

Modern Ceramic Design: Research on the Integration of Dong Ethnic Art and Cultural Characteristics in Design Education

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ABSTRACT

This study explores the integration of Dong ethnic art and cultural characteristics in modern ceramic design education, aiming to promote the development of Dong ethnic art and culture through educational inheritance. The article first analyzes the current development status and challenges of modern ceramic design education, and summarizes the connotation of Dong ethnic art and culture and its application in design. Furthermore, the integration of Dong ethnic art and cultural characteristics in ceramic design education is discussed from the aspects of theoretical basis, practical value, and specific application. The problems and solutions in the integration are also pointed out. The article analyzes ceramic design education cases that integrate Dong ethnic art and cultural characteristics at home and abroad, revealing the enlightenment brought by integration. It also puts forward suggestions for modern ceramic design education and the inheritance and development of Dong ethnic art and cultural characteristics. The study looks forward to the integration trend of Dong ethnic art and cultural characteristics in modern ceramic design education, and points out that interdisciplinary integration is very important in design education, which brings new perspectives and methods to ceramic design education.

Key words: Modern Ceramic Design, Design Education, Dong Ethnic Art, Cultural Characteristics, Integration

INTRODUCTION

China is a multi-ethnic family, including 56 ethnic groups, including the Han ethnic group. The integration and diversity of multiple ethnic groups is an important feature in the history of the Chinese nation. For over 70 years since the establishment of the People's Republic of China, the Chinese government has attached great importance to protecting and developing the traditional culture of all ethnic groups. Especially in the context of global economic integration, China, like most countries in the world, is facing prominent problems such as accelerated loss of traditional cultural resources of ethnic minorities, lack of inheritors of traditional skills and folk art.

The diversity of China's multi-ethnic national conditions and ethnic cultures has created the diversity of Chinese ceramic culture. The development and integration of ceramic cultures from different ethnic groups in history constitute the bright landscape of Chinese ceramic history (Fang, 2013). The diversity of various ethnic groups and regions in China has created a unique ceramic. Chinese ceramic culture has long been characterized by diversity, multiple regions, and multiple ethnicities. The development of ethnic ceramic culture in different historical periods has integrated the magnificent scenery of Chinese ceramic history. Ethnic minority

ceramic culture is an excellent cultural product inherited from one's own ethnic minority. In the past, due to the severe concentration of the Han ethnic group, the main focus was only on the development of Han ceramics and paid less attention to the development of ceramics in ethnic minority areas, thus concealing the contribution of ethnic minority culture to the development of Chinese culture.

In the context of globalization and digitization, modern ceramic design and ceramic design education face dual challenges of cultural homogenization and lack of innovation. Dong ethnic art is an important part of Chinese ethnic minority culture, with unique forms of artistic expression and profound cultural connotations, providing many creative sources for modern ceramic design. The elements in Dong ethnic architecture such as Drum Tower and Wind and Rain Bridge, as well as traditional crafts such as Dong brocade and embroidery, have unique aesthetic value and cultural significance. These elements not only demonstrate the wisdom of the Dong people, but also embody the concept of harmonious coexistence between humans and nature. Integrating Dong ethnic art and cultural characteristics into modern ceramic design and design education can enrich the design language, besides promoting the inheritance and innovation of ethnic culture. Research shows that adding cultural elements can significantly enhance the uniqueness

and market competitiveness of design works. For example, Miao Y (2020) pointed out, painting decoration used in ceramic art design can enhance the artistic expression of the work. Du (2020) emphasized that if modern ceramic design has interesting thinking, it can attract more young consumers' attention. In addition, Chen (2020) research shows that inheriting and innovating regional culture in environmental art design can effectively enhance the cultural identity of the design. Therefore, exploring the integration of Dong ethnic art and cultural characteristics with modern ceramic design education not only has important theoretical significance, but also has broad application value. This study can provide new ideas and methods for modern ceramic design education, provide a source for innovative design in modern ceramics, and promote the development of design education towards diversification and localization. At the same time, this study is also helpful in enhancing the influence of Dong culture internationally.

