LONG flag with yellow background was also determined under the concept of "Emperor is LONG". Although the LONG flag was given the title of the national flag, it was originally only used for court and was banned for civilian use.

In terms of language, the words related to "LONG" gradually became the exclusive words of the emperor: the emperor's heirs were called "sons of LONG", the body was called "body of LONG", and the face was called "face of LONG" and so on. The purpose of the feudal emperors in monopolizing the right to use LONG was to strengthen the despotic rule, and the offense to LONG was often regarded as an offense to the despotic imperial power, leading to great disasters. Therefore, in

artistic creation, LONG's image is often shown with a serious and cold countenance, with round eyes, whiskers and hair, projecting a natural dignity and power. It has a slender trunk, covered with scales. The neck, abdomen and tail are of the same width, and four to five claws on its feet. Such a LONG, on the whole, looks more solemn, conveying the majesty of imperial power.

In essence, LONG has nothing to do with imperial power. In the earliest period of Chinese history, it was only totem worship. However, in order to consolidate its position, the feudal ruling class took advantage of the totem worship of the people and tied it to the legitimacy of the emperor, so they all called themselves the incarnations of LONG. Since then, the LONG symbol had become a cultural symbol that restricted people's thoughts and influenced their behaviors. In addition, it can be interpreted that under the rule of imperial power, the high concentration of people's thoughts and the absolute control of power were also a kind of protection for people.

From the LONG culture, the following key words of design can be extracted: imperial power, unity, restriction, and protection.

NAGA

With respect to the worship of NAGA, the difference between Thailand and other Southeast Asian countries is that NAGA is the symbol of the God of rain and water in Thai mythology. The belief of the "rain god" who brings life, seasons and wealth seems to be strongest among people living on the embankments of the Mekong River. The belief of NAGA as the symbol of water comes from the concept of "NAGA water supply". To be able to grow crops, people estimate the amount of water and rain year by year, and call it "water supply by NAGA." The NAGA that supplies water cannot exceed seven in total.

The year of good weather with sufficient water reveals that there is "One NAGA supplying water". But in times of extreme drought, it is said that there are "Seven NAGA supplying water." The reason for describing water by the number of NAGA is that people believe the disappearance of water is mainly because NAGA haggling over the supply, so that each NAGA swallows the water and is unwilling to

let it out. On top of that, it's interesting that NAGA symbolizes "good and evil" at the same time, as NAGA is highly venomous. In Abhidharma, NAGA is described as evil due to its viciousness, but at the same time, it also gives accounts of righteousness in its exercise of power. Subsequently, NAGA is classified as a divine beast. Most NAGA has no virtue, and hence cannot reach Nirvana. Some are even worthy of being called beasts, being ignorant of sin and kindness.

With a snake-like body, the NAGA may have feet and invincible might. Some NAGA, on the other hand, know how to repay kindness and are wary of wrongdoing. The root of all these differences lies in their education of good and evil. NAGA, or serpents, have different histories and dwellings. Therefore, NAGA can symbolize "good and evil" at the same time. Venomous NAGA are divided into four groups:

Gattamuk: It's venomous. Once bitten, whether a human or an animal, the whole body will stiffen, related organs become unable to stretch, bend or may expand with severe pain.

Putimuk: This NAGA has a venom which may cause the victim's wound to rot, turn white, and eventually turn to pus and flow out.

Akkimuk: This NAGA has a venom which may heat up the body of the victim until a trail of fire is left on the wound.

Sattamuk: This NAGA has a venom which may cause a sensation similar to being struck by lightning.

Each type of NAGA has four ways of causing harm: First, using venomous fangs to bite, spreading the poison throughout the body; Second, projecting the venom from eyes by looking at things. Third, spreading venom by physical contact with the toxic body. Fourth, spreading venom via the respiratory tract, making it flow to all parts of the body.

These four methods are possessed by all the four NAGA categories mentioned above. In the above four types of harm, the toxin is divided into four properties: first, some toxin may be quickly distributed, with little pain; second, some may have strong toxicity with smaller amounts toxin and slow dissemination; third,

some may have fast toxic emission and a strong effect; four, some may be of slow and weak toxicity.

In addition, NAGA has the image of "protector". The spread of Indian religion to Thailand affected the ruling class, and the cultural content represented by NAGA then underwent a paradigm shift. NAGA's story in particular has been woven into the new "story". It is said that before becoming the Buddha, Prince Siddhartha meditated under the Bodhi tree and practiced dharma, hoping to achieve real awakening to truth as soon as possible. Only the Demon King feared his success. The Buddha was meditating under the trees by the lake, and the weather suddenly became very bad. The temperature dropped rapidly and there was a lot of rain. In order to protect the Buddha's practice, a NAGA turned himself into a seven-headed umbrella to protect the Buddha from the wind and rain, so that the Buddha would not be disturbed. This is the origin of the Seven-Serpent Buddha imagery, a metaphor for the boundless Buddha and the Buddha's shadow. The NAGA in a Buddhist temple is the classic metaphorical target of faith and the representative of the three parts of the Thai constitution (the state, Buddhism and the King).

Therefore, four key words were extracted from the conceptual design of NAGA, which are "rainfall, venom，good and bad, and protector".

4.4.2 Design Positioning

Due to their intangible characteristics, the LONG and NAGA are metaphorical cultures, which have no specific material carrier as a reference. The designer's description of its content can only rely on their own understanding of the concept, as well as the design objectives of the research and learning. Therefore, in this series of Costume designs, the expression of conceptual design will be adopted.

Conceptual design is not an abstract noun. Instead, the design requires the incorporation of a concept, meaning, idea, or cultural content into the works. Before the design, the designer must have a full understanding of the theme and content to be expressed, which may act as a necessary basis for the creativity and design. Designers of the world's top fashion brands, such as the famous Costume

designer John Galliano, have always applied dramatic styles throughout his designs, showcasing gorgeous appearance, rich details and imaginative color collocation. This is the application of the concept in Costume design, which is expressed and conveyed through the color, style, modelling, materials, structures, fabrics and so on.

In the conceptual design stage, each element is in an abstract and fuzzy discrete state, which not only leads to the complexity of design, but also to the plasticity of products, providing designers with a broad design thinking space. However, in the late design or manufacturing stage, various objective situations such as material, process and cost of the product should be taken into account, which greatly restricts the play of creative thinking and makes it difficult to reflect the innovativeness of the product. Therefore, the conceptual design stage is the most fundamental stage of product innovation, during which the innovation of materials or fabrics play important roles in the perfect embodiment of conceptual design.

In Costume design, there are many ways to express clothing, such as experimenting with fabric design, and innovative production techniques like embellishments on the materials. Therefore, this design experiment focused mainly on the sampling of fabric materials.

Figure 111 : Material Costume[17]

The table below shows the design contents of this design phase:

	Intangible Meaning	Tangible Characters	Design Style	Design Highlight	Number of sketches	Number of Samples
LONG	Unity, Imperial Power, Controlling; Powerful	Appearance Elements	Concept Design	Material Utilization	10	9
NAGA	Mekong River, Venom, Good and bad				10	13

Table 12 : Design positioning in 2nd design phase

4.4.3 Design Process of LONG

The concepts of the designs are: Unity; Imperial Power; Controlling; Powerful.
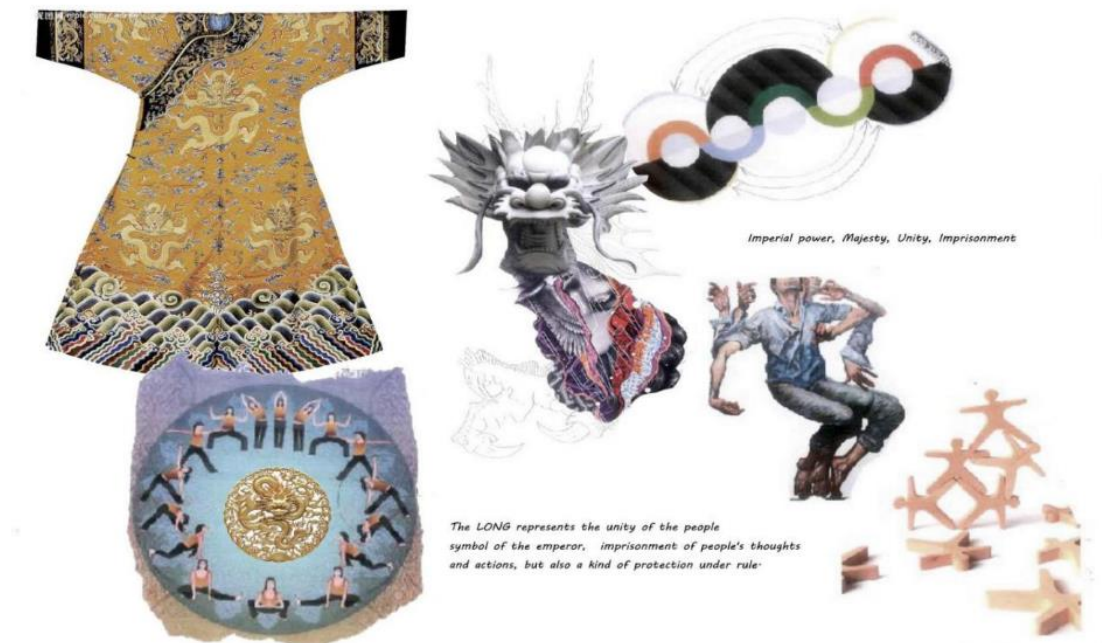
Figure 112 : Mood board for Design concept of LONG stories

The main color theme of this collection adopts the classic golden color which corresponds to the color of LONG's body, as well as imperial power and the emperor. When this concept is translated into women's fashion design, it can convey a woman's sense of power and confidence.

Figure 113 : Whole collection display of LONG

Design process and Samples display of LOOK 1:

Inspiration source: In the design of this costume, the inspiration came from the shape of the Guai zi Long, which was transferred into lines and applied to the decorative details on costume design.
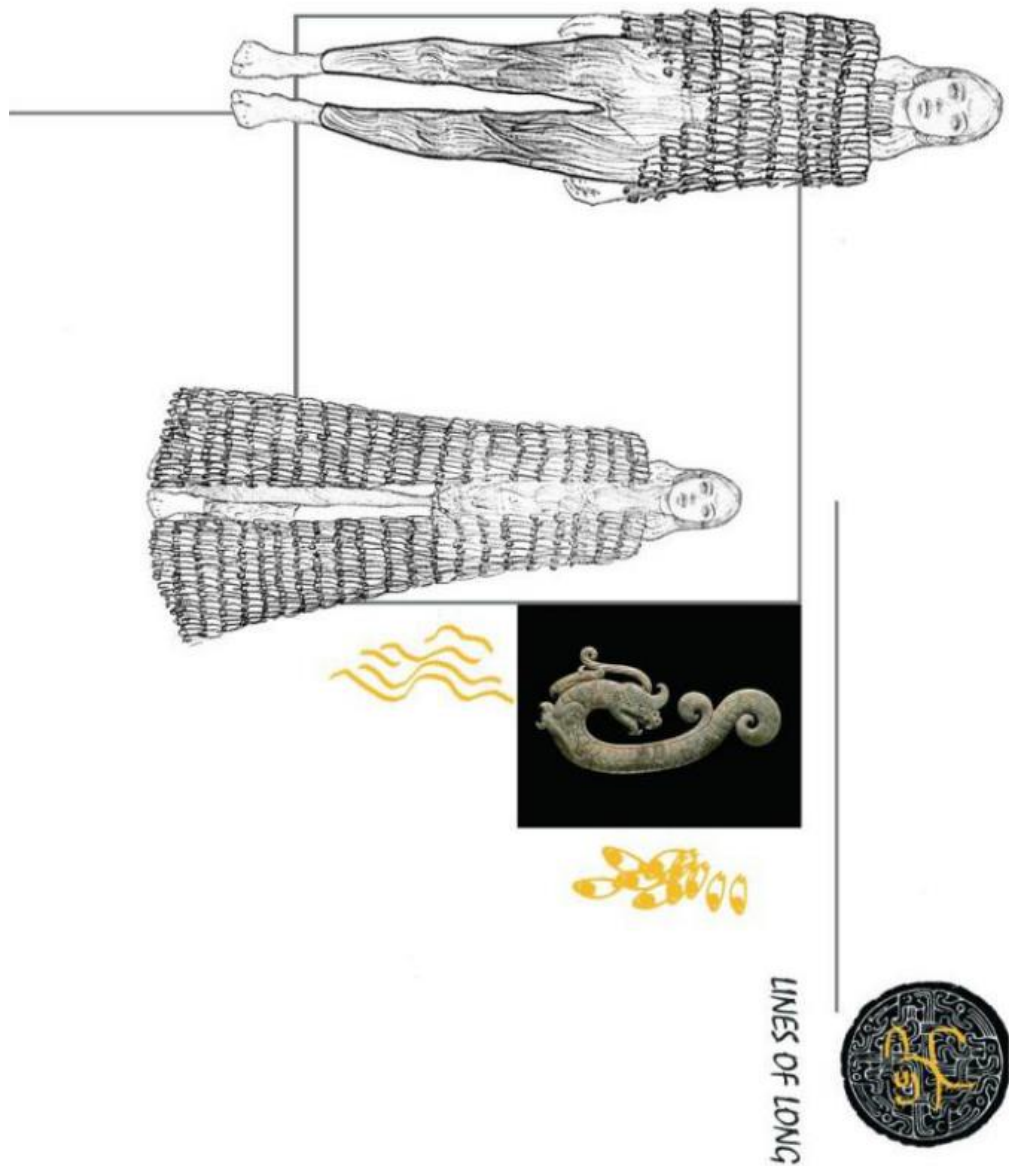
Figure 114 : Design Process of LOOK 1

Figure 115 : Design Sketch of LOOK 1

The overall shape expresses the dominance of the LONG as a symbol of imperial power. The overcoat and top of the clothing express the sense of "protection" of the LONG's symbolic meaning. It can also be interpreted as "controlling". The inside of the design on the left and the pants on the right are slim-fitting styles. The fabric chosen are very tight fabrics and decorated with LONG patterns. Under the "heavy" visual effects style, the LONG's sense of flexibility is hidden in it.

Sample of LOOK 1:

Figure 116 : Sample 1 of LOOK 1

Use the "iron mesh" fabric as the base material, after spraying the pins with color, they were threaded side by side densely into an "iron mesh". The tops of the pins were fixed, while the bottom hung loose. The pins were then stacked. As the model's body swings, there is a slight swinging effect. The shape of the pins creates a sense of unity, the link between each pin expresses the solidarity between the people. At the same time, the pin is metallic and is visually "cold and hard".

This also expresses the restrictiveness of the imperial power on people's thoughts, as well as the accidental injury caused by angering the emperor.
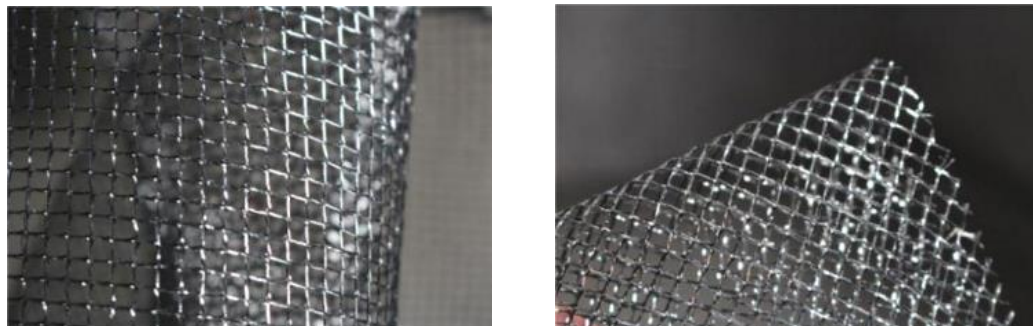
Figure 117 : Materials for the sample

Design process and Samples display of LOOK 2:

