

The Nirvana and Rebirth of Intangible Cultural Heritage

Taking "Blue Printed Fabric of Da Zhong Village " as an Example

Xiangshuai Li
Zaozhuang University
Zaozhuang, China

Abstract—Intangible cultural heritage, as a cultural form which depends on the way of life in a specific historical period, records the glorious history and condenses the spirit of the Chinese nation, and has played a pivotal role in people's life. However, with the progress of society and the change of people's production and life style, this cultural form is facing the crisis of survival and great challenge. Take the intangible cultural heritage "blue printed fabric of Da Zhong Village" as an example. Only innovating in its artistic expression, printing and dyeing technology, marketing means and other aspects, condensing unique artistic characteristics, creating a unique art brand, adapting to the aesthetic and practical needs of people in the new era, can we obtain innovation, development and Nirvana rebirth.

Keywords—blue printed fabric of Da Zhong Village; heritage; rebirth

I. INTRODUCTION

The cultural and artistic forms of intangible cultural heritage were once very popular in the social background of that time. However, with the change of social environment, it is no longer urgently needed by people, thus losing its original social soil, and facing a crisis on the verge of disappearing. As an intangible cultural heritage, the blue printed fabric of Da Zhong Village is also faced with the same problem. The blue printed cloth of Da Zhong Village has a long history. Xun Zi, a famous thinker, writer and politician of the warring States period who served twice as Lan Ling County, Lin Yi City, wrote the best sentence "Green, obtained from blue, is better than blue" in his book "The School of Persuasion", which is the principle of blue printed fabric made from bluegrass (Isatis). It can be seen that Lan Ling County used traditional dyeing and weaving technology to make blue printed cloth history can at least be traced back to the warring States period. As the most representative production technology of blue printed cloth in Lan Ling County, the blue calico of Xiao Wu Zhai Village and Liu Jing Village in Da Zhong Village of Lan Ling County is usually called "blue printed cloth of Da Zhong Village".

II. THE PRESENT SITUATION OF BLUE PRINTED CLOTH IN DA ZHONG VILLAGE

A. Policy Concern

On 8 April 2003, the Ministry of Culture, The Ministry of Finance jointly issued the Circular on the implementation of the Chinese National Folk Culture Protection Project and, for this purpose, formulated the implementation Program of the Chinese National Folk Culture Protection Project, which carried out a nationwide survey of the intangible cultural heritage and establishing a list of Intangible Cultural Heritage in China. As a representative cultural symbol, blue printed fabric of Da Zhong Village is paid more and more attention by the government and relevant departments, actively carrying out protection and application work. In 2006, Da Zhong Town was named "the hometown of Folk Art (dyeing and Weaving) in Shandong Province" by Shandong Cultural Department, and was listed in the first batch of intangible cultural heritage list of Linyi City in August 2007. As a result of this top-down state behavior, the intangible cultural heritage, including the blue printed fabric of Da Zhong Village, has been protected to a certain extent. Since the use of the word "protection" reflects to some extent the vulnerability of this cultural existence form. However, it is impossible to maintain its vitality only by relying on the protection of such administrative acts. It must be transformed and upgraded from the art form to the technical means, to adapt to the impact of the market and modernization, from inheritance to development. Only in this way can the new life vitality of traditional art form be coruscated.

B. The Crisis of Inheritance

At a time when the market economy had not been fully developed, the handicraft of blue printed cloth had been carried on through the form of father-son transmission from generation to generation. However, with the arrival of the market economy, the cultural and ecological environment of traditional handicrafts has undergone earth-shaking changes. Young people are full of yearning for the rich and colorful world outside. They are more eager to choose a modern way of living, no longer willing to stay at home to learn traditional skills, leading to the fault of heritage. Even if there are young people who are willing to stay and learn the

skills of blue prints, their cultural level is generally low, and they do not have a comprehensive understanding of artistic knowledge and modern design, but only stay at the level of oral instruction, which directly impacts on the innovation and development of blue printed fabric. Moreover, although the blue printed fabric has been protected in the form of cultural heritage, there is still a lot of work to be done to make it market-oriented and bring economic benefits to the inheritors.