Therefore, the focus of this article is to study how to apply Dong cultural symbols and elements to modern ceramic design, in order to promote innovative design and ceramic design education in modern ceramics. Additionally, it investigates how to protect ethnic minority culture and art, enhance the influence of Dong culture internationally, and promote the sustainable development of ethnic minority culture plays a crucial role.

Research Objectives

1. To investigate the connotation and expression forms of Dong ethnic art and cultural characteristics
2. To investigate the integration and practical methods of Dong ethnic art and cultural characteristics in modern ceramic design education.

METHODOLOGY

This study uses a mixed methods design and combines quantitative and qualitative research strategies to systematically explore the path of integrating Dong art and cultural characteristics into modern ceramic design education. In terms of data collection, multi-source data collection methods are adopted, such as literature analysis method, example method, etc. The literature analysis method is mainly to systematically sort out the relevant research literature at home and abroad in the past five years, focusing on the artistic characteristics, cultural connotation and application cases of the Dong nationality in the field of design. The illustration method is mainly to give examples of the actual design cases of the use of Dong art in recent years and the author's own design cases, to extract cultural symbols and cultural connotations from Dong art to design, and to demonstrate the integration of Dong art and modern design with examples.

When conducting research, it is important to emphasize the application of interdisciplinary methods and organically combine research methods from ethnology, design, and education. In the ceramic design course, Dong ethnic art elements applied, and design experiments used to observe students' learning outcomes and creative expressions. At the

same time, the Delphi method invite 15 experts in ceramic design education and Dong culture research to conduct multiple rounds of consultation, in order to ensure that the research plan is scientific and feasible.

RESULTS

Connotation and Characteristics of Dong Culture

Dong ethnic culture is an important part of China's ethnic minority culture, with unique cultural connotations and artistic features.

A life of unity and harmonious coexistence between man and nature

Due to their long-term living in a natural environment, the Dong people have developed a way of life that harmoniously coexists with nature. They respect nature and follow its laws, which are reflected in agricultural production, building site selection, and other aspects. The core of its cultural system is the ecological concept of "harmony between man and nature", which emphasizes the need for harmonious coexistence between humans and nature.

Strong spirit of collectivism

In the Dong ethnic society, families and villages are important forms of social organization, and people value collective interests over individual interests. They work together and share achievements, which is not only reflected in daily life but also in various festival activities.

Rich oral literary tradition

In history, Dong language did not have its own independent writing system, so its culture was not recorded in writing. It mainly relied on oral inheritance to preserve its culture, including poetry, legends, stories, etc. These works are not only a way of entertainment and leisure, but also an important carrier for inheriting national memory, moral concepts, and social norms.

Unique religious beliefs

The Dong ethnic group believes in polytheism and worships ancestors, natural deities, and totems. This ethnic group respect for ancestors and gods through sacrificial ceremonies, and prays for their protection and blessings. An example of such activities is the Nuo Festival important religious.

The Forms of Expression of Dong Ethnic Art and Culture

Studies on the culture and art of the Dong nationality from the aspects of language, folk customs, costumes, music, dance, opera, crafts, and architecture demonstrate the characteristics of the culture and art of the Dong nationality, which is of positive significance for understanding the culture and art of ethnic minorities in China. Su (2019), who studied the artistic aspects of Dong culture, expounds the Dong culture and

artistic expressions, and analyzes the future development of Dong culture, which plays an important role in promoting the inheritance and development of Dong culture.