The inspiration for this series of costume design comes from architectural LONG sculptures. "Tuanlong" is a classic artistic expression of LONG. With the central axis as the centre, each LONG is symmetrically distributed from left to right and from every angle. The pattern of the LONG is divided into four parts. The overall shape of the pattern is round, representing unity and tolerance.
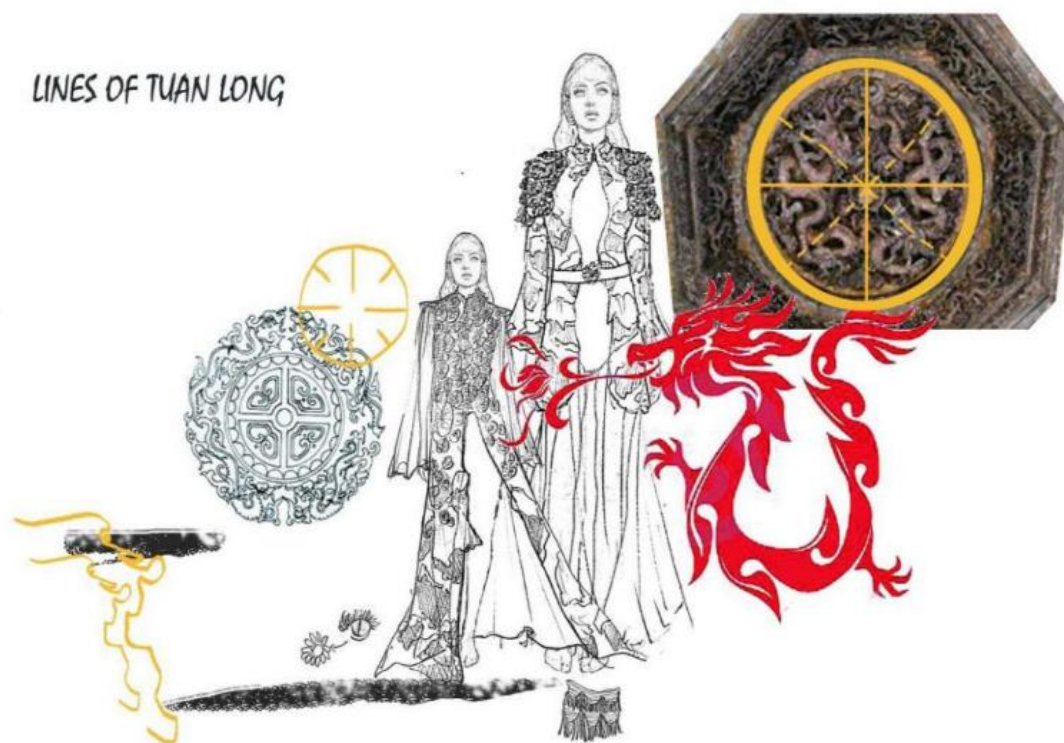
Figure 118 : Design process of LOOK 2
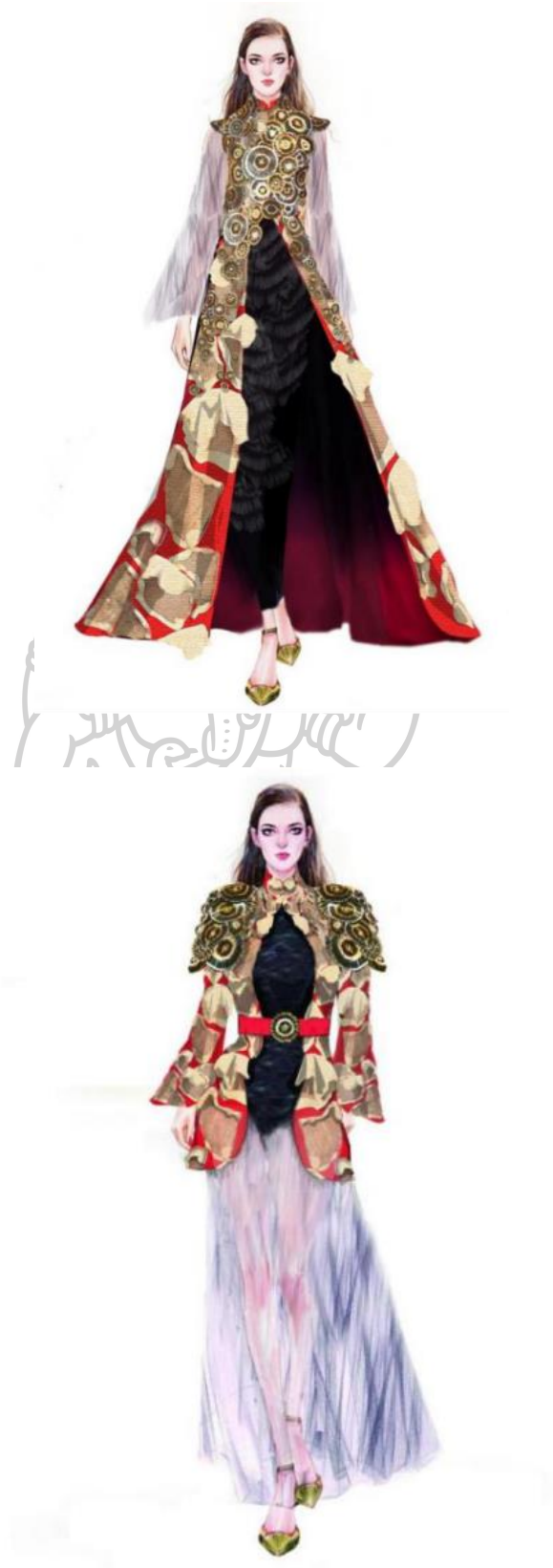
Figure 119 : Design Sketch of LOOK 2

This series of clothing design combines materials and fabrics. The round parts of the shoulders and chest are made of pins. The shape of the whole pattern expresses the sense of "unity" of the people. The selection of pin materials reflects the imperial restriction on their subjects' thoughts. The combination of pins creates a visual effect similar to the scales on LONG's body. The design of the red part of the pattern is inspired by the smooth body lines of the LONG. The entire garment fabric was combined with yarn. The yarn fabric gives a lighter appearance and balances the "hardness" of the metallic elements, as well as embodying the mysteriousness of LONG.

Samples Display and Production Process:

Mesh fabric was chosen as the base material, buttons were fixed on the bottom of material, and pins were arranged in a variety of shapes with the buttons as the center, and 3 layers were superimposed, to achieve a staggered and three-dimensional appearance. The buttons represent the LONG totem worship, and the surrounding pins represent the unity of the nation and the cohesion of rule.

Figure 120 : Sample 1 of LOOK 2

Figure 121 : Sample 2 of LOOK 2

The golden fabric was sewn onto the red fabric and golden mesh was added as decorative details with layered stitching. The design also made use of the combination between the lines between the fabrics and the mesh.

Design Process and Samples Display of LOOK 3:

The design inspiration comes from the circular curled up LONG form. The circular texture expresses the people's worship of LONG, and the unity of the people under imperial power. The emperors used people's worship of LONG to magnify their rule over the people's thoughts and behaviors, which was actually a kind of imprisonment. The application of iron chains reflects this characteristic
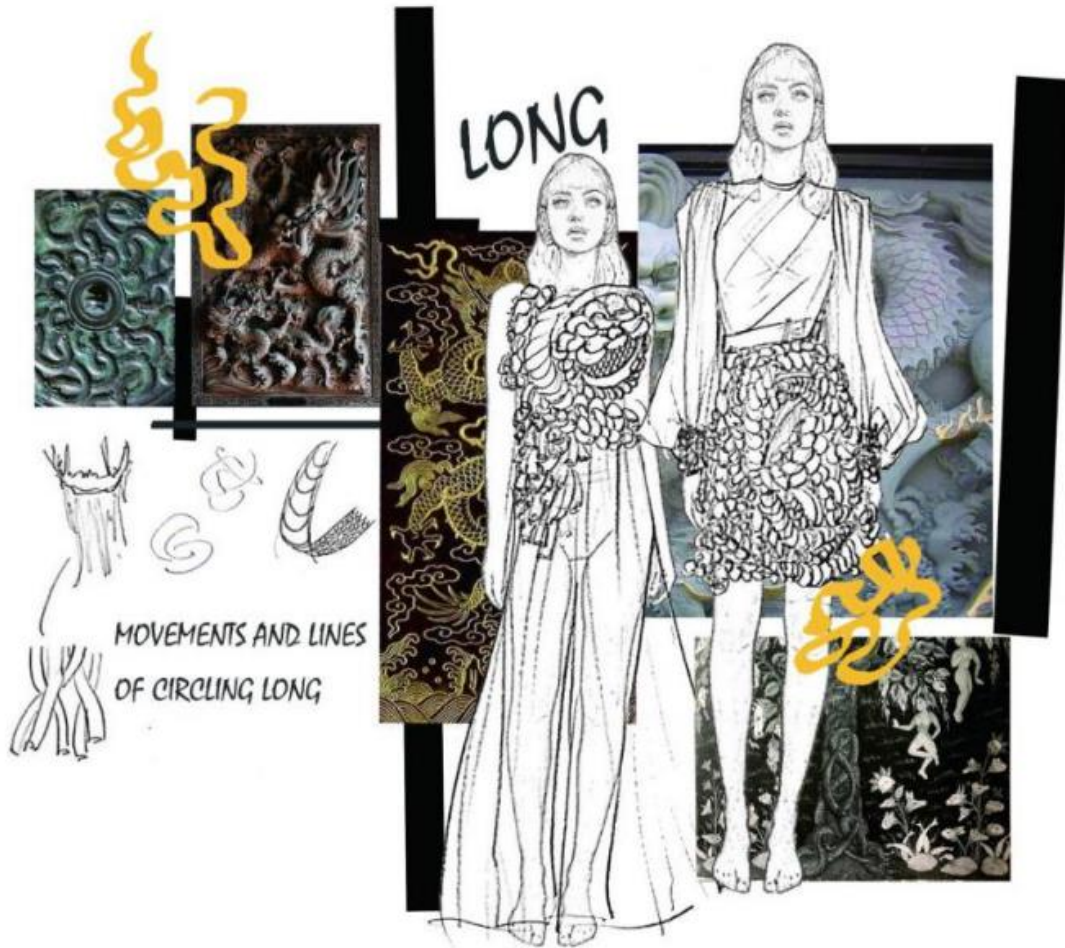
Figure 122 : Design Process of LOOK 3

Figure 123 : Design Sketch of LOOK 3

Samples Display and Production Process:

Figure 124 : Sample of LOOK 3

Figure 125 : Sample Production Process

Production process and technique: The shape of the chest on the left costume was created using the same process as the skirt of the costume on the right. It was achieved by fill cotton into nets of different shapes and sizes. The net was made by using different textile and knitted fabrics. After filling the net with cotton,

they were twisted together with golden chains to accentuate the twisting effect. This expresses the symbolic meaning of unity, and the shape is similar to the LONG's entrenched shape. The yellow embellishments were added with yarn fabric. The application of yarn fabric reflects the mystery and lightness of the LONG.

Design Process and Samples Display of LOOK 4:

The inspiration for this series of costume design is the streamlined lines of the dynamic body of LONG:
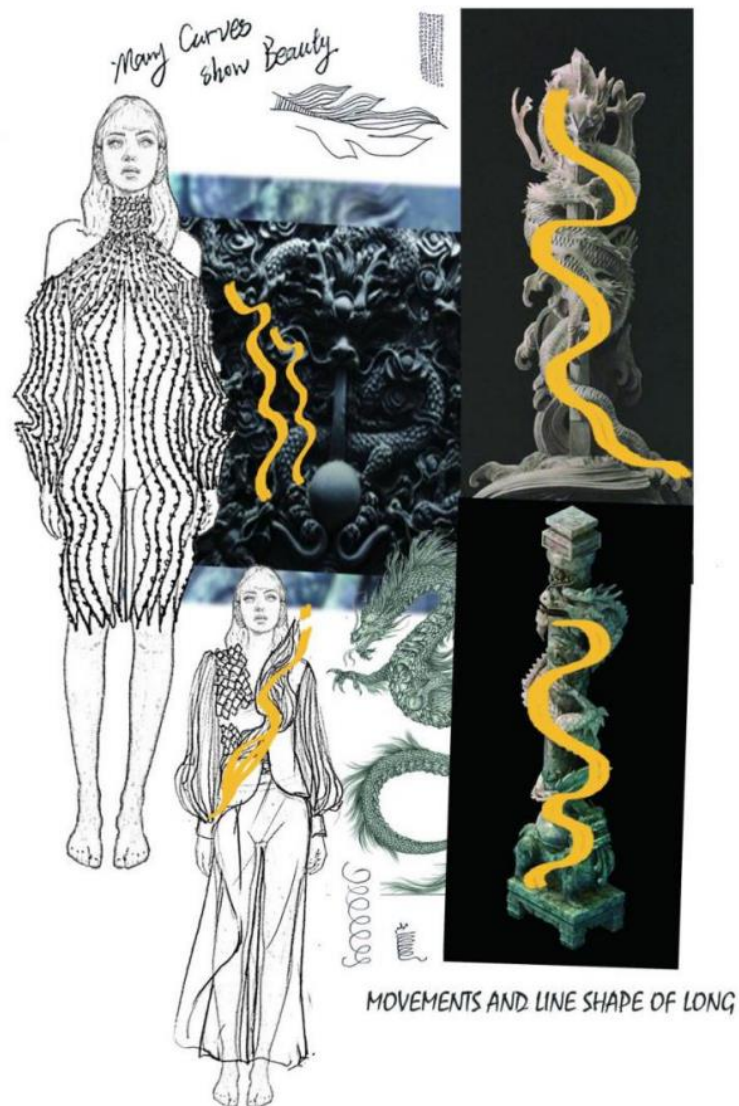
Figure 126 : Design process of LOOK 4.

Figure 127 : Design Sketch of LOOK 4

The shapes on the chests of both designs were made by gold rivets of various sizes combined in orderly arrangements. The visual effect is similar to the scales of the LONG, and it expresses the meaning of unity.

The curved shapes were created with zippers stitched three-dimensionally on the fabric. This created a three-dimensional representation of LONG's body and lines. The overall shape expresses the concepts of imperial power and solidarity on the basis of LONG's appearance.

Samples Display and Production Process:

Figure 128 : Sample 1 of LOOK 4

Production process: The golden rivets were attached onto an iron mesh fabric. The arrangement was more densely packed towards the top and gradually thinning out as it moves downwards. The form represents LONG's scale structure, which also means unity. Rivets were chosen for this design because of the metallic feel, and also to express the sense of constriction from imperial power.

Figure 129 : Sample 2 of LOOK 4

Production process: One side of the gold zipper was sewn onto the fabric, and then arranged into S's to visual express LONG's S-shaped line beauty.

Design Process and Samples Display of LOOK 5:

The inspiration for the design comes from the shape of the scales and the dynamic air flow when the LONG flies.

Figure 130 : Design Process of LOOK 5

Figure 131 : Design Sketch of LOOK 5

The shape of this costume conveys the power and dignity of imperial power. It is decorated with tassels, and the dynamic sense of the tassel fabric reflects the dynamic beauty of the LONG. The squares on the details are decorated with acrylic materials to express the scales of LONG and also reflects the meaning of unity.

Samples Display and Making process:
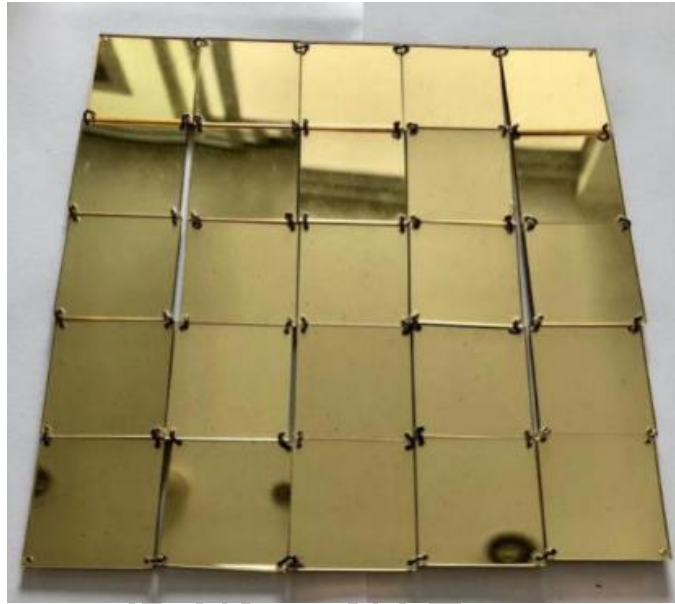
Figure 132 : Sample 1

Sample 1 Production process and technique: The golden mirror-like material was perforated and had each corner linked with an iron ring to form the color of the block surface. This is an expression of the shape of LONG's scales.

Figure 133 : Sample 2

Sample 2 production process and technique: A mesh tube was sprayed with golden paint and stitched together to create a three-dimensional visual effect.

Figure 134 : Material of Sample 2

Figure 135 : Sample 3

Sample 3 production process and technique: After arranging the tassel fabric, gold rivets were added as embellishment to increase the smoothness and texture of the tassel, expressing the turbulence and changes in airflow when the LONG is flying.

4.4.4 Design process of NAGA

Design concepts were: Mekong River, Venom, Good and Bad.

Naga is believed as a Buddhism Protector and being worshipped as a god of rain who lives and rules in under water world.

Which able to destine the creation and destruction of both the good thing and the bad thing.

Naga is a mythical creature that is believed by the people in South East Asia, especially the people in the Mekong river basin.
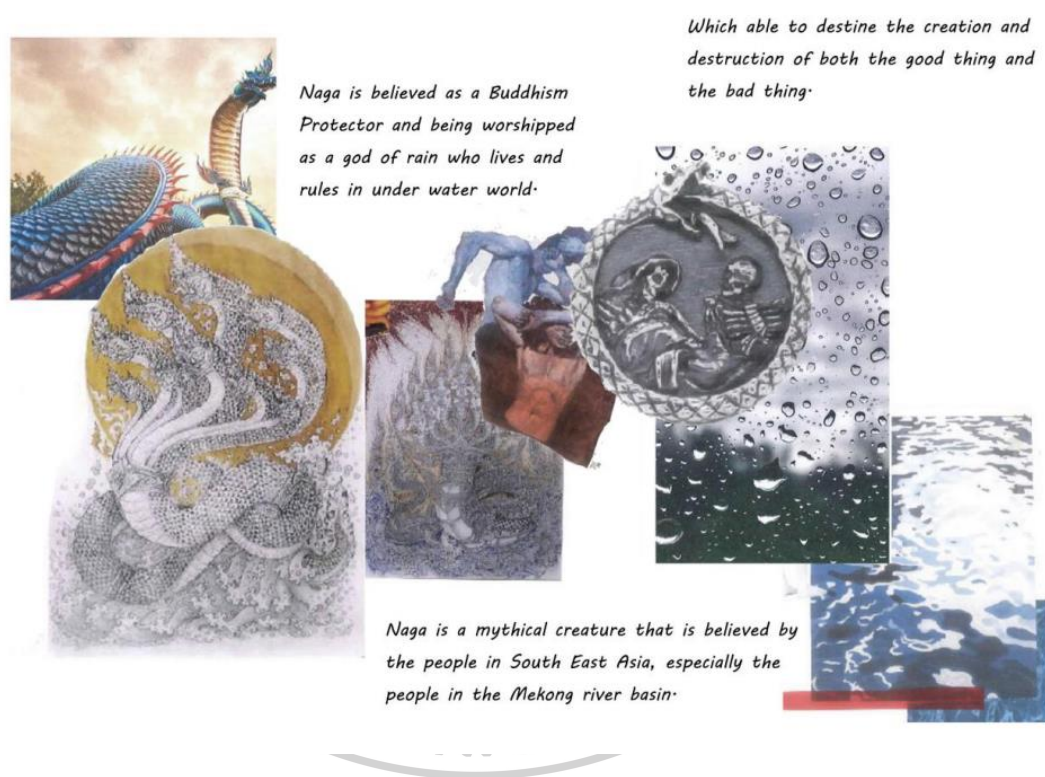
Figure 136 : Mood board, Design concept of NAGA.

