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NANTONG BLUE CALICO: ARTISTIC FEATURES AND PRINCIPLES OF USE IN MODERN FASHION DESIGN

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Abstract. **Purpose** of the article is to analyze the artistic characteristics of Nantong blue calico in the historical context, as well as to identify the peculiarities of its application in the design of modern clothing.

Methodology: the study used a historical and chronological method, methods of systematisation and semantic analysis of historical samples of Nantong blue calico, methods of figurative stylistic and formal analysis of costume samples.

Results. The main artistic features of blue calico in the historical context are analysed: the symbolic meaning of images; colouristics of drawings on the canvas of blue calico; peculiarities of modelling characteristics of point and linear patterns; characteristics of fabric and production of blue calico; types of patterns, among which we distinguish vegetable and floral, animalistic, geometric, figurative; compositions with characters.

The possibilities of innovative application of characteristic elements of Nantong blue calico in modern clothing design are analysed. Among the innovative approaches is the reconstruction of the original blue calico fabric with the use of modern textile technologies and processes, which allows to preserve the original features of blue calico and give it new textures and properties.

It is also possible to use other fabrics to recreate some of the characteristic features of Nantong blue calico, including imitating the patterns and texture of blue calico through printing, embossing and other processes.

Scientific novelty. For the first time in art history research, the historical phenomenon of Nantong blue calico as an object of China's intangible cultural heritage is analysed. The models of the spring-summer 2023 collection by designer Lin Qi, presented during the Beijing Fashion Week, show the peculiarities of using blue calico in the design of contemporary clothing.

The practical relevance is due to the need to preserve the unique style of Nantong blue calico and meet the needs of modern clothing production, increasing production efficiency and reducing costs.

Keywords: clothing design, design tools, Nantong blue calico, intangible cultural heritage, symbolic meaning, colour, dyeing technologies.

INTRODUCTION

Opportunities under the Background of the Protection and Inheritance of Intangible Cultural Heritage With China's increasing attention to the protection and inheritance of intangible cultural heritage and the progress of the relevant work on the application for intangible cultural heritage, blue calico has ushered in its own "growth points" and "opportunity points". As a product of farming civilization, blue calico has formed a unique artistic language and decorative style through generations of people's refinement and creation of the beauty of blue printing art. It reflects traditional folk customs and simple aesthetic tastes and expresses the common people's psychological pursuit of longing for a better life.

The Unique Charm and Development Space of Nantong Blue Calico Through in-depth research on Nantong blue calico, it has been found that its unique charm has gradually been favored by people in the future development trend. Since relatively few people apply this traditional element, it has broad development space. The significance of this research lies in, on the one hand, inheriting and developing the printing and dyeing techniques of blue calico and arousing people's attention to the art of blue calico; on the other hand, while carrying forward traditional ethnic culture and exploring the cultural deposits of the nation, exploring innovative ways for blue calico and integrating it into modern clothing design, so that this traditional folk art can shine brightly on the international stage.

ANALYSIS OF PREVIOUS STUDIES

Based on the analysis of the CNKI database, there were 887 articles related to the term "blue calico" in the past 10 years, and the number has been increasing year by year. There were 654 articles related to the "patterns of blue calico". In most of the articles, the analysis of patterns was only a small section among the elements of blue calico, and only a brief analysis of the categories of pattern themes was conducted. There were even fewer articles involving the "application of blue calico patterns in clothing". Classification of Existing Research The existing research mainly focuses on the study of pattern art, expanding from aspects such as regional culture, historical origin, and pattern characteristics. For example, Chunzhi Yin's study emphasises the symbolic meaning and cultural heritage embedded in the prints, which differs from the predominant focus on production methods associated with Nantong Blue Calico [10].

In exploring the origins of Nantong Blue Calico, authors Bing-ying OU and Hong-guang

YE distinguish two aspects: the origin of the dye and the origin of the dyeing technique. In terms of the origin of the dye, the authors note that it was used in the late Ming Dynasty; in terms of the technical aspects, it is explained that the blue calico was developed on the basis of Yaobang cloth [6].

The authors Ke-Ke Sun, Jing-Wan Huang, Ming-Yue Chen conducted the classification and recognition of Nantong blue calico pattern based on the use of software. The researchers collected images of Nantong blue chintz and organised a complete library of pattern materials. Then, the Faster-Faster RCNN, YOLOv8, and SSD deep learning models were used to detect and recognise the blue chintz patterns, and the recognition performance of these models was evaluated on the dataset. As part of this process, a comprehensive database of Nantong blue calico patterns was created, which provided a digital basis for classification and search tasks for Nantong blue calico-related websites. Specifically, in their classification of the blue calico pattern, the authors identify the following components: (a) word, (b) people, (c) animal, (d) plant, (e) symbol, and (f) geometry [8].

In 2017, the authors Wu Ling Shu, Wu Yuan Xin, Deng Zhu created the Chinese edition of Nantong Blue Calico Printing and Dyeing Technology, in which they sought to provide a more comprehensive and systematic study of the history of Nantong blue Calico, as well as materials, tools and production techniques. The authors point out the folklore connotations of blue calico patterns and the importance of this cultural heritage [11].