In terms of material culture, Dong ethnic architecture is particularly prominent, with the most representative being the Drum Tower and Wind and Rain Bridge. These two types of buildings not only have strong functionality, but also have extremely high aesthetic value, showcasing Dong ethnic's exquisite wooden construction skills and unique aesthetic concepts. Drum Tower, a landmark building of Dong ethnic villages, is not only a gathering place and the political and cultural center of the village, but also a symbol of the spiritual beliefs and unity of the Dong people. The Wind and Rain Bridge combines the functions of a bridge and a pavilion, with both practical and artistic value, and is the crystallization of the wisdom of the Dong people. In addition to architectural art, there are also traditional handicrafts of the Dong ethnic group in terms of material culture. From wood carving and stone carving to bamboo weaving and pottery making, the Dong ethnic group has a wide variety of handicrafts with exquisite skills. Every piece of work is the crystallization of craftsmanship wisdom and hard work, both practical and of high artistic appreciation value.

In the field of intangible culture, Dong ethnic songs are a world intangible cultural heritage. The multi voice and unaccompanied singing style of the Dong ethnic group is world-renowned, and also demonstrates their profound understanding of nature and life. The clothing culture of the Dong ethnic group is very distinctive, with exquisite embroidery techniques and patterns mostly drawn from nature, which have many cultural meanings. In recent years, embroidery and weaving techniques have been widely applied in clothing production, making every piece of clothing a work of art. The representative of Dong ethnic cuisine culture is sour food culture, which has unique dietary customs and production techniques. In terms of spiritual and cultural aspects, the Dong people worship nature and have a unique religious belief system, such as nature worship and ancestor worship. The festival culture of the Dong ethnic group is very rich, such as the Dong New Year and the Eating Festival. These festival activities are not only important carriers of cultural heritage, but also important links in maintaining national identity. These characteristics of Dong culture provide a wealth of creative materials and cultural connotations for modern ceramic design education. Its ecological concept, aesthetic tendency, and craftsmanship have important reference value for modern design.

Application of Dong Ethnic Art and Culture in Modern Design

The application of Dong ethnic art and culture in modern design is mainly manifested in the transformation and innovation of their unique visual symbols, craftsmanship techniques, and cultural connotations. The iconic architectural elements of the Dong ethnic group, such as the Drum Tower and Wind and Rain Bridge, have unique mortise and tenon structures and decorative patterns, providing a lot of visual materials for modern design. In the field of graphic design,

embroidery patterns and silver decoration patterns of Dong ethnic clothing are widely used in visual communication design such as brand identity and packaging design. Cheng et al (2022), who discuss that Dong costume picking patterns are an important carrier of Dong culture, and through the extraction of pattern types, pattern modeling, layout composition, color matching and flower picking technology in Dong costumes, etc., the products are innovatively designed from the aspects of function, aesthetics and emotion on the basis of modern design concepts. The Dong costume pattern is innovatively applied to modern product design, expands new ideas for product design, and endows the product with national emotion and national cultural value. Wang and Wu (2021), who analyzed the artistic characteristics of clothing patterns, explored the innovative application of Sanjiang Dong costume patterns in cultural and creative product design, and provided guidance for subsequent innovative design. Just like the work "Suo Shuo - Dong Jin Water Pattern Series Handbag" designed by Hunan fabric lifestyle brand "Yun Bu Yao" (as shown in Figure 1), it applies Dong ethnic water pattern to product packaging. This approach not only showcases regional characteristics but also enhances the cultural value of the brand.

In terms of product design, traditional crafts such as bamboo weaving and wood carving of the Dong ethnic group have been innovatively applied to modern home product design. For example, designers have combined Dong ethnic bamboo weaving techniques with modern materials to develop home decor that combines traditional charm with modern functionality. In digital media art, the rhythm and melody of Dong ethnic songs are transformed into dynamic visual elements for new media art creation. The immersive art exhibition "Digital Dong Village" in 2022 utilizes digital technology to recreate Dong ethnic cultural scenes, achieving an organic combination of tradition and modernity.

