

Research on the Cultural Value of Hakka Handmade Indigo Dyeing Techniques and the Application of Design Strategies

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ABSTRACT

In the context of social trends driving cultural development, the art of hand-made indigo dyeing has become an inseparable dyeing and finishing process in the Chinese blue shirt culture. From the current situation of indigo dyeing art, it is urgent to start various conservation measures to make it inherited and developed. The primary research of this article is to collate the color characteristics, patterns, symbolic connotations and techniques of Hakka indigo dyeing art. The rapid development of the information age requires Hakka indigo dyeing art to integrate various elements of the new era. It is necessary to inherit and develop the indigo dyeing culture, but also to push forward and enrich the original foundation. The article analyzes the advantages and technical characteristics of indigo dyeing art, outlines the extensive use and innovation points of the art in modern clothing and costumes, summarizes the inheritance method of its dissemination, and provides some suggestions for Hakka indigo dyeing art.

KEYWORDS: Hakka indigo dyeing; artistic and cultural value; inheritance and protection

1. INTRODUCTION

Under the current cultural background, the state vigorously promotes the development of intangible culture, emphasizes the importance of protecting the heritage of human civilization, and is committed to promoting the re-creation and innovation of excellent Chinese culture. When the country advocates strengthening fantastic culture to focus on development and innovation, Hakka indigo dyeing art is an important part to be emphasized (Liu Hubin, Li Jing, Liu Fanjia & Yang Xu, 2021).

Although the indigo dyeing process is listed as an intangible cultural heritage by many provinces and cities in China, it is only one of the initiatives to protect the cultural heritage well. For a long time, a group of Hakka cultural heritage represented by Hakka indigo dyeing has failed to solve the problem of mutual integration of cultural technology and diversity in the new era (Liu, Hubin, Li, Jing, Liu, Fanjia & Yang, Xu, 2021). Based on this, Hakka costumes may be about to face a hopeless situation, and Hakka dyeing will also fall into the deadlock of technology inheritance (Li, Haiyan, 2019). Based on the source of the problem, this paper summarizes two reasons for the fall of the Hakka indigo dyeing culture.

First, industrialization's rapid development caters to the new era's production needs so that there is no successor to the inheritance and development of handicrafts. In addition, Hakka indigo dyeing art has a very high demand for raw materials, which requires the use of purely natural materials, virtually increasing costs and labor costs. Besides, people's demand for handicrafts is gradually decreasing, and the market for indigo dyeing art is also shrinking. Secondly, the art of Hakka indigo dyeing is a traditional handicraft that fails to keep up with the times, and there are few people who propose cultural innovation to the art, and contemporary young people also lack the courage to innovate and transform traditional culture. Gradually, it has been forgotten in the corner of the times.

1 – Overview and Characteristics of Indigo Dyeing

a. Definition of Indigo Dyeing

“Indigo is extracted from the blue, yet darker than blue” comes from the ancient poem *Encouraging, Learning* by Hsun-Tzu, which means that indigo is extracted from bluegrass, but its color is bluer than blue. The frequent mention of indigo here refers to a kind of plant that can be used as a dyeing pigment—*Polygonum Tinctorium* Ait. (Jang Hyei & Liu He, 2021).

Traditional Chinese indigo dyeing technology is time-honored, and the plant dyeing process originated from the Neolithic Age. Thanks to the characteristics of large land and abundant resources, there are many choices of dyeing plants. In summary, the process of extracting pigments from plants and dyeing textiles with them is called indigo dyeing. (Zhang Huihui & Liu He, 2021) (see Figure 1). The main dyeing procedure is summarized as a progressive process of planting blue, collecting blue, making indigo, building a tank, and environmentally friendly dyeing and the dyed fabric obtained by the printing and dyeing technology has a health effect on the body (Yang, Kaihui, 2018).