The most prominent color in this series of costume design is blue, for it is the color of water, the symbol of life and energy, while containing a sense of softness, which matches the characteristics of the NAGA. When this concept is translated into womenswear design, it conveys feminine tenderness and versatility.

Figure 137 : Whole collection display of NAGA design.

Design Process and Samples Display of LOOK 1:

Figure 138 : Design process of LOOK 1

Figure 139 : Design sketch of LOOK 1

       The costume design of this set adopted the "S" shape, which combined the lines of NAGA's body with the lines of water ripples. While expressing the flexibility of NAGA's body, it reflects the dynamic and vitality of the flow water. The design of lines on clothing is also very similar to the flow of blood in the human body, expressing the cycle of life. The costume shape design represents the NAGA's "protector" role in mythology.

Samples Display and Production Process:

Sample 1 of LOOK 1:

Figure 140 : Sample 1 of LOOK 1.

Sample 1 production process and technique: Black paper film was cut into tassels and fixed with mirror sticker tubes at the end of each tassel. Each tassel has different lengths to create a more dynamic sense of beauty.
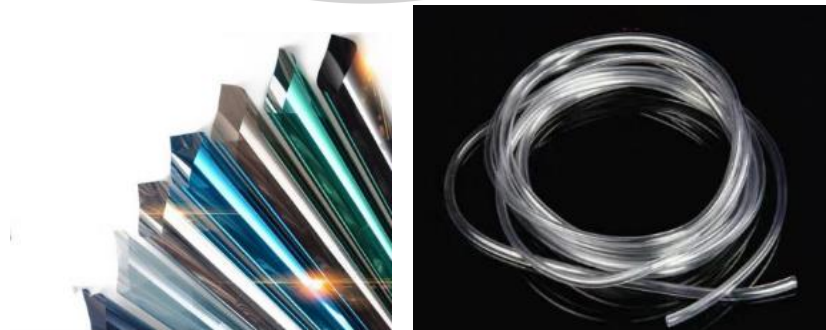
Figure 141 : Materials of Sample 1.

Sample 2 of LOOK 1:

Figure 142 : Sample 2 of LOOK 1.

Sample production process and technique: Blue PVC materials were cut into strips and twisted into Strips. The twisted strips were held together with metal beads.

Figure 143 : Materials of Sample 2.

Sample 3 of LOOK 1:

Figure 144 : Sample 3 of LOOK 1

Production process and technique: The blue PVC was arranged to form a folded texture and was fixed in place with suture technique. This resulted in an ordered arrangement of texture. It was decorated with silver beads of different sizes, showing the feeling of flowing water.

Figure 145 : Production materials for Sample 3

Design process and Samples display of LOOK 2:
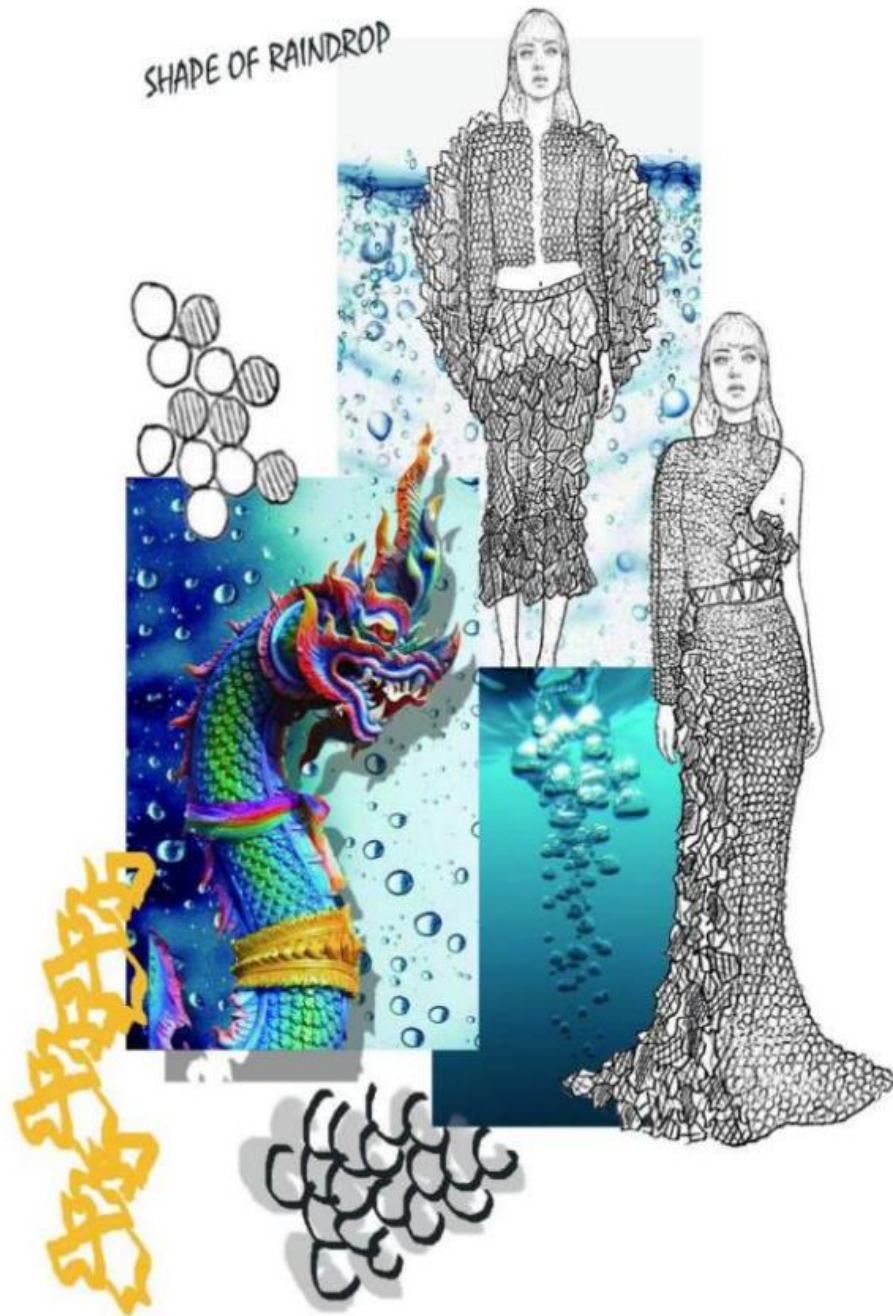
Figure 146 : Design Process of LOOK 2

Figure 147 : Design Sketch of LOOK 2

The costume styling design in this set of costume adopted the "S" shape, which expresses the flexibility of NAGA's body, and combined the shape of water droplets with the scales of NAGA. It resembles the appearance of NAGA, while also describing the concept of water. But the color change of the details adds an element of danger, representing the NAGA's venom.

Design process and Samples display of LOOK 2:

Sample 1 of LOOK2:

Figure 148 : Sample 1 of LOOK 2

Production process and technique: Blue and gold paint were injected into air bubbles on a sheet of bubble-wrap to form a pattern that conveys a sense of staggered beauty. The bubbles reflect the scales of the NAGA, as well as the shape of water droplets. The yellow and blue gradient can be interpreted as water or venom.

Figure 149 : Sample 2 of LOOK 2:

Production process and technique: Mesh fabrics of different shapes were fixed to satin fabrics. The pieces were stitched together and painted. The color transitions from dark blue to light blue, conveying a three-dimensional sense beauty. The overall samples express forms of water and the shape of NAGA scales.

Figure 150 : Production process of Sample 2.

Design Process and Samples Display of LOOK 3:

MOVEMENTS AND LINES OF FALLING RAIN

Figure 151 : Design process of LOOK 3

Figure 152 : Design Sketch of LOOK 3

The inspiration for this design is the similarity between the shape of water droplets and NAGA scales. The design of the details is an expression of the NAGA's venom. One of the sources of the NAGA's venom is its fangs. So, in order to express the tingling sharpness of the fangs, "thorns" were added to the design. The contrasting costume shapes and fabrics reflect the contradiction between the good and the bad of NAGA.

Sample 1 of LOOK 3:

Figure 153 : Sample 1 of LOOK 3

Figure 154 : Materials of Sample 1

Production process and technique: This sample has two layers. The bottom layer was made by arranging PVC hoses vertically and adding blue liquid to them. The horizontal rows were also formed with PVC hoses, but are filled with silver glitter. The rows of hoses were braided together, and fixed with iron rings. The sparkling appearance of the sample not only shows the sense of water flow, but also conveys the dynamic sense of NAGA movements.

Sample 2 of LOOK 3:

Figure 155 : Sample 2 of LOOK 3

Production process and technique: Blue PVC formed the base fabric. A large amount of silver glitter is used to fill mesh tubes, which are fixed with an iron ring. The tubes were arranged into a rhomboid grid shape. The sample shows the dynamic beauty of water flow, and also represents the shape of the NAGA's scales.

Figure 156 : Materials of Sample 2

Sample 3 of LOOK 3:

Figure 157 : Sample 3 of LOOK 3

Production process and technique: Plastic zip ties were arranged to portray the NAGA's dynamic beauty, and spray painted blue to add a gradient

coloring effect. The dynamic beauty of the flow of water is expressed in terms of visual effects, and it is also an interpretation of the fangs.

Figure 158 : Material of Sample 3

Design Process and Samples Display of LOOK 4:
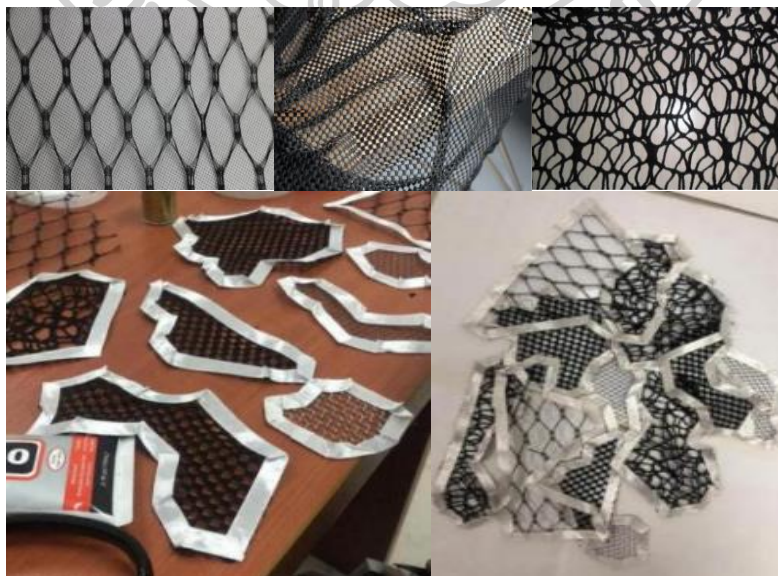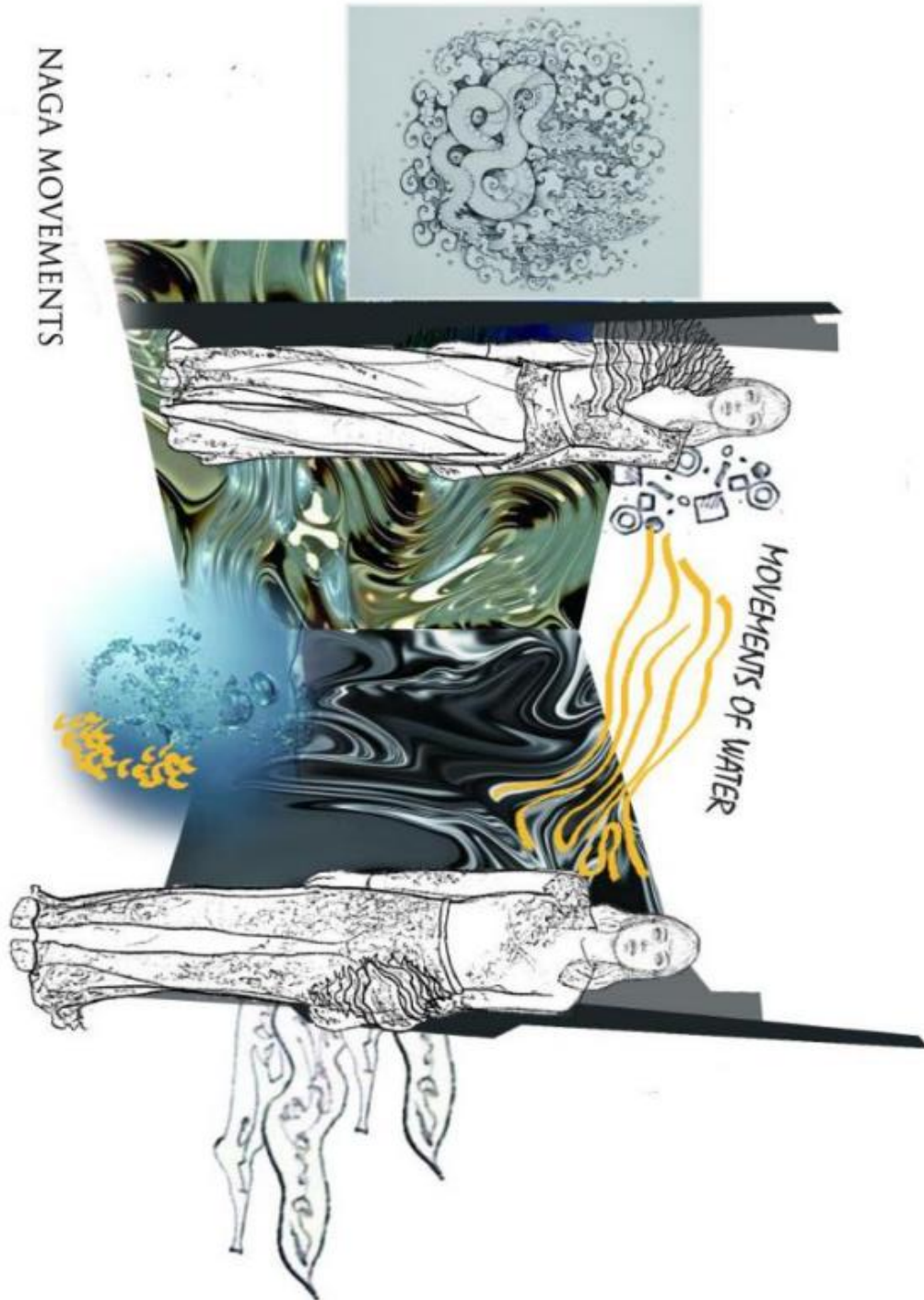

Figure 159 : Design process of LOOK 4

Figure 160 : Design Sketch of LOOK 4

The main body of the costume is white, which is a symbol of sacredness and divinity. The style of the clothing is S-shaped, reflecting the flexibility of NAGA. But the details of the decoration denote the concept of NAGA as a "protector". The local dotted decoration combines the shape of scales and water droplets. When expressing the appearance of NAGA, it also reflects the concept of NAGA symbolizing water. In addition, the venom was also portrayed through the production of materials.

Samples Display of LOOK 4:

Figure 161 : Sample 1 of LOOK 4

Production process and technique: A white fabric was chosen as the base. Plastic hoses were cut into rings and sprinkled onto the white fabric together with buttons of various sizes as decoration. Blue paint was used for coloring and the resulting "blooming" of the color creates a three-dimensional color block that expresses the water droplets and scales of the NAGA.
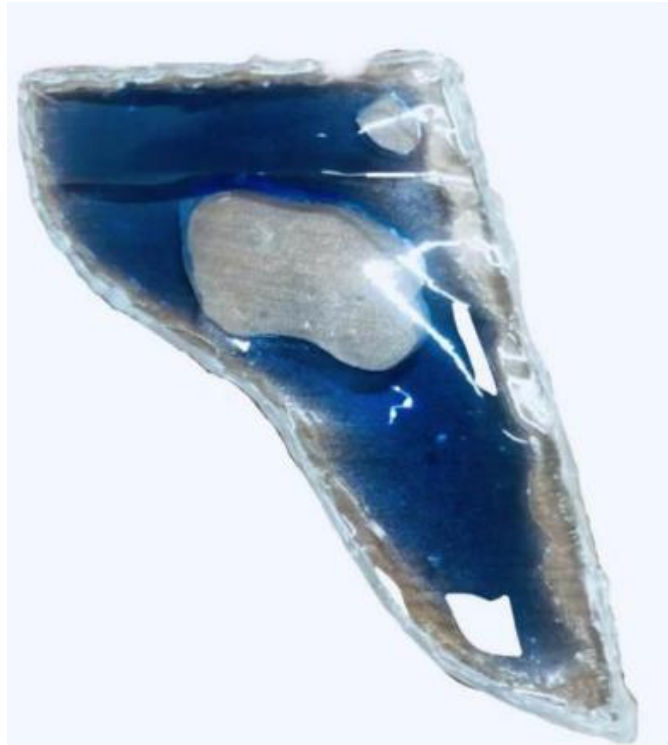
Figure 162 : Sample 2 of LOOK 4

Figure 163 : Sample 3 of LOOK 5

Production process and technique: PVC materials were cut into curved shapes, as shown in the figure, and bonded to make sachets that could carry pigments made from blue and green paint mixed with gold powder, and oil so as to form a separation of colors. The state of separation visually expresses the layering beauty and the fluidity of water. The mixture of blue and green and gold can also be understood as the expression of venom.