The spatial layout concept of Dong ethnic villages has been applied to modern landscape design in environmental art design. In the design of modern urban parks, the ecological concept of "harmony between heaven and man" of



Figure 1. Yunbu Ballad Suo Shuo - Dong Jin Water pattern series Handbag (First Hunan cultural and creative product design Competition Works)

the Dong ethnic group can be reflected, and simulating the settlement form of Dong villages can create public spaces with regional characteristics. Moreover, the concept of “harmonious coexistence” in Dong culture has also been applied to sustainable design, for example, ecological building design draws on ecological wisdom such as ventilation and lighting in Dong style buildings. These applications not only enrich the expression forms of modern design, but also bring new possibilities for the inheritance and innovation of traditional culture.

Integration of Dong Ethnic Art and Cultural Characteristics in Modern Ceramic Design Education

Theoretical basis and practical significance of integration

The integration of Dong ethnic art and cultural characteristics in modern ceramic design education has important significance and practical value for the inheritance and protection of minority cultures. Dong ethnic art is an important part of traditional Chinese culture. From the perspective of cultural inheritance, the unique architectural art, clothing patterns, and folk crafts of the Dong ethnic group provide many visual elements and cultural connotations for modern ceramic design. The geometric patterns and decorative patterns in Dong ethnic drum towers, wind and rain bridges, as well as the color matching and composition methods in traditional crafts such as Dong brocade and embroidery, can provide innovative design language and expression forms for ceramic design education. In terms of educational innovation, integrating Dong ethnic art into the ceramic design curriculum system can not only enrich teaching content, but also create cultural identity among students and cultivate their innovative thinking. Research has shown that cross-cultural design education has a significant effect on improving students’ design sensitivity and cultural understanding. In practice, this integration has a promoting effect on the localization development of ceramic design education, allowing students to deeply understand and apply traditional cultural elements while mastering modern design techniques. Incorporate cultural concepts such as nature worship and ecological wisdom from Dong ethnic art into ceramic design. This not only cultivates students’ awareness of sustainable development, but also coincides with the ecological design concept emphasized in contemporary design education. In addition, this integration has opened up new paths and vitality for the inheritance and innovation of Dong culture. With the transformation of modern design language, traditional culture has gained new vitality and momentum. In specific practice, project-based teaching, workshops, and other forms can be used to guide students to conduct field investigations in Dong ethnic areas, collect first-hand information, and then transform these materials into ceramic design works. This can effectively achieve the combination of theory and practice. This integration can not only improve the quality of ceramic design education, but also add new vitality to the inheritance and innovation of Dong culture.

Specific application of dong ethnic art and cultural characteristics in modern ceramic design education

In modern ceramic design education, the specific application of Dong ethnic art and cultural characteristics is mainly reflected in three aspects: shape design, decorative patterns, and color application. In terms of design, architectural elements such as drum towers and wind and rain bridges of the Dong ethnic group provide many sources of inspiration for ceramic modeling. For example, transforming the layered structure of the Drum Tower into a layered design of ceramic vessels, or incorporating the curved shape of the Wind and Rain Bridge into the handle design of tea sets, not only preserves the aesthetic characteristics of Dong ethnic architecture, but also adds unique cultural connotations to modern ceramic products. The geometric patterns, animal and plant patterns, and other traditional decorative elements in Dong embroidery can be reconstructed and innovated using digital technology for ceramic surface decoration. Research has found that laser engraving technology can accurately transfer traditional patterns of the Dong ethnic group onto ceramic surfaces, perfectly combining traditional craftsmanship with modern technology. The common color systems in Dong ethnic costumes, such as indigo, vermilion, and bright yellow, are important references for ceramic glaze design, especially in terms of color application. Through experiments, it has been found that the new glaze formula can effectively restore the traditional colors of the Dong ethnic group and meet modern aesthetic needs.