Figure 1. Part of the production process of traditional indigo dyeing ((The picture is from the Internet:http://www.360doc.com/content/17/0708/10/30696644_669766191.shtml)

b. Hakka Indigo Dyeing

The Hakka indigo dyeing process has a long history and has been the representative of Chinese blue shirt culture for a long time. It not only follows the indigo dyeing process but also adds Hakka art techniques and methods, which makes the production of indigo dyeing pigments and processes more distinctive. In Li Shizhen's *Compendium of Materia Medica*, the grass department Landian once recorded: “people in the south dig the

ground as a pit, soak it in blue for one night, stir it into a thousand times, clear and remove the water, then it is bluish-black. It can also be dried and used to bluish green.” (Zhang Lei, 2018) This paper describes the production process of Hakka indigo dyeing. The method of precipitation is mainly used in production. Bluegrass and other plants are immersed in clear water, then stirred with lime, foamed, and dried in the shade. After many processes, indigo mud can be obtained. This is the basic material for making indigo-dyeing handicrafts (Liu Hubin, Li Jing, Liu Fanjia & Yang Xu, 2021).

c. Classification of Indigo Dyeing Process

The indigo dyeing process can be classified into three categories according to the production method: batik, tie-dye and clip dyeing (Figure 2), which are known as the three major printing techniques in ancient China (Luo Yuanyuan, 2018).

Batik refers to the use of a special wax knife stained with hot wax oil, dyed on the cloth to paint, so that the fine fibers are wrapped in layers of wax. The cloth is then dipped in indigo dye, and the part sealed with wax will not be dyed with color. After air-drying or shade-drying the cloth, the wax on the cloth can be removed, and the form of white flowers on a blue background or blue flowers on a white background often appears. During the sealing process of batik, different degrees of cracks may form due to the handling of wax, which makes the fabric surface show a special “ice pattern” like golden wire, irregular and charming (Zhang Huihui & Liu He, 2021).

Tie-dye is mainly divided into two parts: tying and dyeing. In the process of making, the fabrics are dyed mainly by sewing, binding, tying, clamping and other multi-skills combined with each other through tools such as yarn, thread and rope (Yang Rui, 2010). After dyeing, it is dried or shade dried, and the string is loosened after drying. The area that has been tied and knotted will keep the initial color of the fabric, and the area that has been dipped and dyed will turn blue (Luo, Yuanyuan, 2018). When natural colors and blues are interwoven, they can form rich patterns (Shen Cage & Zheng Zhe, 2019). For example, one of the most commonly seen patterns in tie-dyeing is the “roll-up pattern,” which is rich in color and changes naturally in texture (Bao Zhenjun & Shang Hongyan, 2017).

Now it comes to clip dyeing. Before dyeing, a sculpted semi-relief printing stencil can be prepared, and then the stencil is used to tighten the fabric, and the stencil and fabric are dipped into the dyeing tank together, so that it is difficult for the dye to enter the tight seam, and then a blocking pattern is formed. Clip-dyeing technology requires the dye to penetrate into the gap of the template, and many factors such as dyeing time, tightness of the clamping of the template, water absorption of the fabric, easy dyeing performance and dyeing properties need to be controlled (Luo Yuanyuan, 2018). Although the production steps are numerous, it also has the incomparable advantages of batik and tie-dye: the clip-dye stencils can be reused and are suitable for mass production of fabrics with the same pattern (Zhang Huihui & Liu He, 2021).



Figure 2. From left to right followed by the classification of the indigo dyeing process, tie-dye, batik, and clip dyeing

(The picture is from the

Internet:<https://image.so.com/i?q=%E8%93%9D%E6%9F%93%E5%B7%A5%E8%89%BA&src=&inact=1>)

d. Aesthetic Characteristics of Indigo Dyeing Art

d.1 Chromatic Characteristic

Every national culture has its own unique color culture (see Figure 3). The color of folk art is the wisdom crystallization extracted and experienced by working people in their daily life. It contains local customs and cultural characteristics, and expresses the longing for a better life in the most simple way and with the most sincere heart (Li Hongmei, 2017). In the art of indigo dyeing, indigo dye is the most common color in it, and the sky-like indigo symbolizes the hard work of the people and has the symbolic performance of the common people (Xiao Chengguang, Liu Yongqin, 2003).