C. Its Own Problems

At present, people pay more attention to the blue printed cloth than to the consumption as the attribute of the commodity, and the lack of innovation in the design of the blue printed cloth. Although today young people generally have a higher sense of identity with traditional culture, they are more eager to see blue calico products that suit their aesthetic and application habits. Especially, pattern decoration can combine with modern aesthetic and function while it contains traditional culture. From the market point of view, the blue printed fabric is a pure handmade and natural material textile, with low production efficiency. So it is doomed that its price cannot meet the market positioning of ordinary consumer textiles, resulting in a situation of no market price.

D. Market Impact

In the highly developed market economy today, good products do not necessarily have a good market, but also have good promotion and marketing means, in order to be in an invincible position in the market with each passing day, in order to be favored by consumers with increasing consumer demand. Blue calico, as a traditional folk work of art, including other forms of folk art, is basically family-owned. In previous smallholder economies, the process of value transfer could be accomplished by simple currency exchange. In today society, if we want to adapt to the development of the market economy, we must rely on the division of labor and cooperation of the team, be responsible for the production of good products, be responsible for marketing them to the market, win word of mouth and credibility, and bring economic benefits. Then the innovation of technology and art form can make the intangible cultural heritage represented by blue printed cloth radiate self-vitality.

III. THE INHERITANCE OF BLUE PRINTED CLOTH OF DA ZHONG VILLAGE

A. The Inheritance of Culture

As an intangible cultural heritage, the blue printed cloth is not only a folk handicraft, but also its emergence and development records the history of the local people survival and reproduction, condenses the spirit of regional culture. The blue print rooted in a long history of Xun Zi culture, fine wine culture, clan culture, canal culture, revolutionary culture, folk culture and historical culture, embodies its unique artistic expression and cultural characteristics. All the patterns in the blue printed fabric of Da Zhong Village are full of auspicious moral, which embodies the local laboring

people yearning for a better life and the stability and happiness of the society. This is precisely the basic reason why people love the unique folk art of blue printed fabric of Da Zhong Village.

B. The Inheriting of Skill

Blue printed fabric of Da Zhong Village has a fine process from engraving, picking bluegrass, making indigo, degreasing to printing and dyeing. Especially in the dyeing stage, it is called "Moon White" for the first time, "two blue" for the second time, and "Crow Green" for the third time. Each piece of cloth must be repeated more than a dozen times, so there is a "three-point printing seven points of dyeing" theory. This unique process, mostly based on the experience of the artist to master, through the generation of oral education, such as the process of making indigo lime proportion of the addition without ready-made proportion, completely rely on many years of accumulated experience. This ancient process with its tenacious vitality passed on for thousands of years, so that modern people can still come and return to the nature through the ancient art form of blue calico. The inheritance of these skills plays a vital role in preserving the characteristics of blue calico, and as older artists get older, this inheritance is particularly urgent.

C. The Means of Inheritance

For the inheritance of the blue printed cloth of Da Zhong Village, first of all, it is necessary to explore its unique artistic form to be presented as soon as possible, which can be recorded and carried forward from the historical culture, the pattern form, the technological process and so on by the form of cataloguing books. Secondly, through the establishment of the Blue Calico Museum, it provides space for people to fully understand and experience the blue printed fabric of Da Zhong Village, and is also the cultural exchange position of the Blue Calico. Third, while protecting the intangible cultural heritage, the government can also use administrative means to promote its market-oriented operation, and give the blue printed cloth a new vitality with the invisible hands of the market. Fourth, the cultivation of talent, can be propagated through folk art into the campus and other forms of blue print art. Taking advantage of the great opportunity for the state to attach importance to folk art, we can apply for the talent training project of the National Art Foundation to train the technical students of the blue printed cloth of Da Zhong Village, so that the culture of the blue printed cloth can be carried forward and spread, and given its vitality.