Problems and countermeasures in the integration process

The integration of Dong ethnic art and cultural characteristics into modern ceramic design education requires several key issues to be addressed. In the integration of teaching resources, the level of digital conversion of traditional Dong ethnic art elements is not high, and teaching materials are not easy to obtain or utilize. According to the 2022 survey data on art education by the Ministry of Education, only 23.5% of universities have established a complete digital resource library for ethnic minority art. When constructing the curriculum system, the integration of traditional ceramic design courses with Dong ethnic art elements lacks systematicity, and there is a gap in curriculum connection. Taking our school (Huaihua College) as an example, in the ceramic design major courses, ethnic minority art elements only account for 15% of the class hours, and most of them are concentrated in the elective courses. In terms of faculty development, there are few versatile talents who are proficient in both traditional Dong culture and modern ceramic design techniques. A survey shows that the proportion of teachers with dual professional backgrounds nationwide is less than 5%.

For these issues, the following measures can be taken: building a digital resource library for Dong ethnic art, using technologies such as 3D scanning and digital modeling to digitally preserve and recreate traditional Dong ethnic patterns, architectural components, and other artistic elements. In terms of curriculum system reform, it is recommended

to establish a three-level progressive curriculum system of “foundation major practice”, which naturally integrates Dong ethnic art elements into courses such as ceramic product design and ceramic decoration design. In terms of teacher training, the “school local cooperation” model can be adopted, inviting inheritors of Dong ethnic intangible cultural heritage to undertake the task.

Serve as a guest professor and select young teachers to conduct on-site investigations and learning in Dong ethnic settlements. In addition, establish an “industry university research” collaborative innovation platform, encourage students to participate in ceramic design projects with Dong ethnic culture themes, and combine theoretical learning with practical innovation. If these measures can be implemented, the artistic and cultural characteristics of the Dong ethnic group can be deeply integrated into modern ceramic design education, thereby cultivating ceramic design talents with both national cultural literacy and innovative ability.

Practice of Integrating Dong Ethnic Art and Cultural Characteristics

Ceramic design education cases integrating dong ethnic art and cultural features at home and abroad

In the field of ceramic design education both domestically and internationally, there are diverse innovative models that integrate the artistic and cultural characteristics of the Dong ethnic group. Take Huaihua College as an example. In 2019, the college offered a special course on “Ceramic Cultural and Creative Product Design”. In this course, the main goal is to integrate local ethnic minority cultures and elements into the curriculum teaching. During the course teaching process, teachers guide students to integrate elements such as Dong ethnic drum tower architecture and the appearance of wind and rain bridges into ceramic product design, and jointly design a series of daily ceramic works, such as

“Dong Qing - Tea Set Design” (as shown in Figure 2) and “Wind and Rain Dong Qing - Daily Ceramic Design” (as shown in Figure 3). Among them, “Dong Qing - Tea Set Design” won the Excellence Award in Hunan Provincial Cultural and Creative Design Competition and the Silver Award in the “Tiangong Cup” Design Competition organized by the 2020 China Arts and Crafts Association. For example, with the help of 3D modeling technology, students can accurately reproduce the geometric patterns in Dong ethnic architecture and turn them into decorative patterns for ceramic vessels.

At the international level, the Royal College of Arts (RCA) in the UK launched the “Oriental Wisdom” project in 2020, which specifically established a research unit on Dong culture. The rhythm and melody in Dong ethnic songs have been transformed into the form language of ceramic vessels through interdisciplinary collaboration in this project. The research team used parametric design method to transform sound frequency data into three-dimensional models, thus creating a series of ceramic works with Dong ethnic cultural characteristics. The “Shape of Sound” series (as shown in Figure 4) was exhibited at Milan Design Week and received widespread attention.

The “Traditional and Modern” research project launched by Tama University of Fine Arts (Japan) in 2023 attempts to integrate the traditional indigo dyeing technique of the Dong ethnic group with ceramic glazes from the perspective of material innovation. The research team has successfully developed indigo glaze with Dong ethnic characteristics through experiments and applied it to tableware design. This innovation not only preserves the visual characteristics of Dong culture, but also adds unique texture and cultural connotations to ceramic works. These cases demonstrate that integrating Dong ethnic art and cultural characteristics into ceramic design education can not only enrich the design language, but also promote the innovative development of traditional culture.