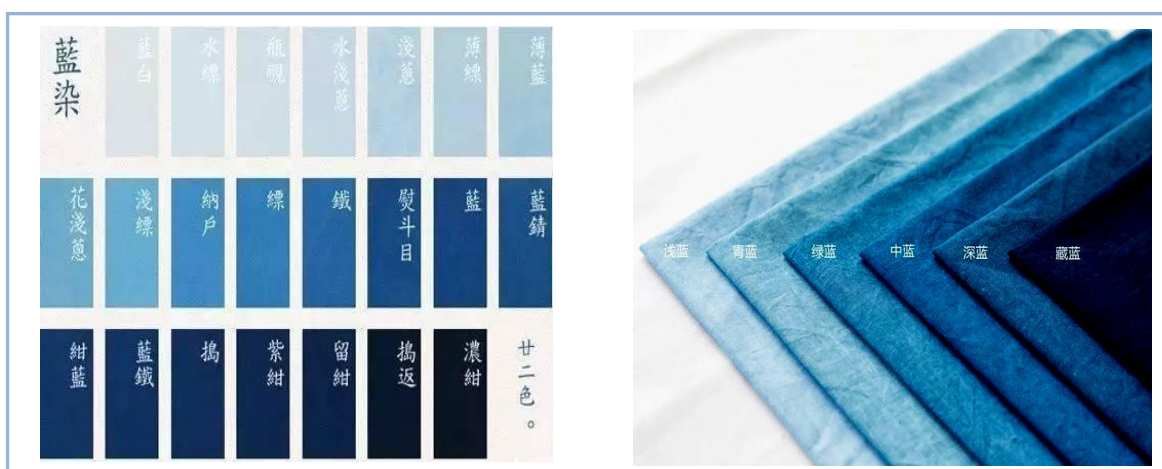


Figure. 3 Color aesthetics of blue indigo dyeing art in ethnic minority techniques

((The picture is from the Internet:https://www.sohu.com/a/397429974_159586)

d.2 Pattern Features

Traditional indigo dyeing techniques come from the public and are closely related to life, so their patterns have common features of folk art (Li Hongmei, 2017). Commonly used patterns have plants and flowers, such as azaleas, begonias, peonies, plum blossoms, and chrysanthemums, which are displayed in a two-sided continuous or four-sided continuous arrangement, and also decorated with geometric patterns, water-shaped wave pattern, three-patterned fish pattern, spiral pattern, clouds and lighting pattern, etc. They often appear in the corners or a corner of the fabric, not obvious but indispensable, which can not only balance the picture but also fill the empty space. In the process of indigo dyeing art, various techniques such as batik, tie-dye and clip dyeing are used, and the patterns become colorful and naturally formed irregular patterns due to the variety of techniques (Gan Yingjin, Liu Yunjuan & Chen Dongsheng, 2010).

d.3 Allegorical Connotation

As an important carrier of cultural inheritance, the graphic patterns of traditional indigo dyeing art have always followed the connotation of “the picture must be meaningful and the meaning must be auspicious” (see Figure 4) (Li Hongmei, 2017). For example, the pomegranate means many children and many blessings, the harmonics of bats indicate good fortune, and the peach is used to congratulate people on their longevity. (Gan Yingjin, Liu Yunjuan & Chen Dongsheng, 2010). The implied meanings of these motifs not only express the working people’s pursuit of a happy and beautiful, peaceful and joyful life, but also reflect the aesthetic interests and rich aesthetic values of ethnic groups, which are largely the same with small differences (Li Hongmei, 2017). The patterns in traditional indigo dyeing art turn good things and prayers into patterns printed on fabrics, expressing people’s good visions of tending to profit and avoiding harm, and although they have strong decorative interest, they are more as a profound Chinese culture that continues and develops in the long history.



Figure 4 Traditional indigo dyeing art follows the connotation of “the picture must be meaningful and the meaning must be auspicious” (The picture is from the Internet:https://image.so.com/i?q=%E4%BC%A0%E7%BB%9F%E8%93%9D%E6%9F%93&src=tab_www)

2. THE CULTURAL AND ARTISTIC VALUE OF HAKKA INDIGO DYEING

a. Art and Technology Value of Hakka Indigo Dyeing

Indigo dyeing technology is rich, and Hakka indigo dyeing is different from minority indigo dyeing in the raw materials and techniques of making indigo. Generally speaking, there are two kinds: first dyeing and after dyeing (Li Haiyan, 2019). The clip dyeing and batik are dyed first, and the production process uses many procedures, which is very complicated, boring, and time-consuming and energy-consuming, and even artisans with high craftsmanship can hardly dye a piece of cloth into several colors easily, especially when the three colors, dark, medium, and light, do not intermingle with each other and are each regular. After dyeing is also worth mentioning. In the process of production, it has a challenge that dyeing first does not have. It is the direct dyeing of the finished costume. In the dyeing process, each step needs to be judged with the experience accumulated over the years. Otherwise, the fabric will be dyed unevenly. After dyeing is also very difficult.