Design process and Samples display of LOOK 5:
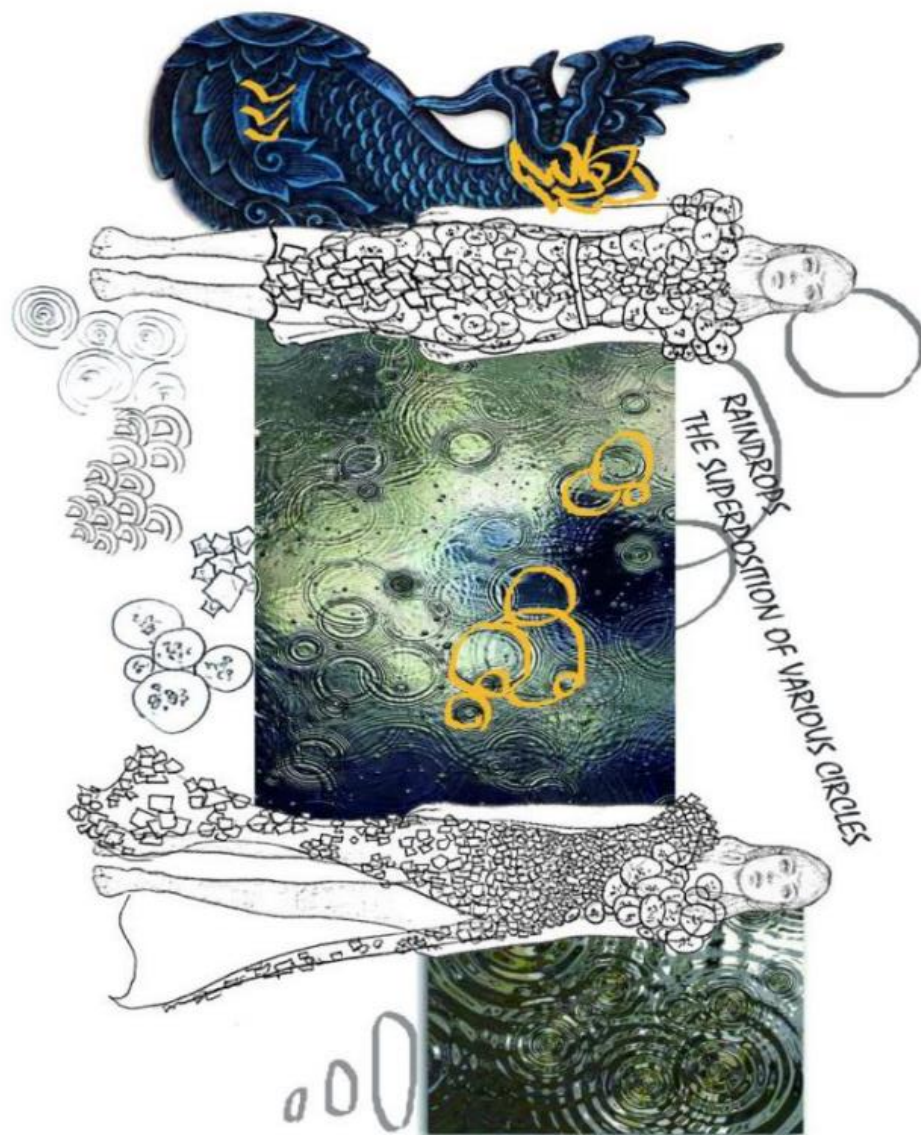
Figure 164 : Design Process of LOOK 5
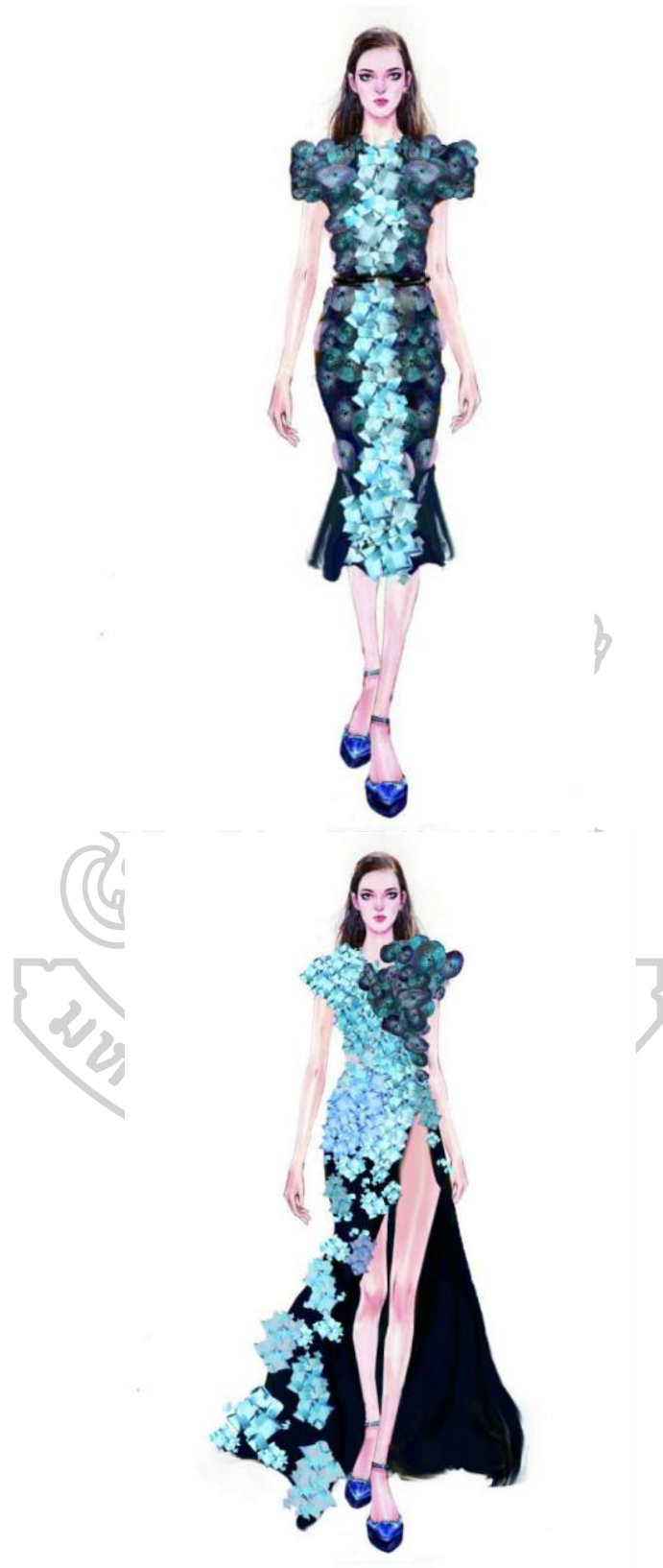
Figure 165 : Design Sketches of LOOK 5

The inspiration for the design of these costumes comes from the combination of the shapes of raindrops and the scales of the NAGA. The contrast of light blue and dark colors used in the style design reflects the good and bad characteristics of the NAGA.

Sample 1 of LOOK 5:

Figure 166 : Sample 1 of LOOK 5

Production process and technique: Aluminum sheets were cut into different shapes, and had blue two-sided paper pasted onto them. Each piece was pinched and arranged together to form a three-dimensional undulating pattern. The sample can be interpreted as of water droplets or an expression of NAGA's scales.
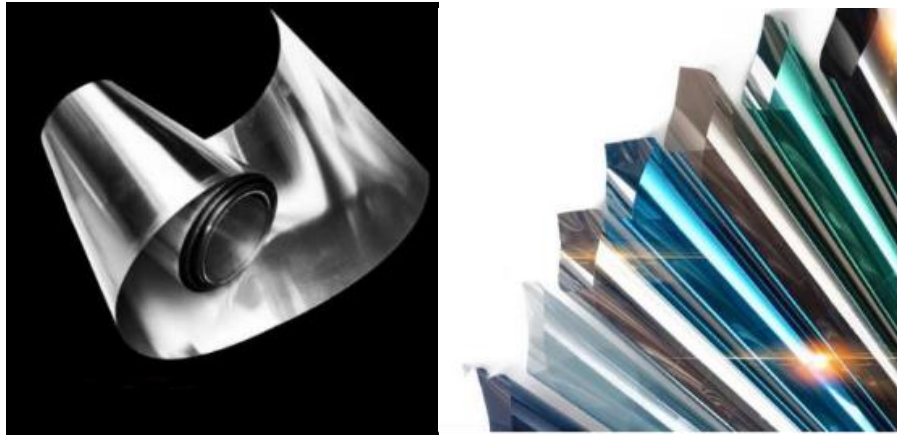
Figure 167 : Materials of Sample 1

Sample 2 of LOOK 5:

Figure 168 : Sample 2 of LOOK 5

Production process and technique: Black PVC material was used as the base. Circles of different sizes were made from iron mesh and decorated with blue

beads and gems and added to the PVC base. The sample expresses the dynamic feeling of water droplets in motion, and also the expression of NAGA's scales.

Figure 169 : Materials of Sample 2

4.4.5 Conclusion and Feedback

Design and artistry: The experiments convey LONG and NAGA cultures to the audience through their design, color, style, shape and application of materials in their details. While the style, color matching is in line with the current trend of the times and full of artistic flavor, they still carry elements of LONG and NAGA, and every small detail of the dress have been carefully designed and analyzed, so as to deliver the intended ideas and concepts for the audience to interpret.

Technique: Since the designs of LONG and NAGA in this series were based on conceptual design, a large number of materials were used for design experiments. The use of materials breaks the limitations of clothing fabrics, so that more possibilities can be presented, and can better convey the design concept. Researchers have done a lot of experiments on the material design, manual operation; Through spraying and dyeing, weaving, coloring, painting, stitching, filling, binding, cutting, recombination and other techniques, the original single material was broken, redesigned and recombined, making the rigid single material full of artistic sense and plasticity. Compared with the first design phase, the samples in this design stage have more 3D tactile effects.

Function: The main function of this series of clothes is to promote cultural communication. The audience can learn the following from the design:

1. There are many design methods that can be applied to express the body lines and scales of LONG and NAGA. In this way, for the design of these elements, in addition to printing scales and other patterns on the garment, it can seek other means of expression without disrupting the overall design of the garment, while integrating the elements of cultural symbols with the Costume design in harmonious matching.

2. The themes and concepts of the design were based on the implicit knowledge of LONG and NAGA. The audience can "decode" more cultural contents represented by the two. For example, LONG is a symbol of imperial power, representing the unity of the Chinese nation and its sacred status and solemn sense of being worshiped as a totem, while NAGA gave birth to the tribes of Thailand. Both China and Thailand are agricultural societies, and water is the origin of civilization, which is also vital to people's survival. In addition, NAGA is also a mufti-faceted combination of good and bad, as well as a protector and patron of the people, giving people a sense of flexibility and warmth.

Issues for further development: This design phase was mainly a comparison study and design of LONG and NAGA. However, more in-depth research should be carried to uncover more common characteristics between LONG and NAGA. Then the design moving into the fourth design phase.

4.5 Fourth Design Phase: National Philosophy of LONG and NAGA design.

After learning about the stories and myths of LONG and NAGA, the researchers found that these two actually share many similarities and exhibit some differences as well. But why do Chinese and Thai cultures have such "snake culture" legends and animal worship? Why are LONG and NAGA given similar powers behind the worship? Is there any deeper reason to dig for there? With this in mind, the researchers further analyzed and studied the cultures of Long and NAGA, and finally found that, in essence, the appearance of totem worship and the development of

fairy tales can actually be attributed to the ancient people's thoughts on the relationship between people, nature and life, that is, the philosophical origins of national culture.

These primitive myths, including those about LONG and NAGA, reflect the history, religion, philosophy, ethics and daily life of the people of those times, and integrate these elements well. In this sense, mythology also represents the whole experience of human social life. Therefore, myths can be regarded as "art", providing people with magical fantasy and imagination, and satisfying people's inner emotional needs. At the same time, it can also be regarded as "non-art", because art is not the ultimate goal of myths, but the ultimate goal leading to philosophy. This philosophy, of course, is represented in myth through art.

As Susanne K. Anger, a famous contemporary semiotics and aestheticism philosopher, said: "Art does not equal philosophy... But there is nothing in the world that cannot be philosophically discussed, and there is nothing that does not ask us philosophical questions, and there are many more philosophical questions about art." It can be said that the earliest reflection of human beings on themselves, the formation of ethical concepts and the development of the spiritual world were initially completed through the myth of fantastic fantasy and totem worship.

Although the content expressed by myth represents a kind of ignorant consciousness of primitive society, it reflects the earliest philosophical thinking of the world made by human beings. Of course, the philosophical way of thinking about the world is not the way of philosophy itself, but the way of artistic philosophy such as myth.

This chapter will make an in-depth exploration of the national philosophy represented by LONG and NAGA as totem symbols. In terms of narrative structure, the contents of LONG and NAGA are analyzed and summarized in three parts, from the "Origins" of totem worship of LONG and NAGA to the "Evolution" of fairy tales, and ultimately, to the "Reflection" of national philosophy. Corresponding design processes will also be discussed.

In terms of design, experiments were conducted on the design and application of patterns and materials respectively in the first two chapters, but the

design and application of fabrics and textile fabrics have not yet been carried out. In addition, although the materials were highly malleable, they lacked wear-ability. Although the effect of spreading culture has been ready, considering the feasibility of actual usage, this chapter will mainly use fabric experiments to express the multi-level symbol content of LONG and NAGA.

4.5.1 As metaphor: Origin of life.

From the appearance, what can be seen with the naked eye from LONG and NAGA. The first impression is that they both have flexible snake-like bodies.
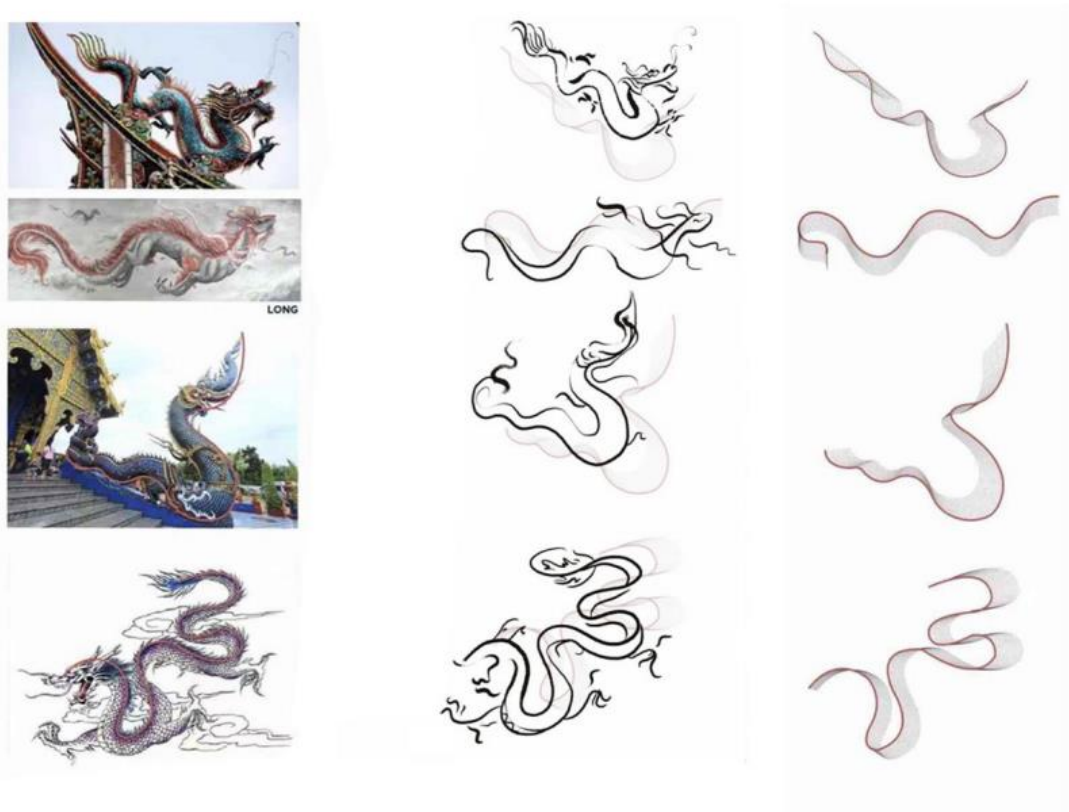
Figure 170 : LONG and NAGA body shape analysis

Figure 171 : Mood board of S curve body shapes of LONG and NAGA

Analysis of LONG

There are many records of snake worship in ancient Chinese sources. For instance, as recorded in Chu Ci·Heaven Asks, "N-Wa has a snake shape. Who made her like this", N-Wa (in Chinese mythology, N-Wa is the ancestor that gave birth to human beings) was taken as the cobra totem. According to legend, Fu Hsi, the ancestor of the Chinese people, also believed that he was given birth by the mother ancestor and the snake. According to the "Classic of Mountains and Seas • The Classic of Areas within The Seas", the Yellow Emperor also thought that he was born from four binding snakes symbolizing floating clouds. Archaeological discovery shows that, in the stone carvings of Han Dynasty in Wu's Hall of Jiaxiang Shandong, Fu Hsi and N-Wa were depicted as having human heads and snake-like bodies. In the Han Dynasty stone coffin in Baozi Mountain, Xinjin, Sichuan, Fu Hsi and N-Wa with the sun and moon in hands, had human heads and snake-like bodies. In the Han Dynasty

stone carvings in Nanyang, Henan Province, Xihe holding the sun also had human head and snake-like body. Likewise, N-Wa holding the sun also had human head and snake-like body. All these show that in ancient times, snakes were worshiped as the ancestor of human beings. With the change of social structure and the combination of clans and tribes, snakes gradually merged with other animal parts, and finally formed the image of a dragon.