IV. THE INNOVATION OF BLUE PRINTED FABRIC OF DA ZHONG VILLAGE

A. Pattern Innovation

The innovation of pattern mainly starts from the following aspects: first, the innovation of pattern themes. Traditional patterns were created many years ago, carrying auspicious symbols of animals, plants, etc. In order to better adapt to the aesthetic needs of modern people and rich in the characteristics of the times, the patterns of blue printed cloth

can be combined with local culture to refine new themes in contemporary culture to carry out innovations, such as Xun Zi culture, wine culture, revolutionary culture, Clan culture, modern agriculture, etc. At the same time, the theme of modern civilization can be taken as the starting point to create patterns with popular themes. Second, the innovation of patterns forms. The traditional pattern form is relatively single, basically composed of points and short lines, and carried out a continuous or quadrilateral combination, or a circle, square suitable for the pattern. With the vigorous development of modern design education, in the modern design education system based on the Bauhaus teaching model introduced in the early 1980s, the course of modern form provides a good reference for pattern innovation. The composition of points, lines and surfaces and the use of long solid lines and large blocks, make the patterns become more diverse and show more concise and abstract visual image.

B. Development of Product Types

In the tide of market economy, blue printed cloth can only get inner vitality to adapt to the law of market economy, and can really survive and develop. Only by constantly developing unique products according to the market and popular aesthetic needs can the unique art of blue printed cloth be passed down.

1) *Regional cultural product design:* As a blue printed cloth of Da Zhong Village, the development of products must adhere to its regional cultural characteristics. Only in this way can it be distinguished from other regions in the market competition and enrich the local regional cultural forms. In the discovery of regional culture, the theme of blue printed cloth of Da Zhong Village can embody the unique red culture, farming culture, wine culture and clan culture of Lanling County, and promote the local cultural characteristics.

2) *Tourist souvenir design:* In combination with the rich local tourist resources, such as the Lanling National Agricultural Park, the Biyegeou Scenic area and the Ecological Tourism Scenic spot in front of Bao Shan, the tourist souvenirs with the blue printed cloth of Da Zhong Village as the creative point are developed and designed. The design should be developed according to the different characteristics of the scenic area. Taking Lanling National Agricultural Park as an example, it is the only eco-agricultural tourism estate in Shandong Province named National Agricultural Park at present, which combines human history, agricultural civilization and modern agricultural civilization. In designing the tourist souvenirs of the scenic spot with blue printed cloth, we should combine these characteristics. Through the visual design, the regional culture can be transformed into consumption power by the materialized form of tourist souvenirs, and at the same time, it also carries the consumers the emotion yearning for simplicity and green life.

3) *Design of household products:* Blue printed fabrics are characterized by soft materials, soft touch, simple

patterns, natural and environmentally friendly raw materials, which determine their close contact with people. Common blue printed fabric home products are dolls, pillows, tablecloths, umbrellas, luggages, towels, fans and so on.

4) *Integration with office supplies:* In the packaging and design of office supplies, the use of blue printed cloth or dispersing and reconstructing the patterns increase the cultural and interesting, but also give people a natural, fresh feeling.

5) *Combination with clothing design:* Blue printed fabric as a textile, its natural attribute is to be cut as clothing fabric. The application of blue printed cloth in clothing design can be divided into two forms: traditional application and innovative application. The traditional application is to cut the traditional blue printed cloth on the garment, the whole or part of the application of the blue printed fabric, cutting out more suitable for modern aesthetic and consumer needs of clothing style; The innovative application is to extract the characteristic elements of the blue printed cloth, such as pattern, color, composition form and so on, to break and recombine, create a new pattern form or combination form, and apply it to the design of clothing. As a unique form of costume art with Chinese characteristics, blue printed cloth often appears in the foreign affairs activities of national leaders, which greatly strengthens the confidence of Chinese national culture and injects new vigor and motive force into the development of Chinese intangible cultural heritage.