b. Aesthetic Value of Hakka Indigo Dyeing Art

The main reason why Hakka people admire blue is not only that they can get a rich visual feast, but mainly that indigo dyeing art carries the connotation of national culture. Blue, in color psychology, can bring people a stable and calm feeling. In people's life, it is a kind of materialized homesickness, which is the psychological demand of Hakka people who have been wandering for a long time and long for their homeland. The blue color preferred by Hakka people is beautiful and calm, and the whole presents an elegant and warm feeling (Hao Yanan, 2022). In the choice of raw materials, pure and natural materials are used to guarantee practicality while invisibly providing people with a good aesthetic feeling. At this stage, indigo dyeing is not only beautiful in color, but diverse in the pattern. Most of the popular patterns are mainly totems that send special meanings (Chen Kesheng, 2014). This is also an important way for people to convey good wishes. Regardless of the colors and diagrams, their history is worth tracing and worth being dug deeper and preserved. The Hakka indigo dyeing technique is an intangible cultural heritage, but at the same time, it carries the frustrations, glory, hesitation and endeavor of the Hakka people.

c. The Social Value of Hakka Indigo Dyeing Art

The beauty of Hakka indigo dyeing reflects the spirit of the Hakka people's hard work. The color and shape design of the Hakka's dress is the embodiment of ethnic customs. Different regions have different aesthetic styles (Zou Yan, 2011). The traditional folk culture worshiped by Hakka is full of auspicious meaning, and can convey the connotation of happiness, success and joy. In order to show their noble pursuit, people there make cloth with colorful colors and patterns and often decorate it with small ornaments or pendants, which can also meet the aesthetic needs of different ethnic people (Yu Hang & Zhou Jian, 2019). In cultural studies, we should take the initiative to grasp the innovation points gradually formed in the process of development, and at the same time, express their peculiar aesthetic and cultural creativity and skilled performance of patterns.

3. SUGGESTIONS ON THE INHERITANCE AND PROTECTION OF HAKKA INDIGO DYEING

a. Revitalization Measures of Hakka Indigo Dyeing

The revitalization of traditional culture is essential that many traditional cultures have been separated from their original cultural contexts and usage scenes, and become a "dead" culture, which is why we say that they should be "revitalized" (Ye Qingzhu, Chen Dongsheng, Luo Fentao, & Gan Yingjin, 2021), and re-integrate it into modern life by giving it cultural meaning or use scenarios (Xiao, Fangping, 2018). It is advocated to introduce the Hakka indigo dyeing art to the public, inject it with new connotations and give it new cultural meanings,

reintegrate it into modern life, and “vivify” and “foreground” it (Huang Wenfu, 2011).

The application of traditional Hakka indigo dyeing fails to keep pace with the Times. The reasons have been summarized above, as modern people only focus on the expression products of traditional blue dye, without the concept and courage of cultural innovation (Li Haiyan, 2019). Hence, it is suggested to start from the characteristics of Hakka indigo dyeing art, seize the label of “intangible cultural heritage”, strengthen the promotion and publicity, stabilize the existing works inspired by indigo dyeing art, and encourage innovation to create more brands. In the creation process, it is necessary to constantly establish and update the production value of indigo dyeing art and activate the brand operation. It is advisable to maintain the unique technology and skill points of Hakka indigo dyeing art, and also pool our wisdom to make innovative and designed products, so that the products can be better integrated into the modern environment and used for the modern world. After long-term development, it is believed that there will be more and more ways to overcome its technology communication difficulties, complex techniques and other difficulties. More strategies can be listed by rational use of tourism resources and close combination with modern technology (Wen Bo, 2021).

Nowadays, the three major printing and dyeing techniques have been innovated to form new weaving and dyeing methods such as hanging dye, cloud dyeing and gradient dyeing (see Figure 5). When the aesthetic characteristics and cultural value of Hakka indigo dyeing art are no longer restricted to the extreme of the craft but the independent innovation of the technique, it will definitely go further and enter into the vision and life of the public.