There are two views on the relationship between snake totems and LONG worship. First, the LONG worship in China is a spiritual worship based on snake totem and water god worship. For instance, Li Yan believes that totem worship, including snake totem, had been popular in the days of matriarchal communes in primitive China. Snake totems arose and developed because of the fear and association between snakes and drought.
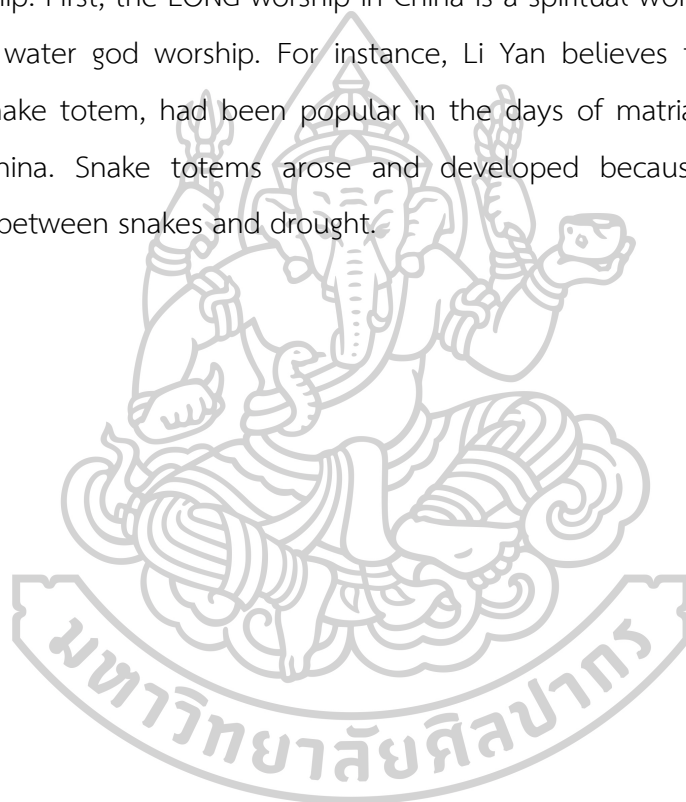
Figure 172 : Chinese Ancients, N-wa and Fu Hsi.[18]

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[18] https://www.wikiwand.com/zh-sg/%E5%A5%B3%E5%A8%

Analysis of the NAGA

Ancient scientific evidence from the Mekong River basin in Thailand figured that the ancient citizens who lived in the area of Mekong River basin worshiped snake-like animals. For example, pattern figurines of snakes and reptiles were carved on Ban-Chiang pottery around 3,600 years ago. The ancient literature that has emerged here is evidence that helps to establish the origin of snake worship among the original inhabitants. Then, when new cultures such as Hinduism, Brahmanism, and Buddhism were introduced into Thailand, the worship rituals and belief systems of the inhabitants of the North-east were brought into a new belief system in which animals were pushed to a higher place than nature. For example, the snake of the original cult became the NAGA, which combined the original local creed with the newly added belief system.

Figure 173 : NAGA images on early Thai artworks

For thousands of years, NAGA has always played an important role in the history of Southeast Asia. "NAGA", the word often appeared in Indian and Southeast Asian literature, originated from Sanskrit, that is, it can be described as "naked", "snake" and "barbarian". Due to archaeological evidence that was found throughout Southeast Asia, particularly in Ban Chiang, Udon Thani, Thailand, it was strongly confirmed that the "snake" was worshiped as a sacred animal by people in Southeast Asia. This is for people in the past who often faced various dangers in their interactions with nature. In addition, some natural phenomena of thunderstorms, earthquakes and others failed to be understood. Therefore, the emergence of "super nature" and "animism" relieved them from fear. They started to pray, worship and sacrifice some spirits so as to obtain some protection and enrichment from their faith. Interestingly, the "snake" was considered as the most dangerous species for their deadly venom and habitat. It could be found on the ground, underground, in any body of water, or even in high places. There was also its ability to shed its skin as well as its slithery movements. As a result, the Snake and the belief system surrounding it could be explained by its traits.

To sum up, in both Chinese and Thai cultures, there have been ancient people's thought and culture of "snake worship". As a totem, the evidences of giant snakes' worship can be found in early beliefs around the world. This is probably a common feature of Eastern culture; snakes are usually a symbol of supernatural magic.

The origin of myth is based on human's view and understanding of themselves, that is, involving the life phenomena in nature. Early animal worship and mythological stories were mostly based on human fantasy and imagination to meet human emotional needs.

In ancient primitive times, the living conditions and natural environment of human beings were extremely harsh, when lightning, wind, rain, and flood threatened the survival of human ancestors. In the face of the powerful forces of nature, this alien force gradually evolved into the object of totem worship and the view of the natural god. The primitive men and their communities, who were weak to nature, equated themselves with the animal ancestors and the totem. The original

inhabitants believed that each clan was related to an animal, plant or natural phenomenon that would help them defeat enemies and wild animals, and defeat or escape natural disasters. Therefore, these kinds of animals and plants or imaginary creatures became the "totem" of the clans, which were revered and respected by the ancestors of the clans as gods or patron gods, leading to the formation of totem culture.

Through this process, people gain a sense of belonging. And human beings sought self-protection through totem worship to maintain the inner spiritual strength needed for the survival and development of the nation. The worship of LONG and NAGA can be interpreted as the ancient people's worship of snakes. Before the ancients had a reverence for nature, they placed this affection on animals or plants and endowed them with divinity. This explains why the body lines of the Long and NAGA are "S curve line". In addition, in ancient times, people's knowledge of nature was limited, so their imagination about nature was based on knowledge about themselves, which is their physical bodies. This is why, in addition to nature worship, LONG and NAGA also reflect the naked local people.

As metaphor: Origin of life.
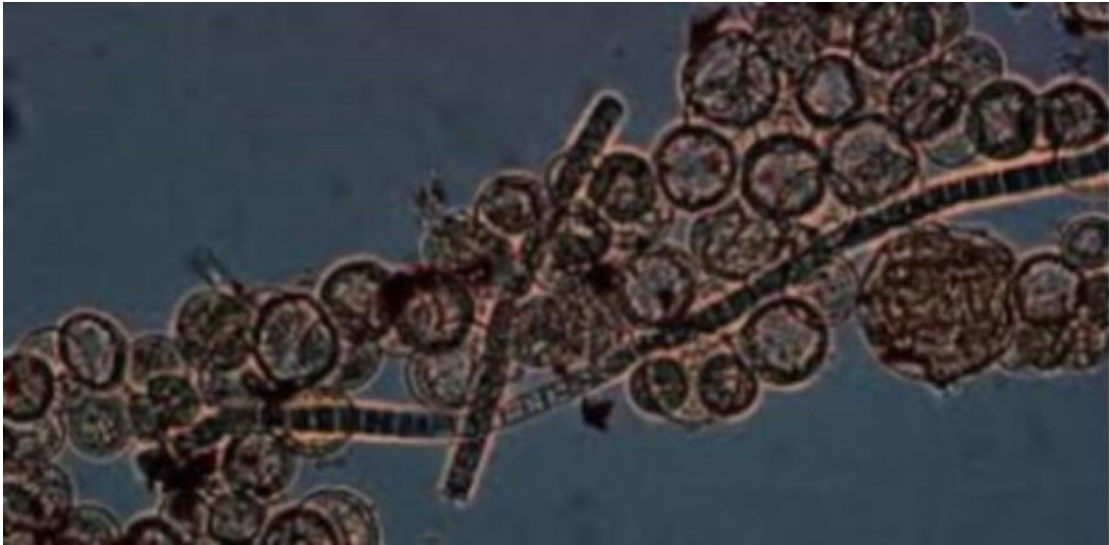
Figure 174 : Shape of DNA[19]

The serpentine appearance and the cult of the snake are in fact superficial characteristics. The deeper meaning of this worship is an ancestral reflection on the origin of life. All DNA is shaped like a snake-like S shape. It is metaphor of the origin of life.

In this series of design, the researcher, i.e. the designer, integrated the image of the snake based on the basic appearance of LONG and NAGA into the clothing using the "metaphor" technique.

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[19] https://med.mahidol.ac.th/patho/th/news/announcement/05212014-1546-th

Costume Design

Figure 175 : Color Mood board

Common Point : "S" line

Figure 176 : Design Thinking Process
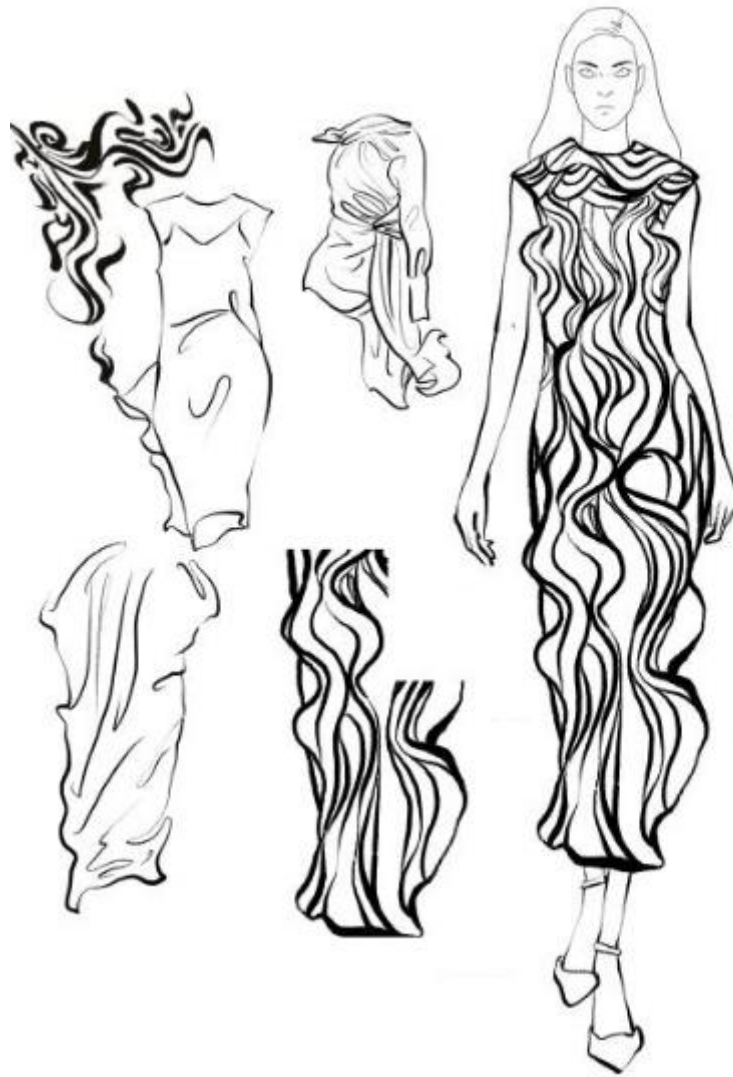
Figure 177 : Design Thinking Process

Figure 178 : Design sketch with LONG and NAGA "S curve body shape"

The style of the clothing is S-shaped, corresponding to the flexible body of the LONG and NAGA. The S-shaped shape is simple and does not make the clothing feel cumbersome.

The overall color of the clothing is gold. Gold represents the lofty status and divinity. At the same time, it has a warning effect. The color expresses a sense of majesty and cannot be enraged. The fabric at the bottom of the garment is golden fabric with a gradient effect, and the material of the yarn on the surface is a gradient yarn composing of the colors yellow, green, and blue. The combination of

materials and colors of such fabrics reflects the divinity, mystery, majesty and supernatural power of LONG and NAGA. This method of clothing design focuses on fabric creation. It breaks up and reorganizes the textures of fabrics. The serpentine "S" line is incorporated into the shape of the fabric, using yarn that has been cut into S lines that are inspired from LONG and NAGA body shape. The cut yarn is then sewn onto the garment to create a twisted texture.

Making Process:

Transform the "s" line into the shape of the fabric, then sew the cut yarn onto the garment.
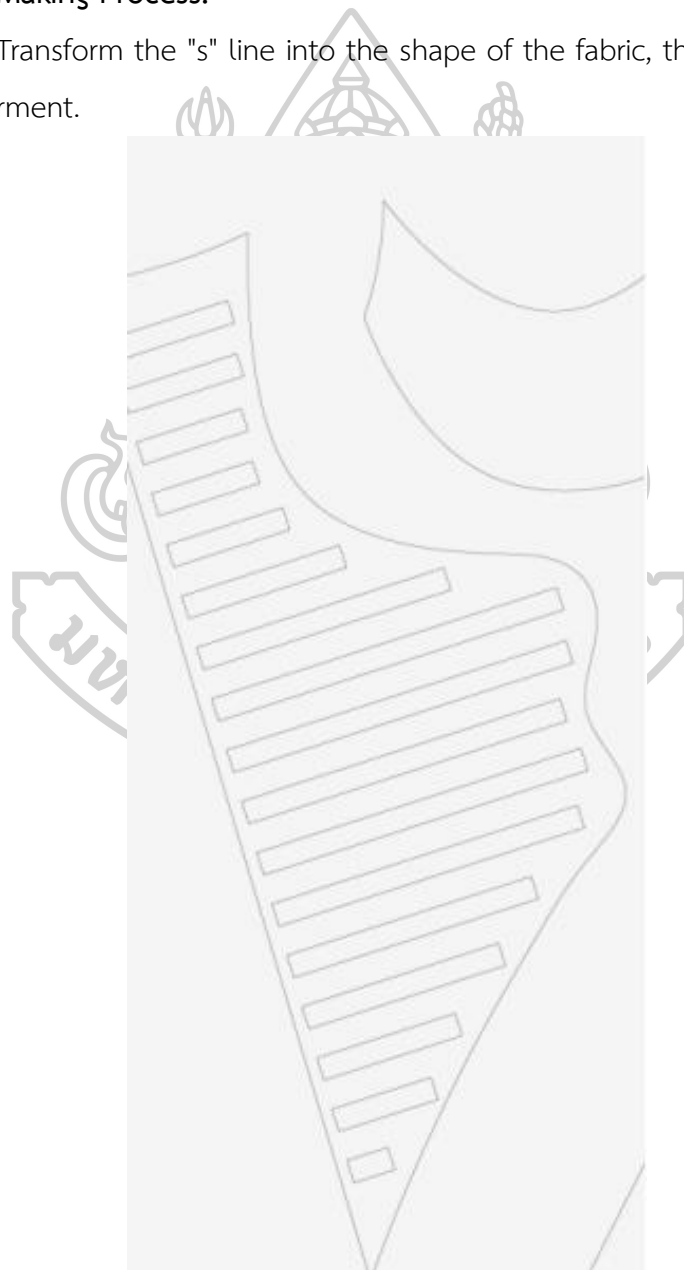
Figure 179 : Costume making process

Figure 180 : Costume making process

Figure 181 : Costume making process

Final Costume display and Making up Display:
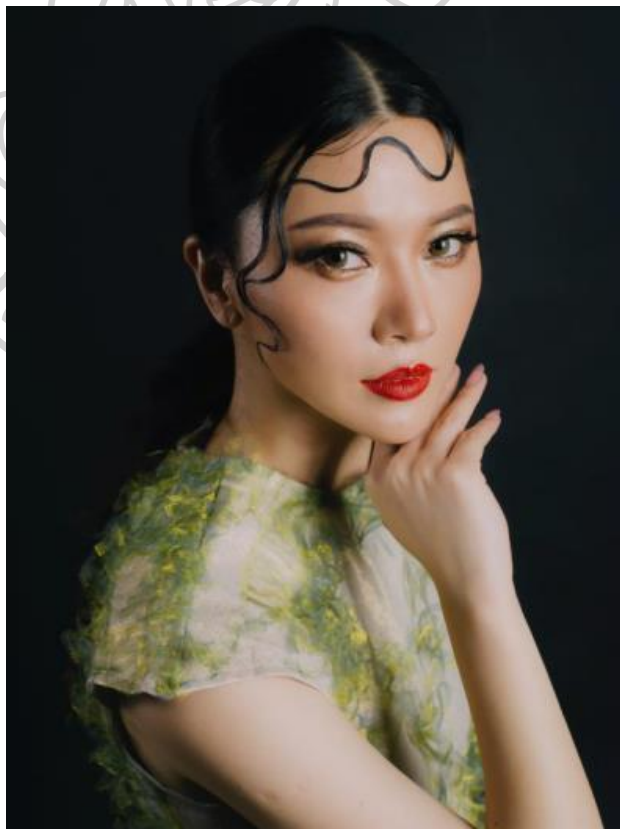
Figure 182 : Final Display

4.5.2 Related the life associated with water and the sea

Concept Analysis

In addition to the S-curved body lines, another visible similarity in the appearance of LONG and NAGA is that they have scales on their bodies.

Common Point : Water
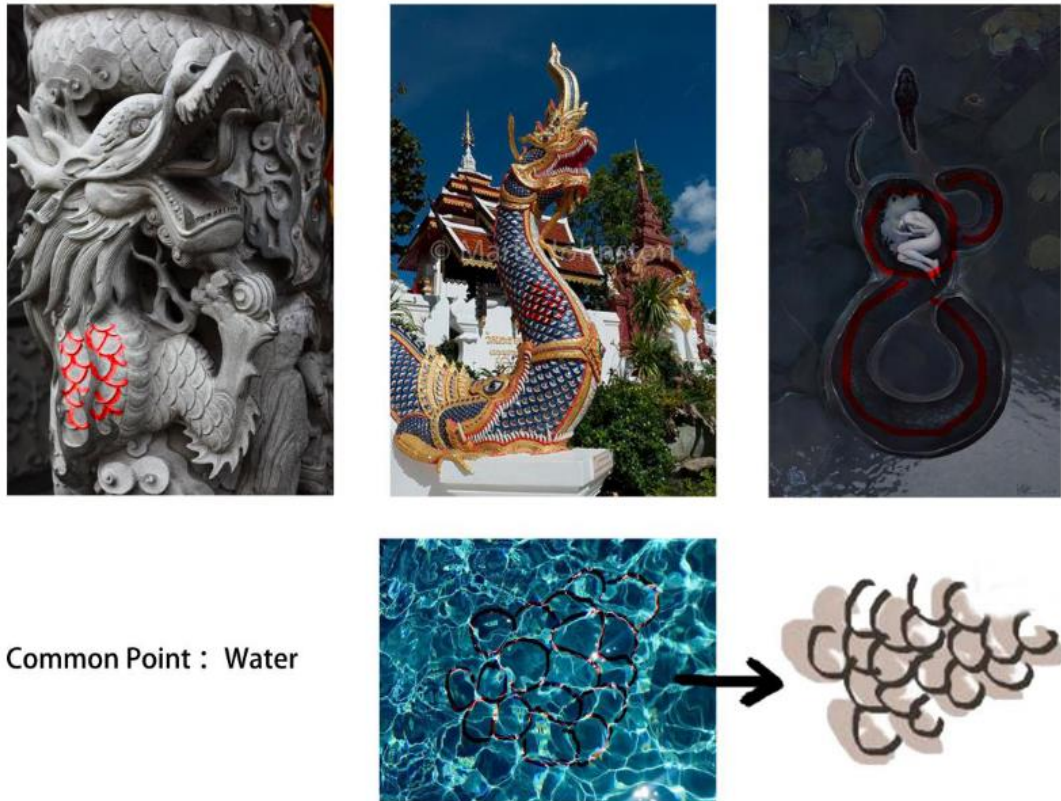
Figure 183 : Concept Mood board

Scales are usually the physical characteristics of fish living in water, and both LONG and NAGA have such physical characteristics. Another commonality in the myths about LONG and NAGA is that they both have the ability to control water and rainfall. In Thai legends, NAGA is the symbol of the "Mekong River".