Figure 2. Dong Drum Tower & Author's Design Work: “Dong Emotions - Tea Set Design”

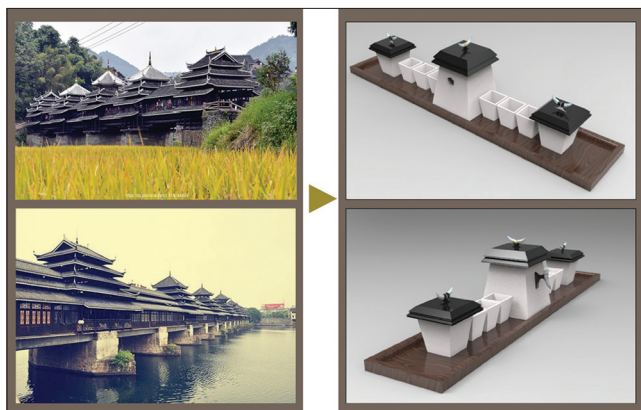


Figure 3. Dong Wind and Rain Bridge & Author's Design Work "Wind and Rain Dong Emotion - Daily Ceramic Design"

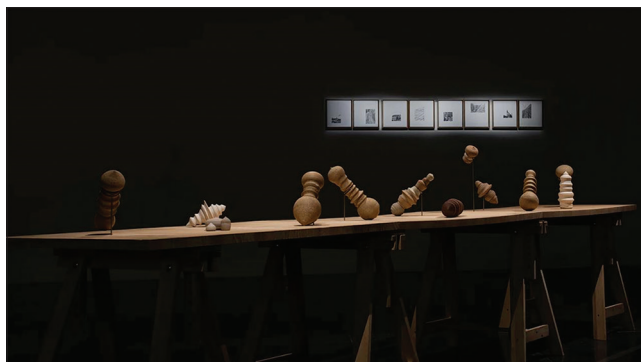


Figure 4. Liu Zhihong's Design of the "Shape of Sound" Ceramic Series

Methods and processes of case analysis

This study used the case analysis method to select six representative ceramic design education cases from both domestic and international sources for in-depth analysis. The selection criteria for the case include the degree of integration, innovation, educational effectiveness, and social influence of Dong ethnic art and cultural characteristics in the case. The research method combines qualitative and quantitative research, using various data collection methods such as literature analysis, field investigations, in-depth interviews, and questionnaire surveys. The research is divided into three stages. The first stage is to screen cases, collect data, and obtain first-hand information through literature review and field research. The second stage requires in-depth analysis of case studies, with a focus on examining the specific application forms, teaching effectiveness, and existing problems of Dong ethnic art elements in ceramic design courses. In the third stage, cross case comparative analysis should be carried out to summarize successful experiences and existing problems. In order to ensure the reliability and validity of the research, the triangulation method was adopted, using multiple data sources and different research methods to mutually verify each other. There are three experts in ceramic design education, three inheritors of ethnic minority ceramics, and two experts in Dong culture research in the research team, which ensures the diversity and professionalism of research

perspectives. Data analysis shows that the integration of Dong ethnic art and cultural characteristics into ceramic design education is mainly reflected in three aspects: pattern design, modeling language, and craftsmanship techniques. Among them, the innovative application of traditional patterns of the Dong ethnic group is the most common, accounting for 80% of the total number of cases. The proportion of innovative applications in styling is about 15%, while the proportion of craftsmanship techniques is the least.