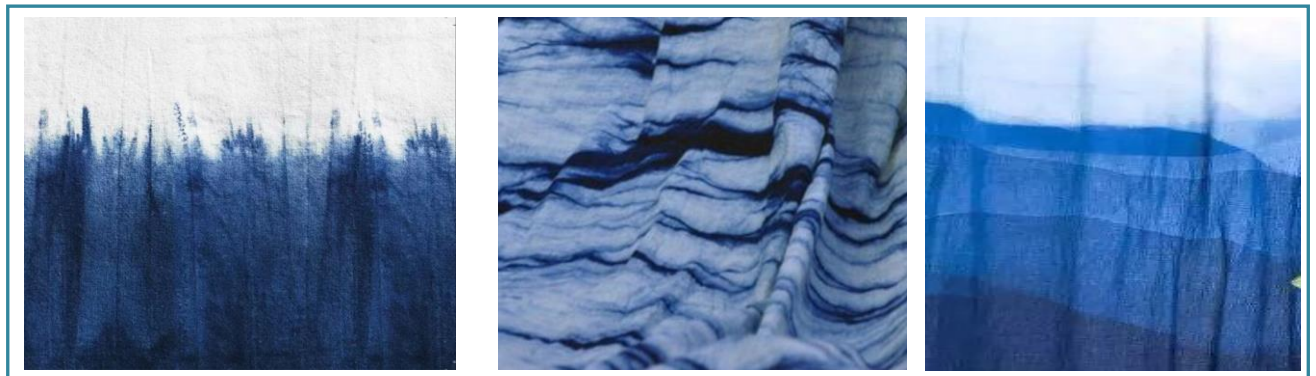


Fig. 5 From left to right followed by the innovation of traditional printing and dyeing techniques, hanging dyeing, cloud dyeing, and mountain gradient ((The picture is from the

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b. Protection of Hakka Indigo Dyeing from the Perspective of Intangible Cultural Heritage

The art of Hakka indigo dyeing is a tedious process that requires the strict manual skills of the maker. Therefore, it has become a “representative Hakka intangible cultural heritage” and a “key protected cultural heritage”, among other “labels” (Zhang Youzhou, 2010). The government has also responded positively to the call to provide opportunities for non-genetic inheritors based on advocating the revival of traditional handicrafts and the preservation of intangible cultural heritage. In conjunction with human resources, the government has mobilized social forces to produce promotional documentaries and conduct lectures on Hakka indigo dyeing techniques. Cooperate with related textile factories and enterprises to publicize the art of indigo dyeing, and continue the cultural material and cultural heritage through lectures. In addition, in conjunction with weaving and dyeing majors of various colleges and universities or fashion design majors, courses related to Hakka indigo

dyeing art are set up (Qiu Yali, Tang Pengcheng, Lu Yuhan, Hao Renjie, Ge Sumin & Dai Yingying, 2020), so as to carry out cultural transmission through the method of teacher and student inheritance, and also let young people in the new era have a better understanding of Hakka culture.

The design of clothing can use the craft elements of indigo dye in different degrees and closely combine them with modern elements, which will definitely fully show the charm of indigo dyeing art and enrich People's Daily life (Wang Jing, 2018). It not only inherits and develops traditional Chinese handmade arts, but also enriches and expands modern fashion design language.

c. Inheriting Indigo Dyeing with Brand Establishment

In the context of a materially rich society, there are countless clothing brands (Du Yun Yun & Liu Wen, 2020). However, among the many style brands, apparel brands with traditional craft characteristics are a niche group. As the awareness of environmental protection increases, people are not mutually exclusive to modern design and traditional craftsmanship, and they have new requirements for the selection of materials for home clothing, and clothing made of natural materials is the most capable of giving people a comfortable feeling. The raw materials of Hakka indigo dyeing must be natural materials, which just meet the needs of consumers, and coupled with the exquisite nature of Hakka indigo dyeing art, it has gained a unique market advantage before promotion (Jiang Xiaoxi, 2018)

Indigo dye art will be full of vitality in the modern market. Take Shuren, a derivative brand of blue-dyed fabric founded by Zheng Zhuwei, as an example (see figure 6). It can be seen that Zhen combines the traditional indigo dyeing process with modern design techniques, and in the design concept (Wang Jing, 2018), she puts forward "paying attention to returning to the most basic needs of human nature and looking for ways to live in harmony between people and the environment". It is easy to see that indigo dye art still has a wide market. What is lacking is the eye to discover the beauty and the courage to create.