The Mekong River is the 10th largest river in the world. It flows through six countries in Southeast Asia before emptying into the southern China Sea. In ancient Thai legends, the river was created by the NAGA, which is the god that

provides rain for the human world. NAGA was thus considered a symbol of water. In order to grow crops, people estimate the amount of water and rain in the year and call it "water supply by NAGA". The NAGA that supplies water cannot exceed seven in total. The year of good weather with sufficient water reveals that there is "one NAGA supplying water". But in times of extreme drought, it is said that there are "seven NAGA for water supply." The reason for describing water by the number of NAGA is that people believe the disappearance of water is mainly because NAGA haggling over the supply, and that each NAGA swallows the water and is unwilling to let it out.

In Chinese tales, LONG live in the ocean and are the rulers of the ocean. They have the same myths and legends as NAGA. They are the gods that control the rain. In addition, LONGs are also the gods that control the sea. The four rulers of the ocean rule their separate domains as follows: East Sea Dragon King, West Sea Dragon King, South Sea Dragon King, and North Sea Dragon King.

Both the myths about LONG and NAGA gave them powers over water, meaning that water was extremely important to ancient humans, and it gave birth to life and civilization.

The source of livelihood and material of human beings were mainly natural acquisitions, which belonged to a typical "acquisitive economy" and had a complete dependence on the nature. In order to obtain food source, human beings had to move around frequently and lived a nomadic life with no fixed abode. Human survival and activities depended on water and fire, but were subject to other environmental constraints, such as temperature, climate, water, soil, and vegetation. People gradually realized the importance of ecological environment to human survival, directly linking the mode of life with the ecological environment，especially for resources such as water which had the closest relationship to humans.

In addition, in philosophy, it is even said that the snake is the "tree of life". And the snake is not only an animal, but also the symbol of water and life，it is the "life tree" that gave the birth to humans and tribes. Water was extremely important to ancient humans, and it gave birth to life and civilization.

Figure 184 : Snake tree feed life

LONG and NAGA as the Protector of rivers, lakes and oceans and controls rainfall. They are related the life associated with water and the sea.

Figure 185 : Concept Mood board

Costume Design

Color Board:

Figure 186 : Color board

The colors used in the design of this collection are mainly blue, which is in response to the theme of all life related to water, as well as to the image of LONG and NAGA.

Design Thinking Process:
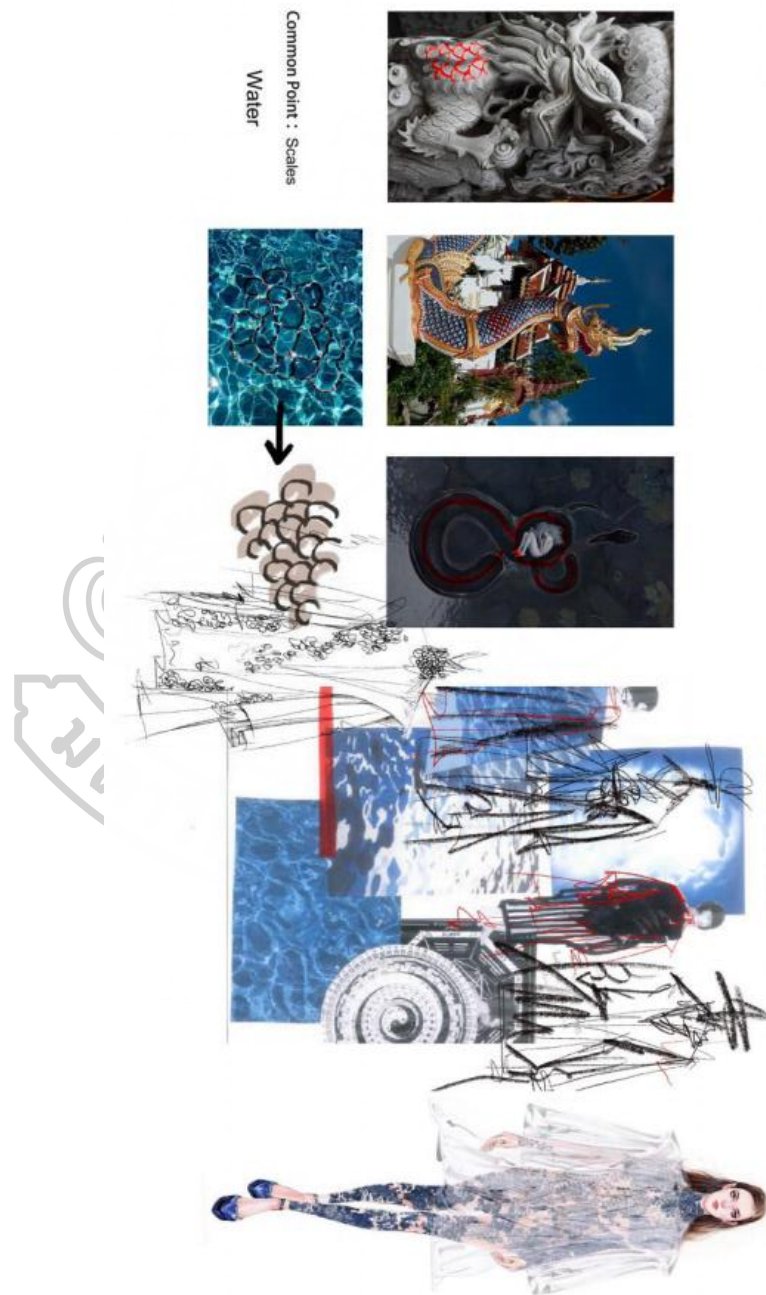
Figure 187 : Design Thinking Process

Figure 188 : Design Sketch

Making Process:

The design of the bodysuit shows the softness of the human body as a representation of water. The texture of the water droplets is displayed with patchwork method. The transparent PVC overcoat shows the deity and mystery of the LONG and NAGA. The whole garment shows that LONG and NAGA link life with water.

The design sketch combined rainfall with scales of LONG and NAGA. The transparent PVC overcoat represents the deity and mystery of the LONG and NAGA.

The whole garment shows the link between LONG and NAGA with life and water. The style of clothing here expresses the physical flexibility and lightness of the LONG and NAGA. The costume design combines the scales of the LONG and NAGA with the streamline form of water and droplets. The coat is made of PVC material, showing the concept that the dragon and NAGA are in the water but their skin is not affected by the water. Meanwhile, the shape is expressing the concept of "Protector" both of LONG and NAGA. In addition, the design of the coat incorporates the image of protectors like the LONG and NAGA into the style of the dress.

The design highlight of this set costume is on the creation of the fabric. The production process consists of, firstly, designing patterns and color blocks, and then printing them onto fabric, as shown in the figure below:

Figure 189 : Costume making process

Then the "burn out" technique was used to cut the fabric into small color block pieces, as shown in pictures:

Figure 190 : Costume making process

These small color pieces were then distributed and sewn onto the clothing according to their sizes, shapes and contrast of colors, to give the costume a dynamic and three-dimensional sense.

Figure 191 : Costume making process

Final Costume display:
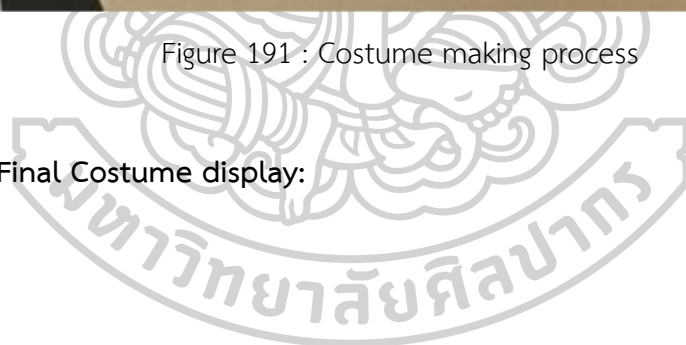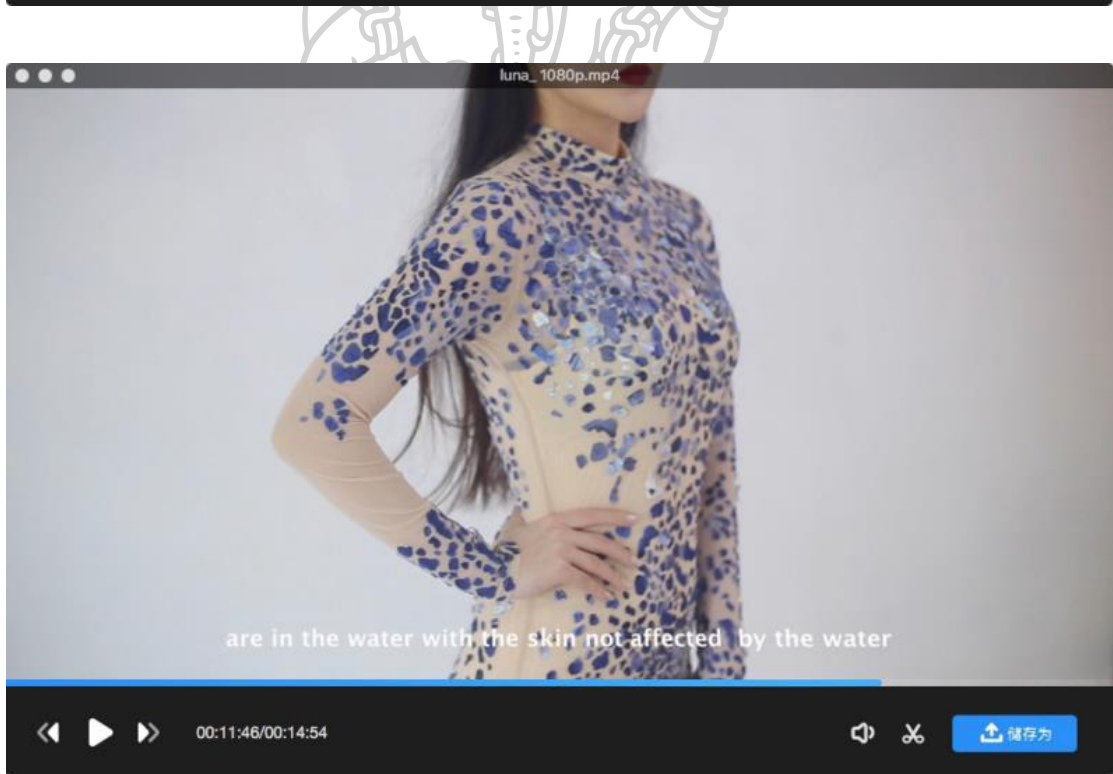
Figure 192 : Costume Display

4.5.3 Harmonious between human and nature.

1. Design Concept

After the ancients conceived and created the appearance of LONG and NAGA, they were also endowed with many myths, especially their divinity and supernatural abilities. As humanity progressed, the ancients gradually developed from thinking about the relationship between man and nature to thinking about the relationship between the universe, nature, and life.

Water

LONG and NAGA are symbols of water, and they control precipitation and the weather.

Fire

The image of LONG is often seen together with fire beads. In Chinese myths and legends, LONG is the god who controls water and fire. In addition, the lightning that occurs when LONG spreads rain is also considered a symbol of fire.

There are also legends about NAGA's control over fire, such as NAGA Fire ball, "Bung Fai Phaya Nak" or "Mekong River lights", formerly known as "ghost lights", which is claimed to appear every year on the Mekong River. The glowing ball is said to appear naturally from the river and rises high into the sky. The balls are said to be red and range in size from smaller sparks to basketballs. They quickly rise to hundreds of meters and then disappear. The number of fireballs reported each night ranges from tens to thousands. Locally, the phenomenon has been attributed to legend that NAGA, who lives in the Mekong River, is spitting fireballs.

Because LONG and NAGA are gods of rain, if some seasons are too dry without rainfall, people think that these two gods are angry and unwilling to provide rain. In both China and Thailand, there are acts and phenomena of offering sacrifices to LONG and NAGA. This dry land is also synonymous with fire.

Figure 193 : Fire element[20]

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[20] https://www.scbao.com/sc/1409111.html

Air

Air is referred to as the state of air flow. When LONG and NAGA are in the rain, they will cause the air to flow, creating wind and thunder. This is about the performance of "Air" in material changes. In the legends, LONG and NAGA are the linkage between people and heaven, as well as the communication medium between people and heaven. The symbolic meaning of LONG and NAGA is the stairway to heaven and good life. In the myths and legends, LONG can fly, so they are often accompanied by clouds in artistic depictions. And this characteristic of NAGA is mainly reflected in architectural and sculptural designs. The classic buildings of Thailand are often decorated with NAGA, with sharp, upward pointing heads that gives the feeling of flying into the sky. In addition, Thai coffins are often decorated with NAGA, as it is believed that NAGA would take them to heaven.

Figure 194 : Naga on temple[21]

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[21] https://www.royalgrandpalace.th/en/discover/architecture
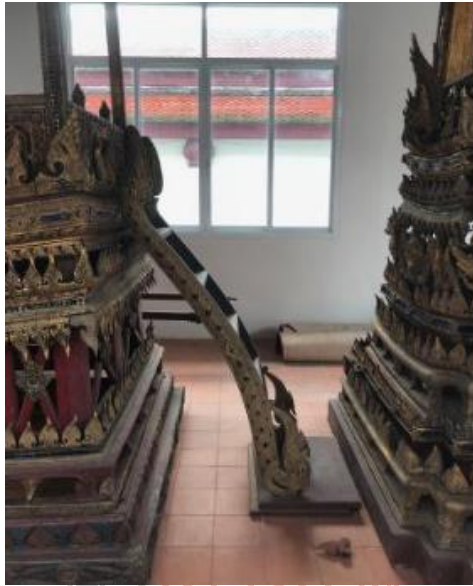
Figure 195 : NAGA Stairs on coffin connect with heaven

Earth

Earth means land, it is also the soil that nourishes, and from which everything grows. It symbolizes life, growth and hope. The precipitation controlled by the LONG and NAGA is a manifestation of the land. Water supplies life to the crops and promotes the harvest of good crops.
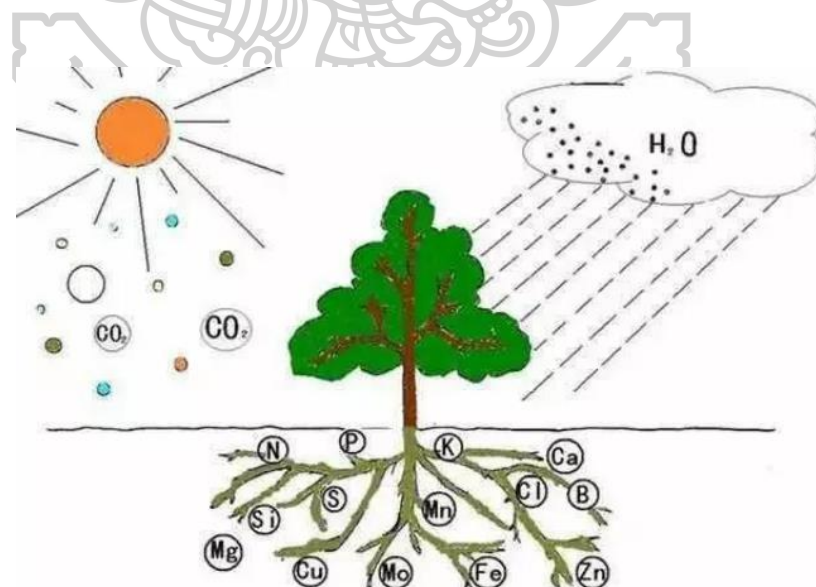
Figure 196 : Earth (Planting)[22]

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[22] https://j.17qq.com/article/sccccauax.html

Water, fire, air, and earth (planting) are linked to the LONG and NAGA. It gradually developed from "water" into these "four elements".

In Chinese Culture，"relationship" is the "way (In Taoism)" to the flow, which is a kind of way of thinking about the flow of everything. In philosophy, these four elements make up the world and emphasize the harmony and interaction between man and nature. Among them, "water" and "fire" are opposites, "Water, fire, air, and earth" used to blend and influence each other. In Chinese Taoism, there is a saying about how the world works, that is, "the Word begets one, one begets two, two begets three, and three begets everything. Everything carries Shade on its back and Shine in its arms, the opposites tending to harmony". It is an explanation of the Yin and Yang and the opposition and harmony of everything.

Figure 197 : "Yin Yang"[23]

In Thai Buddhist philosophy, the four elements are also contained in the components of the human body. The earth is the solid materials, including

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[23] https://www.lnka.cn/article/topic2706.html

bones, muscles and so on in the human body; Water is the liquid substances, like blood, sweat, urine, etc.; Wind refers to the human breath and the flow of air in the body; Fire is temperature, i.e. the body temperature. The four elements constitute the world and the human body, which if separated, would become particles of dust. The physical world is an illusion, with no eternity, so it is called "all is void". There is a saying that "all the four elements are void". Buddhism agrees that the four elements that make up the world are earth, water, fire, and air.

Figure 198 : "Four elements" of human body[24]

In addition, Buddhist thought also links the four major elements to the world. It is thought that the four major elements are the fundamental building blocks of the world. The four elements affect each other, leading to the growth of everything and the operation of the universe.

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[24] https://www.pinterest.com/pin/737534876462580569/?nic_v2=1a6toE54s

Figure 199 : "Four elements" in earth[25]

Taoism in China is dialectical materialism, which is different from Buddhism, but is also the wisdom of the ancients on the relationship between nature, the universe and human beings. The mythological features of LONG and NAGA, such as myth about supernatural power actually reflect the national philosophical thoughts of China and Thailand. Although Taoism in China and Buddhism in Thailand are different, but there are still some similarities, in that they are philosophies about the relationship between humans and the world. Both convey a common point of view, that is, people's awe and worship of nature, and hope that people and nature will live in harmony.