The enlightenment of cases on modern ceramic design education

In depth analysis of ceramic design education cases that integrate Dong ethnic art and cultural characteristics at home and abroad can provide several insights for modern ceramic design education. Case studies have shown that incorporating Dong ethnic art elements into the ceramic design curriculum can effectively enhance students' cultural awareness and innovative design skills. Just like the teaching at Jingdezhen Ceramic University, by introducing the architectural patterns and clothing patterns of Dong ethnic drum towers, students have a stronger cultural understanding and innovative thinking in ceramic design and decoration techniques. From the perspective of teaching methods, the case shows that project-based teaching and interdisciplinary collaboration can significantly improve teaching effectiveness. The "Dong Art New Porcelain" project, jointly carried out by the Central Academy of Fine Arts and Dong ethnic intangible cultural heritage inheritors, combines on-site inspections, cultural experiences, and design practices to enable students to deeply understand the essence of Dong culture and transform it into ceramic works with modern aesthetic characteristics. The case shows that in terms of curriculum design, it is necessary to establish a systematic cultural heritage and innovative curriculum system. The course "Ethnic Art and Contemporary Design" offered by the Academy of Fine Arts at Tsinghua University will break down Dong ethnic cultural elements into design elements such as shape, color, and pattern, and then use modular teaching to cultivate students' cultural transformation ability. In addition, this case also demonstrates the significant importance of digital technology in cultural heritage. The Dong ethnic culture digital resource library constructed by Guangzhou Academy of Fine Arts provides students with a variety of design materials and research tools, effectively promoting the integration of traditional culture and modern design. These case studies demonstrate that modern ceramic design education must prioritize the balance between cultural heritage and innovative design. Through diverse teaching methods and curriculum design, we aim to cultivate students' cultural confidence and innovative abilities, and promote the innovative development of ceramic design education.

DISCUSS

Suggestions for Modern Ceramic Design Education

Modern ceramic design education needs to pay attention to interdisciplinary integration and organically incorporate

Dong ethnic art and cultural characteristics into the curriculum system. It is recommended to add a module on “Ethnic Art and Design” to the basic curriculum, which provides a systematic introduction to Dong ethnic architecture, clothing, music, and other art forms, enabling students to form a cognitive and understanding of ethnic culture. In terms of professional course offerings, it may be beneficial to offer specialized courses such as “Dong ethnic patterns and ceramic decoration design” and “Dong ethnic colors and ceramic glaze application”. Through case teaching and practical training, students will learn to transform Dong ethnic cultural elements into modern ceramic design language.

In terms of teaching methods, it is recommended to adopt a three-dimensional teaching model of “theory+practice+investigation”. The focus of theoretical teaching is to explain the deep connotations of Dong culture. In the practical stage, students will be organized to extract and redesign Dong patterns, while in the investigation stage, students will be arranged to conduct field investigations in Dong settlements to collect first-hand information. At the same time, it is necessary to strengthen school enterprise cooperation and establish internship bases with ceramic enterprises with Dong ethnic cultural characteristics, so that students can apply their learned knowledge in practical projects.

In terms of faculty development, it is recommended to introduce teachers with a background in ethnic art research, while encouraging existing teachers to participate in Dong culture research projects. A “dual mentor system” can be established, hiring inheritors of Dong ethnic intangible cultural heritage as practical mentors to guide students together with on campus teachers. In addition, we should attach importance to the development of digital teaching resources, build a database of Dong ethnic art elements, and provide sufficient material support for teaching.

The reform of the evaluation system is crucial for ensuring the quality of education. Propose to establish diverse evaluation criteria that not only assess students’ professional skills, but also evaluate their depth of understanding and innovative ability towards Dong culture. Holding ceramic design competitions, exhibitions and other activities with Dong culture as the theme can stimulate students’ learning enthusiasm and test teaching achievements. At the same time, it is necessary to establish a mechanism for tracking graduates, collect feedback information from employers, and continuously improve teaching content and methods.

Suggestions for the Inheritance and Development of Dong Ethnic Art and Cultural Characteristics

If we want to inherit and develop the artistic and cultural characteristics of the Dong ethnic group, we need to adopt multidimensional and systematic strategies. In the digital age, we need to establish a digital archive of Dong ethnic art. By utilizing technologies such as 3D scanning and high-definition photography, the traditional architecture, clothing, and handicrafts of the Dong ethnic group are digitally preserved to ensure the integrity of their cultural genes. In terms of educational inheritance, primary and secondary schools in Dong ethnic areas can offer Dong ethnic culture

and art courses, incorporating traditional skills such as Dong ethnic songs, Dong brocade weaving, and drum tower architecture into the school-based curriculum system, thereby cultivating the younger generation’s sense of identity with their own ethnic culture. At the same time, art and design majors in universities should be encouraged to offer specialized courses on Dong ethnic art, promoting the integration and innovation of traditional skills and modern design through workshops, field investigations, and other forms.