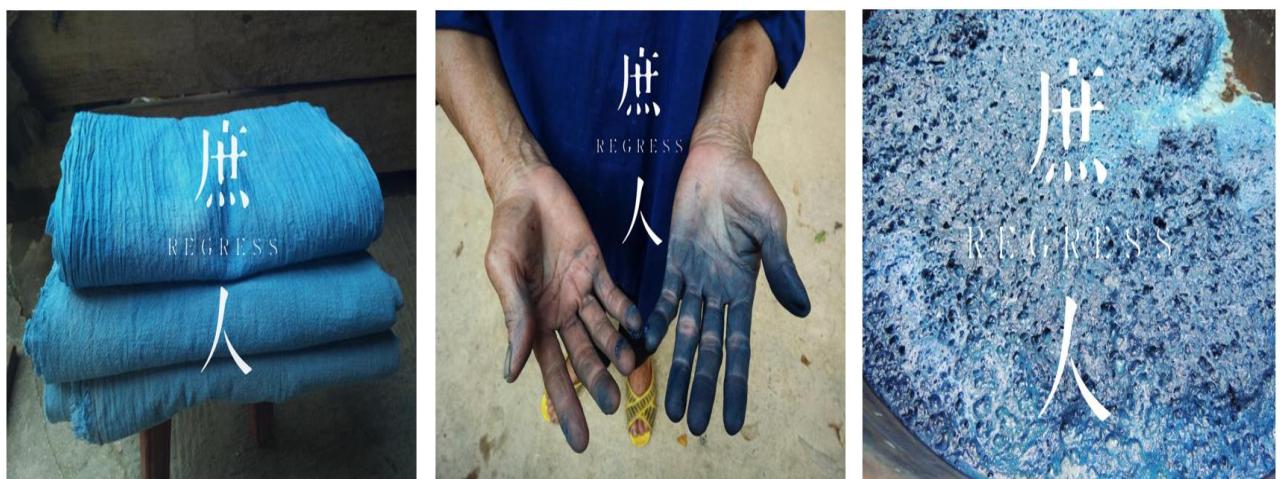


Figure 6 The design concept of "Shuren", a derivative brand of indigo dyeing fabric
(The picture is from the Internet:http://www.360doc.com/content/17/0101/23/35465259_619408385.shtml)

d. Inheriting Indigo Dyeing with Tourism Resources

Combining with tourism is an effective way to protect and inherit Hakka indigo dye. Moreover, promoting the development of Hakka indigo dye art by taking advantage of the population, can be regarded as a powerful way to inherit indigo dye technology. Especially if foreign tourists come to the local tourism, they are willing to

share what they have seen and heard with their companions. This can lead to cultural integration and economic development. However, how to make better use of tourism resources is an issue worth discussing. In the process of tourism construction and development (Jiang Manyuan, 2008), it is advised to set up interest courses and lectures related to Hakka indigo dyeing art, combined with local folk customs.

e. Inheriting Indigo Dye with Modern Technology

Technology innovation is double-edged. Although technology can drive mechanization development and liberate people's hands, traditional and primitive handicrafts are easy to be forgotten (Sun Qianwen, 2017). With the rapid development of science and technology, combining the art of indigo dyeing with modern technology can ensure the vividness of colors, save a lot of time and energy as well as cost, which just makes up for the shortcomings of indigo dyeing technology and meets people's actual demand for indigo dyeing textiles. In order to make a better combination of modern technology and blue-dyeing technology, it is necessary to start from the characteristics of each technology level to find the fitting point of modern art and traditional art, so that the structural elements can be deconstructed and reorganized gradually (see Figure 7).