2. Costume Design

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[25] https://www.pinterest.com/pin/154952043413425078/?nic_v2=1a6toE54s
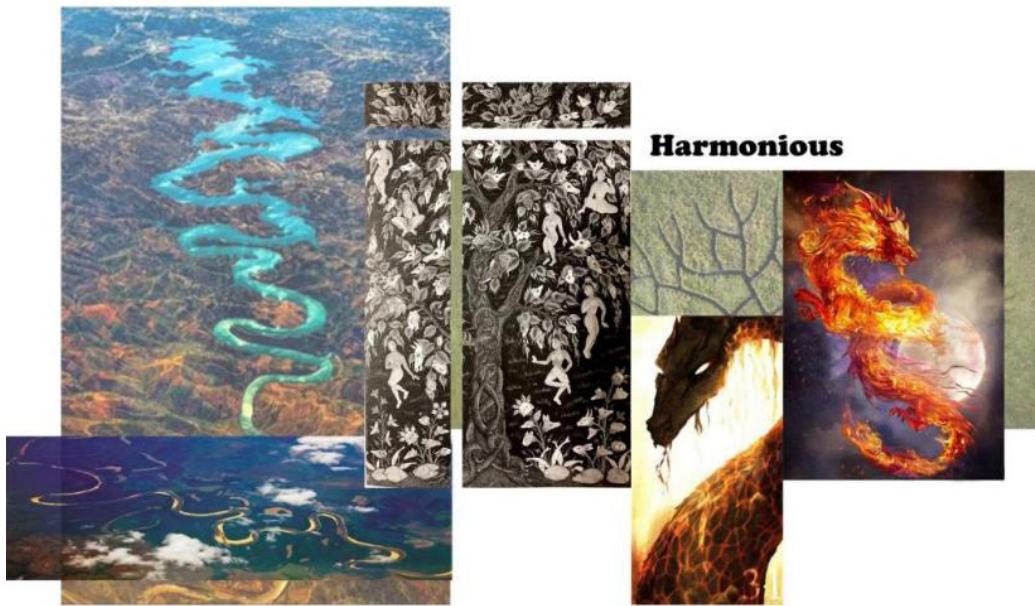
Figure 200 : Concept Board

The design extracts the simplified symbols of the four elements of air, fire, water and earth, and combines them with the characteristics of the scales on the LONG and NAGA to transform the design. The symbols of the four elements are shown in the figure below:
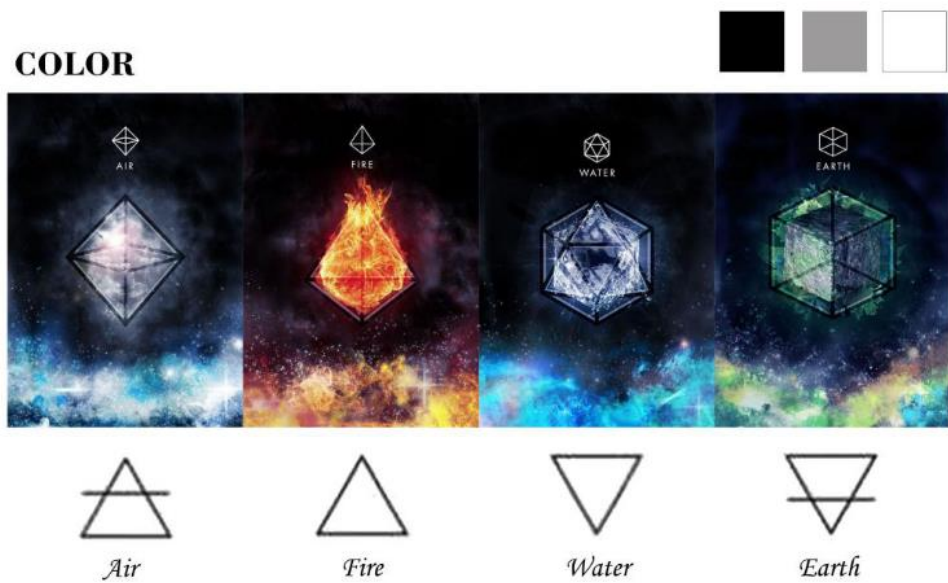
Figure 201 : Concept Board
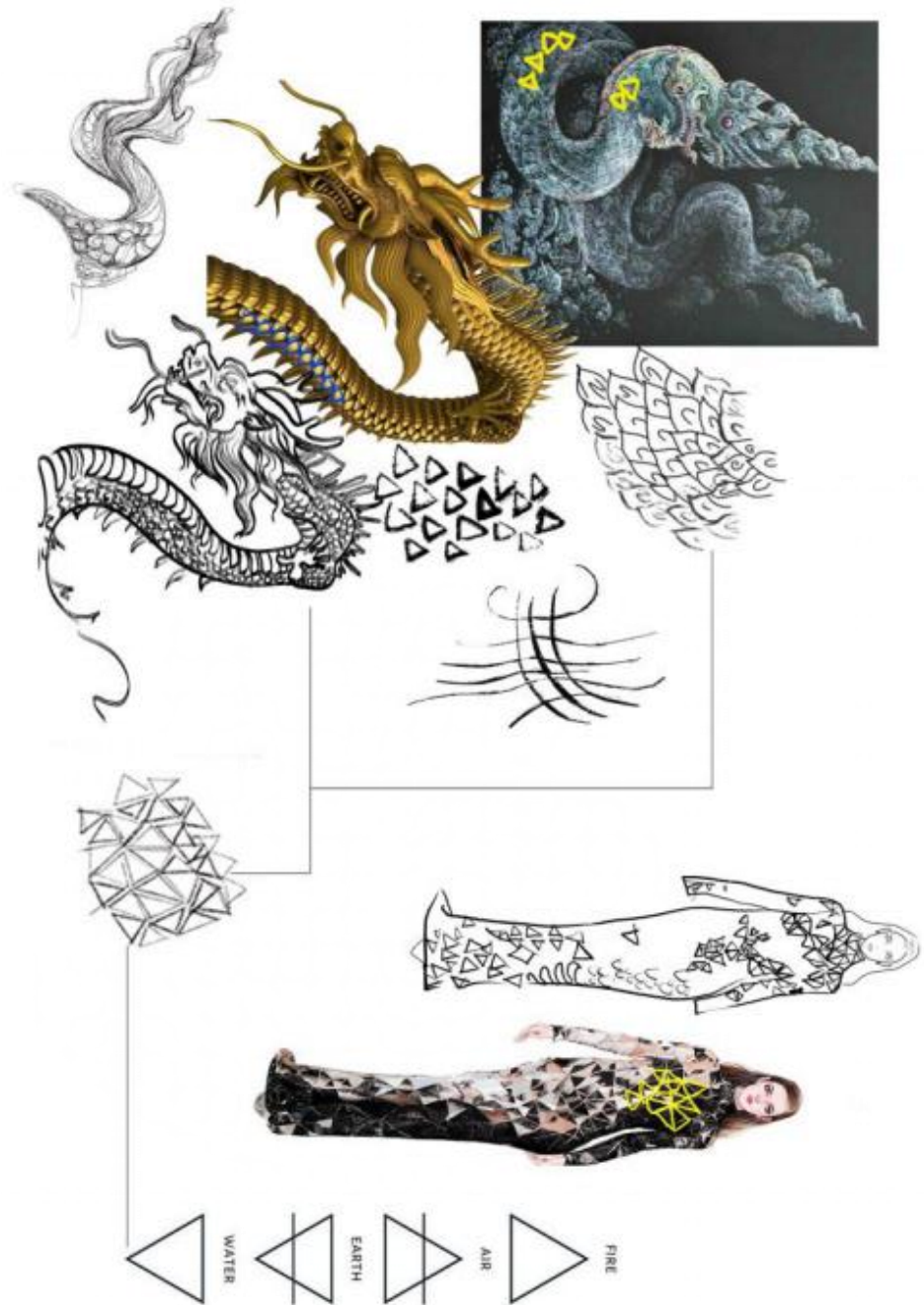
Figure 202 : Design Thinking Process

Figure] 203 : Design Sketch

The style of the clothing is S-shaped, and the tight line of S-shaped reflects the flexible physical characteristics of LONG and NAGA. The colors selected for the costume are white, grey and black. The three colors are combined in a gradual light to dark arrangement, reflecting the concept of opposition, harmony and unity. The texture of the costume is created from the simplified triangular symbols of the four major elements to convey the cultural connotation represented by the LONG and NAGA. The arrangement of the triangular pattern is also very similar to the scales of the LONG and NAGA's physical body. This design not only expresses the tangible characteristics of LONG and NAGA, but also incorporates the intangible characteristics as well.

The highlight of the design is to combine materials and fabrics in a hand-made way, and practice the recreation of textile and achieve the desired textural effects of the costume.

Costume Making Process:

First, white, grey and black leather fabrics were selected and cut into more than three thousand equilateral triangles of the same size.

Figure 204 : Costume production process

After the cutting was finished, the leather triangles were perforated at the corners and decorated with rings. Each hole was then linked by iron rings.
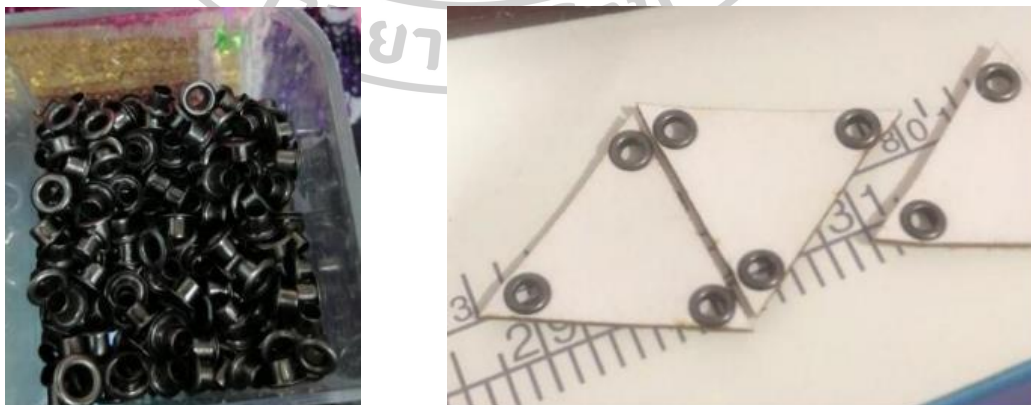
Figure 205 : Costume making process

The triangles were combined according to the structure of the clothing until they formed the entire costume, as shown in the figure 206.

Figure 206 : Costume production process

Next, the triangles were decorated with glitter powder. The choice of glitter powder in the design is to enhance the color of the clothing and to accentuate the color contrast. Because the glitter powder reacts to changes in lighting, it will create a visual three-dimensional effect for the clothing. In addition, the sparkling effect of the glitter powder also conveys the legendary color and supernatural attributes of LONG and NAGA, adding a mythical atmosphere. As the picture shows:
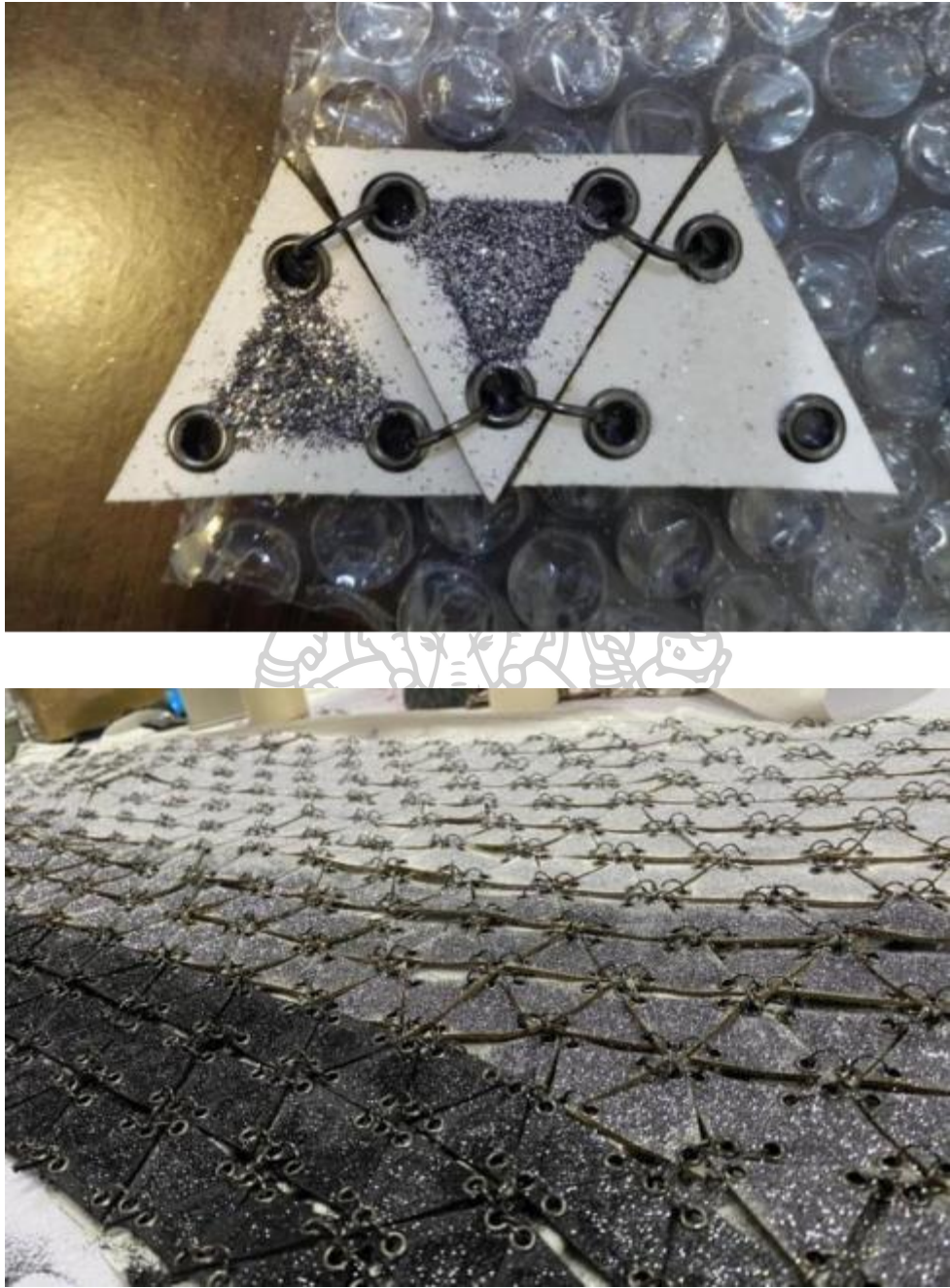
Figure 207 : Costume production process

Final Costume Display:

Figure 208 : Costume display

4.5.4 Conclusion and Feedback

Design:

1) the design of the costume shape was based on the flexible body of LONG and NAGA. This was expressed by the S-shaped clothing silhouette, matching the image of LONG and NAGA.

2) On the use of color, after researching the design objects and anticipating the design effects, the use of color was in accordance with the design goals and was aesthetically pleasing.

3) The texture of the costume reflected the physical characteristics of the LONG and NAGA, and it also conforms to the streamline form of the snake, the shape of water droplets, and the triangular symbols of the four elements.

Production technique: The first and second sets were experiments on the reconstruction of the fabric, and the third set was an innovative experiment that

combined the fabric and materials, fusing them together.   All the processes were crafted by hand, which realizes the design research process.

Functional analysis: The style, color, silhouette, texture and fabric reconstruction, and details of the three sets of clothing were based on the tangible characteristics of the LONG and NAGA, so that the design does not deviate from the image of the design objects. In addition, by incorporating the intangible characteristics of LONG and NAGA, such as control over rain, mysteriousness, supernatural power, danger, majesty, the fusion of the four elements in mythology, unity, opposition and harmony, et cetera, the costumes also became transmitters of cultural information.

4.6 Summary and Conclusion

The culture of LONG and NAGA was integrated into every stage of the design process. The researcher studied, elaborated and practiced from three aspects, which were design, technical skill, and symbolic culture analysis.

Moreover, the study has also received a series of certification of research achievements:

The researcher presented and held an exhibition at the "2019 International Conference on Interdisciplinary Arts and Humanities (ICONARTIES)", in Indonesia.
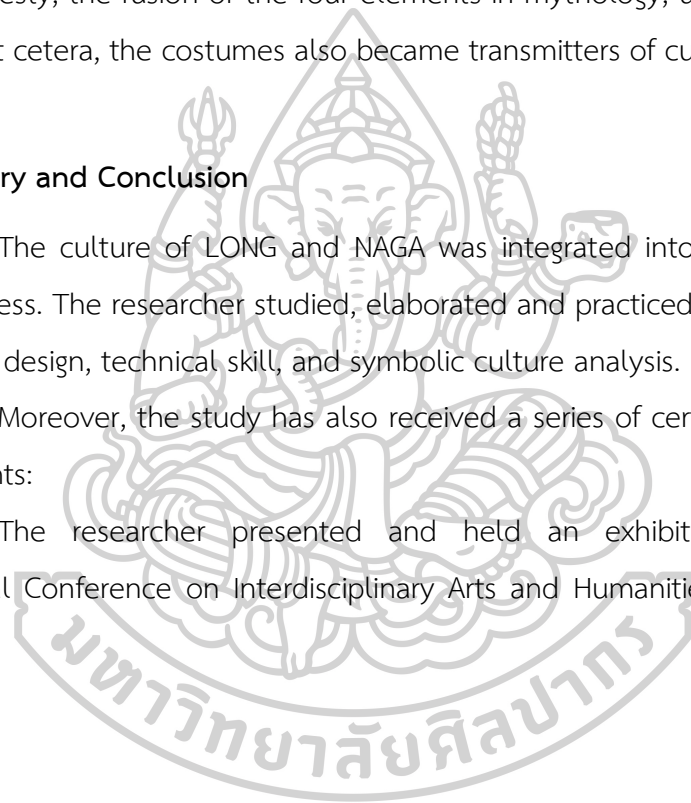
Figure 209 : Certification of the International Academic Conference Presentation

In order to integrate Chinese LONG culture and Thai NAGA culture into modern Costume design, this research analyzed and compared the origins of Chinese LONG worship and Thai NAGA worship, their graphic characters, arts form, aesthetic values, and cultural contents. Moreover, the study has also implemented these cultural contents into Costume design concepts, and presented them through the language of Costume design.