In terms of industrial development, it is proposed to build a Dong ethnic cultural and creative industry park, integrate Dong ethnic traditional craft resources, develop cultural and creative products, and make them have modern aesthetic value. Through the model of “intangible cultural heritage+tourism”, we aim to create experiential tourism projects for Dong ethnic culture, such as live performances of Dong ethnic songs, Dong brocade production, Dong ceramic experiences, etc., to promote the integration of local culture and tourism, thereby achieving a dual enhancement of cultural and economic value. Local governments should establish a special fund for the inheritance of Dong ethnic culture in terms of policy support. This fund can be used to support the cultivation of inheritors of traditional Dong ethnic skills, research on Dong ethnic culture, and the construction of related cultural facilities. At the same time, it is necessary to strengthen the protection of intellectual property rights related to Dong culture, establish a database of traditional Dong patterns and designs, and avoid the abuse and loss of cultural resources.

In terms of dissemination and promotion, I believe that new media platforms can be used to spread Dong culture. It would be great to showcase the unique charm of Dong culture through short videos, live broadcasts, and other forms. The inheritors of Dong culture should work hand in hand with modern designers to develop fashionable products containing Dong cultural elements and enhance the international influence of Dong culture. In addition, it is recommended to regularly organize activities such as Dong culture and art festivals, design competitions, etc., to build a platform for cultural exchange and promote the deep integration of Dong culture and modern design. These measures can not only ensure the dynamic inheritance of Dong ethnic art and cultural characteristics, but also promote their innovative development in the modern context.

CONCLUSION

This article systematically explores the integration path of Dong ethnic art and cultural characteristics in modern ceramic design education, thereby revealing the innovative value of combining traditional culture with modern design education. Research has shown that patterns, colors, and styling elements in Dong ethnic art provide many visual languages for ceramic design. Elements such as the geometric patterns of Dong brocade, the architectural form of drum towers, and the color matching of Dong ethnic costumes can be transformed through modern design techniques to create ceramic works with ethnic characteristics that meet contemporary aesthetic needs. In practice, the study adopted

the case analysis method and selected several ceramic design education cases from domestic and foreign universities, all of which successfully integrated the artistic characteristics of the Dong ethnic group. The results indicate that the integrated curriculum has significantly improved in terms of innovation, cultural heritage, and market adaptability. For example, Huaihua University has undertaken 3 Dong brocade weaving skills training courses and 1 Dong brocade weaving skills training course, training 140 trainees, and has made great contributions to the inheritance and protection of Dong art. During the training, the trainees strengthened cooperation with the teachers and students of Huaihua University, extracted the Dong cultural symbols and carried out a large number of innovative designs, and designed a series of cultural and creative products including modern clothing and modern handbags, which were exhibited in Shenzhen and the United States, and were well received, which not only enhanced the popularity of the Dong nationality in China, but also enhanced the influence of the Dong culture in the world, and enhanced the national and cultural identity of the Dong people. However, research has also found that there are situations where cultural symbols are misread and design language is rigidly pieced together during the integration process, which need to be addressed through strengthening cultural research, optimizing curriculum arrangements, and other methods. In terms of theoretical contribution, this study constructs a theoretical framework for the integration of traditional culture and modern design education, and proposes a three-stage integration model, namely “cultural element extraction - design language transformation - educational practice application”, which provides new ideas for research in related fields. At the same time, the research also provides practical methods for the inheritance and innovation of Dong culture. With the help

of design education platforms, traditional culture can radiate new vitality in the context of modern design.

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