When the traditional indigo dyeing technology is adapted to modern mechanized production, it will usher in a new stage of improvement. For example, combining the current printing and dyeing style with the unique cultural elements of the Hakka people, displaying unique symbols in modern technology and so on. The new model built out of two completely different technologies can largely give people a novel and bright feeling. Of course, the result after the combination of the two, the advantages of high output rate, low failure rate, and the low-cost multi-faceted combination, will make it easier for people to understand the improved Hakka culture, and the traditional craft will definitely enter into everyone's view again with the latest model after the renovation.

For a series of problems arising from the integration of the two technology levels, the goal of promoting Hakka indigo dyeing technology should be maintained, and the problems should be viewed and solved with a dialectical eye.

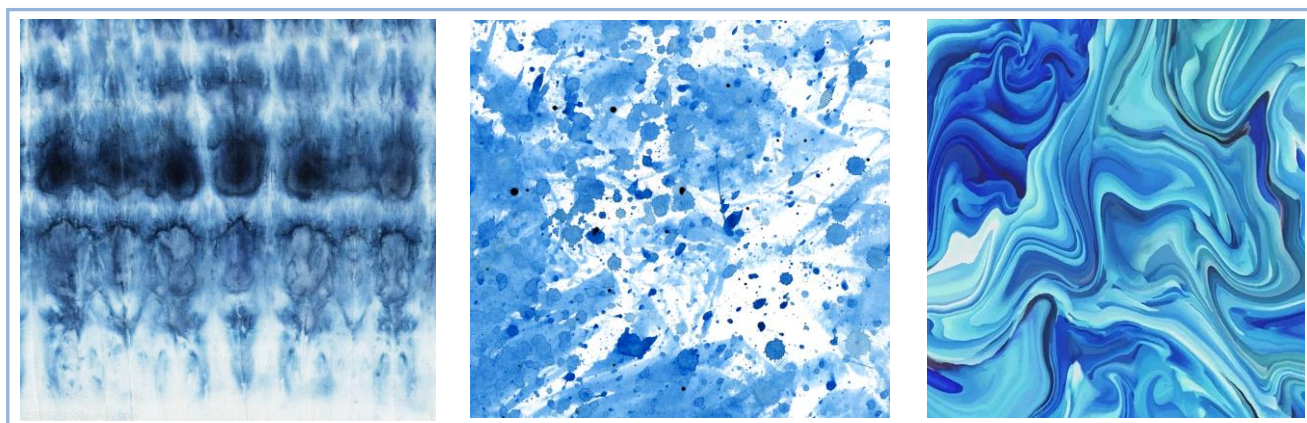


Figure 7 Modern technology's innovation and inheritance of blue dyeing: seamless dyeing technology, digital printing technology, virtual dyeing pattern texture (The picture is from the

Internet:https://image.so.com/i?src=360pic_video&z=1&i=0&cmg=15484592.4547360722761879600.1676040782057.4912&q=%E8%99%9A%E6%8B%9F%E5%8D%B0%E6%9F%93%E7%BA%B9%E6%A0%B7%E8%82%8C%E7%90%86)

4. INNOVATIVE POINTS OF HAKKA INDIGO DYEING ART IN MODERN CLOTHING

In recent years, traditional handicrafts full of niche styles and ethnic flavors have returned to people's lives (Fang Linlin, 2019), and nowadays, indigo dyeing art gradually combines digital printing, offset printing, patchwork, Shashiko, weaving, Ikat dyeing, beading and many other new handicraft techniques in the weaving and dyeing process, and the new techniques achieve different styles, such as popular, niche, alternative, etc. (Xu Yapei & Zhu Xiaoxing, 2018), satisfying modern people's pursuit of beauty to varying degrees.

a. Application of Domestic Indigo Dyeing Technology in the Clothing Design

The indigo dyeing process was first born in the Qin and Han dynasties and was introduced to Japan during the Tang and Song dynasties, and then spread to other countries over time (Xu Yibi, 2018). It is recorded in Chinese history that the indigo dyeing process was not mainstream. It was not until the Ming and Qing Dynasties that clothes made with indigo gradually became popular in China and became a symbol of Chinese cultural products. Now, with the emphasis on intangible cultural heritage, the culture of indigo dyeing is integrated into modern design.