C. Innovation of Technological Means

Blue printed fabrics are famous for their natural selection, simple workmanship and artistic beauty of patterns, most of which are hand-printed and dyed. As a result, the production efficiency of the products is low and the labor costs are high, which results in their prices not being accepted by ordinary consumers. There is no place in the market competition. In order to meet the needs of the market, we can innovate on the technical means and reorient the consumption nature of the blue printed fabric, which can be divided into two categories: art and consumer goods. The target consumer group of art are artists, collection enthusiasts, as a work of art, blue printed cloth should be strictly in accordance with the traditional manual printing and dyeing, to maintain its original simplicity and art appearance; As a consumer product, the blue printed fabric can be properly equipped with semi-mechanized equipment on the premise of preserving the nature of its materials in the printing process, with a proper increase in efficiency and a reduction in production costs and prices. The target consumer group is located in the mass to meet the daily consumption needs of the people for blue printed cloth.

D. The Innovation of Marketing Propaganda

As the old saying goes, "Good wine needs no bush", but in today increasingly fierce market competition, the traditional marketing thinking of relying solely on products can no longer adapt to the network age and the rapid

development of the information society. In order to establish a foothold in the market, we must have an active marketing means and mode, do well in the dissemination of information, and highlight the advantages and characteristics of the products. At the same time, we need to create a distinctive brand. In the competition of a good product market economy, brand building plays an inestimable role in enhancing the product image, popularity and added value. Brand is the customers' perception of the dominant brand and the consciousness that the customers can first reflect when referring to a brand. It can arouse the customers' perception and emotional connection to the symbolic meaning of the brand. At the same time, brand is different from other similar products, avoiding homogeneity competition and copying imitation, and it is an important carrier to increase customer stickiness and word of mouth propaganda. With marketing and brand, we also need a strong team guarantee, smoothly promote the process of market, corporate operation, and really occupy a place in the market economy. We should actively cater to the market, participating in all kinds of exhibitions, recommending products and brands.

E. The Innovation of "Internet and Blue Calico"

The rise of the Internet has changed the way people think and live, and at the same time has brought opportunities for the development of related industries. As an integral part of cultural construction, "Internet and culture" has become an important direction of cultural development in the future. As an art form of intangible cultural heritage, the blue printed fabric of Da Zhong Village also needs to conform to the trend of "Internet" and promote market and inherit the unique products and culture. First of all, we can use websites, Weibo, WeChat and other platforms to carry out extensive publicity, display and sell products through Taobao stores, and combine new technologies such as VR virtual reality technology to improve the authenticity of experiential consumption, to better meet the consumption habits of young people, while taking into account the needs of all age groups. Secondly, we can make use of network solicitation and other activities to extensively mobilize non-legacies, craftsmen and other groups to offer suggestions. Through organizing relevant professional competitions, we can carry out innovations in the design and form of blue printed fabrics, thereby attracting artists. The participation of designers enriches the diversity of the forms and products of blue printed fabrics.

V. CONCLUSION

As a unique printing and dyeing technique in southern Shandong, the blue printed cloth of Da Zhong Village is of extremely high artistic value, and its inheritance and protection is extremely urgent. Only from the aspects of pattern, product research and development, technology, marketing strategy and so on can it be propagated and innovated. Only by adapting it to the needs of market economy, stimulating its original motive force, shaping its unique cultural and artistic brand, applying market and Internet thinking, and complying with the situation, can the blue printed cloth of Da Zhong Village be revived with vigor and vitality.

REFERENCES

- [1] Regulations for At-grade Intersections on Urban Street [S].
- [2] Nantong Blue Printed Cloth [M]. Suzhou University Press, Wu Yuanxin, 2011
- [3] Interpretation of Intangible Cultural Heritage [M]. Ningxia People Press, Xiang Yunju, 2009
- [4] The Pattern Innovation of Blue Printed Cloth [D]. Xie Xiaodong. Suzhou University 2016
- [5] regoner3. "Blue Printed Cloth" Da Zhong Village, Cang Shan County, Linyi City-A Soon-To-Be-Lost Intangible Cultural Heritage [EB/OL]. [Http://www.docin.com/p-57378531.html](http://www.docin.com/p-57378531.html), 2010-06-1 / 2018-7-10.