In the first design phase, combined the patterns of LONG and NAGA and blend them into ready-to-wear garments. The youthfulness of the ready-to-wear style meets the psychological needs of the current young generation.

The second design phase. The researcher transferred LONG and NAGA arts form into the new design, and combined it with modern clothing styles, to cater for the aesthetic needs of modern fashion trends. In NAGA's pattern art modelling, the design referenced NAGA art forms in Thai weaving, decomposed and reconstructed the NAGA pattern, adopted the contrasting plane composition rule and applied geometric transformations. The resulting NAGA pattern was implemented into a sweater design. For this stage of the design, the design methods can be applied to both LONG and NAGA elements. The applications of the LONG patterns in clothing design can be used as a reference for the clothing designs of the NAGA patterns, and vice versa. This part conveys the aesthetics and wisdom of the Chinese and Thai people in the creation of LONG and NAGA designs.

In the third design phase, the cultural contents and stories of Chinese LONG and Thai NAGA were studied in-depth. In order to deliver the meaning of LONG and NAGA through design, Shape language, Colour language, Texture language and Material language were adopted and combined to convey the visual characteristics and cultural connotation of Chinese LONG and Thai NAGA, while maintaining the desirable aesthetics of clothing.

The fourth design Phase was the analysis of the philosophy under Chinese LONG culture and Thai NAGA culture. They are national totems that

represent their own cultural identity. The national philosophical thinking behind them is worthy of analysis and exploration. After the theoretical analysis, the ideas were expressed through the language of fashion. And implemented it into the Haute Couture design.

Chapter 5 Conclusion and Suggestion

This chapter is divided into 5 sections. The first part is a summary of the research results. The second part is a summary of the aesthetics of the LONG and NAGA, and proposed new perspective of LONG and NAGA in fashion design. The third part is the new knowledge summary and suggestions for the disciplinary study on cross-cultural communication and Costume design. The last section is about possible directions for further research.

5.1 Research Results

It is the new try in fashion area, which is comparative research of LONG and NAGA.

2. The research convey interdisciplinary studies, Combing **Design Thinking** (different costume form design) with **Practice Based** (Various design, samples and costume making practice) and **Cross Culture Study** (Semiology).

3. The researcher has developed an original research methodology.

4. The researcher has produced various design phases, and original design productions, such as sketches and prototypes, which can be used as the database for Chinese LONG and Thai NAGA design.

5. All the costume design in this research can be used for normal daily wear, cross-cultural communication activities wear or the Diplomatic Occasions wear between China and Thailand.

6. It is the case study to promote the relationship between China and Thailand.

5.2 Cultural Aesthetics of LONG and NAGA

Most applications of LONG in the Chinese Costume design industry are round and symmetrical. It is one of the ways to represent the Chinese aesthetic. The most general application of the NAGA form in the Thai fashion industry is the geometric symbolic transformations or flame-like patterns.

The main reason for the difference is that during the cultural development of each country, their tools for making apparel were different. The limitation of tools controls the development of art to a certain degree, especially in the field of costume design. The limitation of productivity affects the development of design, which led to the differences in aesthetics.

Chinese LONG and Thai NAGA were objects of worship in their culture. This kind of "totem worship symbols" that was once worn by humans represents the early worship of totems or the identity of the clan and tribe, and later gradually evolved into costumes.

The Costume design process and the various art forms of LONG and NAGA represent the changing aesthetics of the developing societies. Both of the two countries have their typical traditional costumes, but the modern-day aesthetics for fashion are no different.

All the design outcomes of this research can be used as design references for related researches in the field.

5.3 New Perspective of LONG and NAGA in costume design

Both of LONG and NAGA, not only the cultural symbol, it has been developed into spiritual guidance in the modern society. Transform their spirit and intangible characters into costume, will bring people, especially women: Confide, Elegant, Mysterious, Independent, Gentle, Versatility....Whatever in China or Thailand. This is a paradigm shift of traditional cultural symbols in the current social background. It is in conformity with contemporary values and spiritual needs under the influence of economic development.

5.4 Summary of New Knowledge and suggestions about do cross-cultural design

5.4.1 The way to select cultural "code"

In conducting research on cross-cultural design, in order to explain the research process better, should combine theoretical research and design research

together. For research, theoretical exploration alone is insufficient, it also needs to be supported by practical design works. Due to the specificity of fashion design, it must be realized with a practical "Cultural Code".

A suggestion for further research is that it is crucial for a research into Costume design and cross-cultural communication to uncover the "cultural codes" from two or three cultures right from the start. The codes can be similar or different for each culture. These cultural codes can be extracted from the "cultures" themselves through analysis of cultural structures, visual elements, cultural elements or symbolic elements, that can represent the cultural identity.

Here are some suggestions on how to choose a cultural code. When cross-cultural communication between two or more cultures takes place, the choice of cultural code can be compared and refined in the following aspects:

1. Material culture: Food, Clothing, Sheltering, Medicine etc.

2. Institutional culture: Behaviors, relationships in social practice etc.

3. Behavior culture: Conventional Etiquette, Custom, Folks customs, Habits etc.

4. Mental culture: Social psychology, Social Ideology, Value of life, Aesthetic taste, Thinking way, literary, Artistic works etc.

5.4.2 Research Methods Suggestions

After extracting the "cultural code" between two cultures, comes the next stage of "decoding". Decoding the cultural meanings behind of the "cultural code" is one of the most important steps in the cross-cultural communication of Costume design. In order to understand the underlying cultural connotations, data collecting and analyzing methodologies are required.

So, during the process of data collecting and analyses, the researcher used "participatory action research" to study the level of cognition, or lack thereof, in Chinese and Thai audiences of LONG and NAGA cultures, and design thinking, et cetera.

As a cross-cultural communication study, the main problem faced by the researcher is the barriers existing between the researcher's own cultural tendencies and the cultural nuances of research objects. In order to avoid cognitive bias of objectives by designers/researchers, the design strategy needs to be established based on a full understanding of the audience's perception.

The author recommends the use of these research methods:

Literature review
Site visiting with Field Trip
Interview
Questionnaire
Participatory Action Research
Workshop
Ethnography
Comparative Study
Interdisciplinary Research

Table 13 : Research methods recommendation

As John Dewey proposed, *"An experience occurs when a work is finished in a satisfactory way, a problem solved, a game is played through, a conversation is rounded out, and fulfilment and consummation conclude the experience. In an experience, every successive part flows freely. An experience has a unity and episodes fuse into a unity, as in a work of art"* in *Arts as Experience*.

All research knowledge includes not only the knowledge of the research objects itself, but also the knowledge of the methods used in the research process.

5.4.3 Four layers of cultural symbol

With the design and research of LONG and NAGA, the researcher summarized new knowledge.

The four design phases were all step-by-step studies based on feedback from the previous design phases. From the graphic design phase to the related field of arts form application, then to symbolize and myth. Finally, the researcher delved into the philosophy and wisdom of the nation behind the LONG and NAGA as national cultural symbols. This series of designs can be summed up in four layers of symbolic research. The results are shown in the figure below.
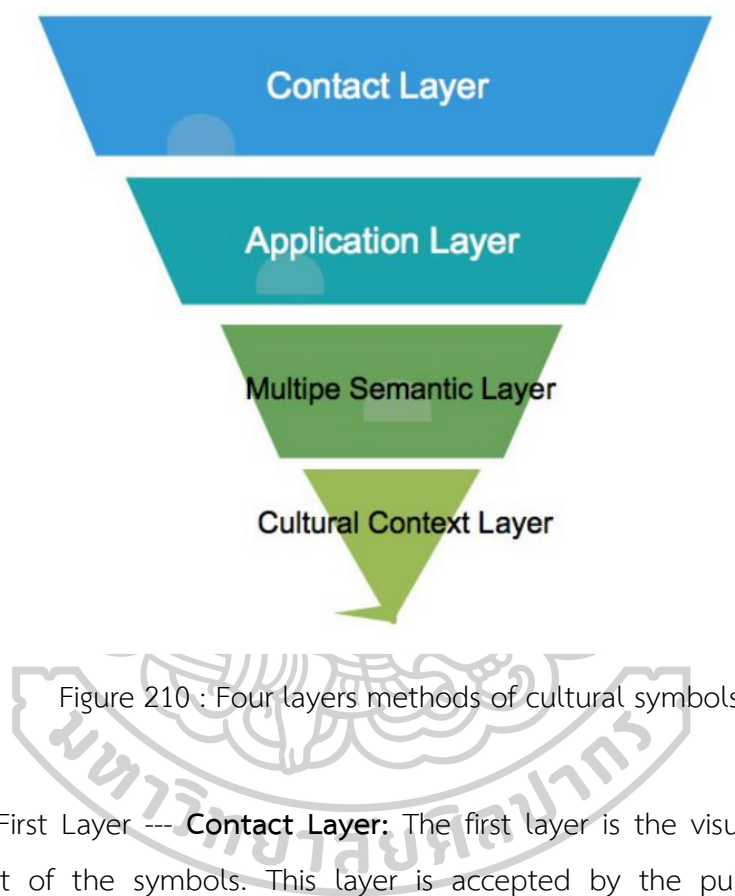
Figure 210 : Four layers methods of cultural symbols

First Layer --- **Contact Layer:** The first layer is the visual layer, i.e. the visual effect of the symbols. This layer is accepted by the public and is also commonly known as the graphical carrier and presentation mode of symbols.

The second layer --- **Arts Form Application Layer:** is the application of symbols, including the simplified symbol image, the application in the social level, protocol, modeling and behavioral norms it represents, and the application in artistic creation. If the first layer is the visual effect visible to the naked eye, then the second layer is its application modeling in your related field, such as fashion, painting,sculpture and so on.

The third layer --- **Multiple Semantic Layer**. Is the interpretation of the first and second layer as a symbol. Because after removing the visual effect of its

representation, the evolution process of symbols and their meanings, the spirit, the myth and other cultural contents given by symbols, determine the fact that they become recognized "etiquettes and rules".

The last layer --- **Cultural Context Layer**, the core content of symbols, is the cultural context, namely the "values" and national philosophy represented by cultural symbols. It is the factual content behind the evolution of symbol culture, which needs to be explored deeply.

Whether it is a one-sided cultural symbol design study, or a two-party or even three-party cross-cultural study, these four levels of knowledge can be used as a reference to dig out the cultural connotation in multiple latitudes.

5.4.4 Costume Design part summary and suggestions.

After gaining knowledge about the cultural symbols, the next step is to translate them into the language of costume design. combine various research methods, get "symbol cultural information, Semantic information etc.", then implement these into the design concept and transform them into design language. The following figure shows the next step.
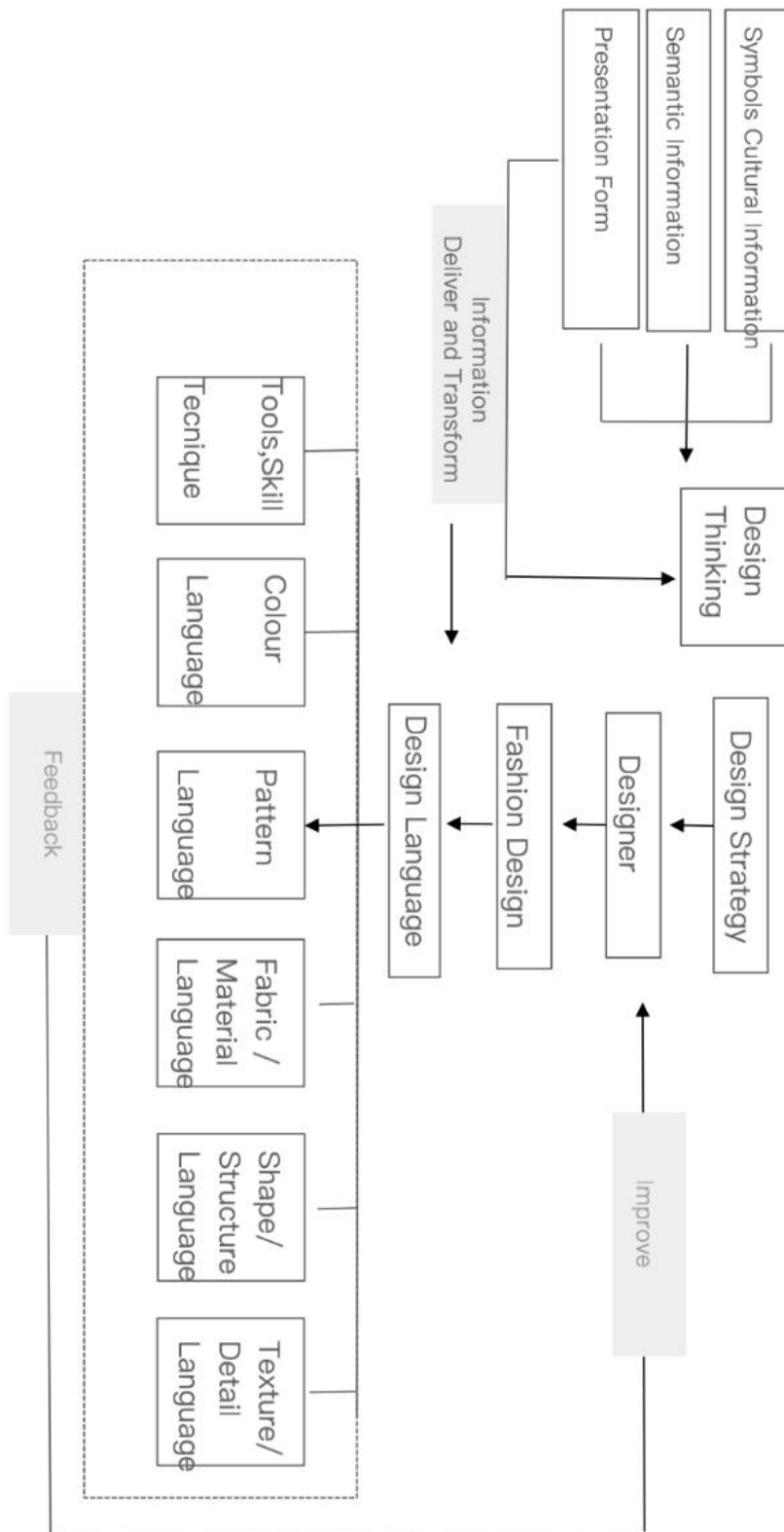
Figure 211 : Design framework suggestion

Through this experience, the author has learnt that for the purpose of cross-cultural communication, because the audiences can vary vastly in age or educational background, the appropriate way to achieve widespread communication is "Direct Message" design. However, for audiences who already possess background knowledge on the cultures, the "Metaphor" design form can be used.

To sum up, Costume design is a symbolic medium to show human emotions for people to appreciate, by transforming these emotions into visible forms. Not only the designer's personal emotions, but also an emotional concept, a form that can present human emotions. The design art is the most common and free method of communication.

5.5 Future Research Directions Suggestions

Samples be produced during the design process are recycled in compliance with the current concept of "sustainability development". These materials can be further recycled to create more design works. The completion of design works does not always directly attach concepts to materials. Concepts manifest through the formalization of materials. The process of formalization of materials is the creation of design arts.

Further research can apply the research outcomes into the actual market areas and continue to extend the design and produce a series of products that meet market needs - combining traditional national symbols with modern fashion trends and market demands, to promote practical applications on the cross-cultural communication between China and Thailand.

In addition, this study chose Chinese LONG and Thai NAGA as a case study to show all the research processes, but in the cross-cultural communication between the two countries, there are other totem symbols or visual elements that can be combined and compared. In the future, the researcher will use this topic as a starting point to continue to explore the "cultural symbols" of the two countries. This is a sustainable long-term research topic, thus contributing to the promotion of cultural exchanges between China and Thailand.

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VITA

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	The 2nd Oriental Beauty Girl Global Final---The most Media Impression Award;
	The 17th Model Star Contest Fujian Province ---Champion; Best Media Impression Award;
	Fujian University Student Model Contest---First Runner-up;
	Acquired "Merit Academic Degree" from University of Southampton during master degree.

(Barnard, 2002, 2014; Barthes, 1983; Bin-li, 2005; bing Liu & ying Wang, 2019; Black, 2009; Boyer, Garner, & Latimer, 2005; M. P. Callahan, 1995; W. A. Callahan, 2012; Casas, 2006; Chambers, 2005; Chandler, 2017; Chantasasawat, 2006; Clammer, 2014; Connelly & Parmar, 1995; Deng, 1992; Ferguson, 1991; Garner, 2010; Giles, 1997; Gudykunst, 2003; Harris, 2004; Hawkeswood & Sommung, 2017; Hayes, 2012; Hernandez-Divers, 2002; Ivanhoe, 2003; Jensen & Sargent, 1986; Jing, Lu, Yong, & Wang, 2002; Jones, 2005; Jumsai, 1996; Kuili, 2007; Kulick & Wilson, 1992; KUNST & Lee, 2002; Leavy, 2017; Liu, 2011; Long, 2000; Marvin & Ingle, 1999; MECCARELLI, 2001; Mrak, 2000; Myers-Moro, 1995; Oanh, 2017; Paivio & Csapo, 1971; Parmar, 1995; Pleumpanya, 2020; Posner, 2003; QIU & KONG, 2014; RAMSAY, 1993; Sadoski & Paivio, 2013; Scafidi, 2008; Schimmelpfennig, 2011; Shi-bin, 2006; Shu-ling, 2012; Sleeboom, 2002; Slobin, 2005; Stuart-Fox, 2003; Tannen, 1984; Tu, 2012; Valentine, 2004; Williams, 2007; Xiaoli, 2015; Yan, Chen, & Chen, 2018; R. Zhang, 2013; S. Zhang & Chin, 2002; Zhou, 2012; Zi, 1993; ทาสี, 2018)

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