For example, NEED×11Blue Studio in Dali, Yunnan Province and CONTEXT Studio in Shenzhen are both indigo dyeing brands founded by young craftsmen. Focusing on dyeing techniques and the creation of blue-dyed products, they incorporate contemporary design through creativity in dyeing techniques. Taking the domestic folk indigo dyeing brand, IndgoHood, as an example (see Figure 8), it advocates using plant colors to express life attitude, and it is a common design technique to splice blue-dyed fabric to make patches. Natural accessories stitched with different blue-dyed fabrics make simple and silent blue pieces that will never seem monotonous and boring. Similarly, there is no shortage of innovative themes of indigo dyeing art in college graduation exhibitions and various clothing competitions. Young people, seizing the characteristics of blue-dye art, combined with embroidery, weaving, binding and other techniques, explore and innovate a more interesting clothing language.

From the general domestic indigo dyeing industry, it is easy to see that young indigo dyeing brands have emerged, and the old indigo dyeing brands, too, have stepped onto the international stage. The indigo-dyed products will be loved by most young groups after improvement. However, with increasing contact with people, a series of problems will be exposed, which also enhances the continuous development of indigo dyeing art.



Figure 8 IndigoHood: takes pure handmade plant dyeing and natural dyeing as the core technology, and expresses its attitude to life through clothing

(The picture is from the Internet: <https://www.163.com/dy/article/E61T9I2L05188BKB.html>)

b. The Application of Foreign Indigo Dyeing Technology in Clothing Design

After the art of indigo dyeing spread to Japan, it soon became a new popular element. Japan improved the production method of blue-dyeing art and incorporated many new fashion elements, which got rid of people's single understanding and prejudiced the art. Today, there are many brands of indigo dyeing in Japan. For example, BLUE BLUE JAPAN, KAPITAL, and PORTER CLASSIC of Seilin Company are all representatives of "indigo dyeing fashion".

"BLUE BLUE JAPAN" is one of the most representative brands in Japan. The brand advocates the combination of traditional techniques and western, western clothing, the collision of Chinese and western cultures, bringing people a refreshing visual feast. Another brand, "PORTER CLASSIC", was founded with the goal of "starting with the texture of indigo". It has always been based on the art of indigo dyeing, combining handcrafted production techniques with modern production. It uses a large area of pure color, which is elegant without losing subtlety, and simple but full of ingenuity.

In addition, the Indonesian slow fashion brand Kanagoods was founded by indigo-dyeing artisan Sancaya Rini. Their studio has launched a series of eco-friendly, lightweight, sustainable casual clothing. They dedicated to the research and development of traditional natural dyeing and weaving technology, and even introduced the unique traditional batik technology of Indonesia to form a unique fading effect of patterns on blue-dyed cloth, which is distinctive, simple and eye-catching (Wang Jing, 2018). Kanagoods combines traditional indigo batik crafts with modern fashion to strike a good balance between form and function as well as product design and soul.

5. CONCLUSION

Hakka indigo dyeing is in a precarious situation. Its cultural value and artistic connotation is an irreplaceable national outstanding technique. To sum up, the paper discusses the long history of Hakka indigo dyeing from the overview, characteristics, techniques, and cultural connotations of Hakka indigo dyeing. Traditional craftsmanship does not mean outdated and old-fashioned, and modern mechanical production does not mean that quantity is not guaranteed. Nowadays, people are more and more aware of the preciousness of traditional skills, and natural dyes are bound to be a bone-chilling innovation against chemical fibers, and it is the environment of rapid development that has led to the cultural collision between tradition and modernity. To this end, the article also offers advice on how to inherit and develop the Hakka indigo dyeing art from four aspects: inheritance, brand creation, tourism resources, and combining with modernity. It is hoped that the art of Hakka indigo dyeing will be revived, and the solutions proposed in the article represent the author's good vision. But it takes time for every kind of thing to emerge.

As the old saying goes, "roll with the punches." For cultural evolution, the author advocates dealing with it with a positive attitude and brave to take the first step forward. It is believed that Hakka indigo dyeing art, the crystallization of human civilization wisdom, will be widely seen in people's vision again with a new image. High-quality Hakka indigo dyeing brand will appear, and its inheritors will continue to inherit. After the passage of time, the good will always be retained and the bad will be replaced by innovation. Chinese people's "cultural confidence" is engraved in their bones, and the cultural value and inheritance development of Hakka indigo dyeing art will be continued and extended.

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