An important source of blue calico research is the Nantong Blue Calico Museum, founded in 1997 by Wu Yuanxin. It is the first museum dedicated to these works of decorative art, bringing together collections, exhibitions, research and production in China. With a collection of more than ten thousand pieces of outstanding folk products and pictures, it has published Volume of Collection and Volume of Decorative Patterns of the Complete Collection of Decorative Patterns of China Blue Calico. It was given the title of China Art Inheritance Base of Blue Calico by the China Folk Artist Association in 2005 and the dyeing technique of Nantong Blue Calico was listed on the national intangible cultural heritage protection list in 2006 [5]. The conducted literature analysis allows us to assert that Nantong blue calico is of interest to scientists and practitioners, but today there is a need to identify design methods and tools that will allow to adapt its expressive possibilities in modern clothing design.

PURPOSE

Purpose of the study is to analyze the artistic characteristics of Nantong blue calico in the historical context, as well as to identify the peculiarities of its application in the design of modern clothing.

RESULTS AND DISCUSSION

Folk blue calico bears an extremely profound cultural value foundation. The technique of printing and dyeing fabric in blue, or Nantong calico, is a traditional hollow white cellulose printing, also known as indigo cloth, which is commonly known as "medical stain cloth" with a history of over 800 years. It was originally made from blue grass as a dye. The blue printed cloth uses engraving and slurry leakage technology, which consists of many steps: engraving, slurry making, dyeing, cloth drying, washing and drying. Especially in the late Ming and early Qing dynasties, the combination of favorable time, location, and human factors such as abundant cotton production, indigo sowing, and flourishing weaving skills led the development of blue-printed cloth skills in Nantong to a prosperous situation of "dyeing workshops in every township and dyeing craftsmen in every village". In 2006, the "Nantong Blue Printing and Dyeing Technique of Chintz" was included in the list of protection of China's national intangible cultural heritage, and in 2018, it was selected in the first batch of the national catalog of traditional crafts revival. Nantong in Jiangsu Province is also known as the "birthplace of blue prints" [16].

With just the simple and plain blue and white colors, it has successfully created an artistic realm that is both simple, natural and gorgeous, and then formed a unique artistic style, deeply reflecting the rich connotations of traditional Chinese folk culture. Let us analyse the main artistic features of blue calico in a historical context.

The symbolic meaning of images. In Nantong blue calico, most of its patterns contain auspicious and beautiful meanings, reflecting the things that laborers love, rather than the display of personal self-awareness. What laborers expect to express is merely a simple, plain and practical ideal pursuit. This aesthetic concept full of worldly flavor, although different from the elegant artistic taste of the literati and officialdom class, deeply embodies the strong longing of the market culture for a better life. Precisely because of this, people pour their wishes into the patterns of auspicious designs, making folk auspicious patterns a symbol of good fortune.

People's use of auspicious patterns has reached the point where "every pattern must

have its specific meaning, and the meaning must be full of auspiciousness". The four words conveyed by auspicious patterns, namely "wealth, nobility, longevity, and happiness", highly summarize the pursuit direction and beautiful meanings of folk culture. Auspicious concepts such as "wealth and nobility bring good fortune", "longevity and happiness in abundance", and "happiness for the whole family" are both the specific manifestations of the patterns on blue calico and an important part of Chinese traditional culture. From the perspective of pattern forms, multi-seeded plants such as grapes, gourds, lotus pods, pods, and pomegranates have already become symbols of vigorous vitality, representing people's eager prayers for having many children and much happiness. Auspicious patterns presented in the form of homophones, such as the combinations of lotus, fish, birds, children, dragon and phoenix, etc., express beautiful meanings through the homophonic relationships like "lotus" with "continuous", "fish" with "abundant", "carp" with "benefit", etc. For example, the commonly used wrapping cloth in folk with the pattern of "goldfish playing with lotus", where "fish" is homophonic with "abundant", "lotus" is homophonic with "continuous", and "goldfish" is homophonic with "gold and jade", symbolizing "a hall full of gold and jade" and "having more than enough year after year" [6].

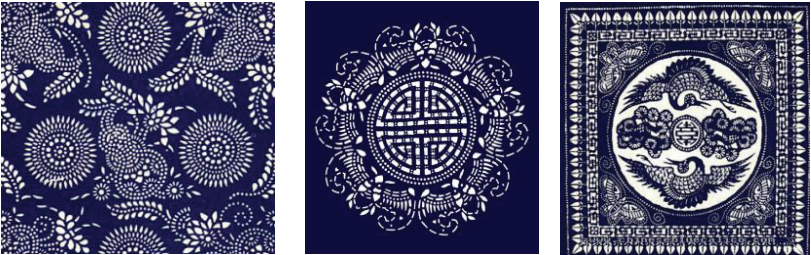


As for the patterns in the form of characters, such as the horizontal or vertical presentation of the round longevity pattern and the swastika pattern, they imply "continuous wealth and nobility", symbolize eternal auspiciousness and endless vitality, fully expressing people's beautiful wishes. Many patterns on blue calico seem to depict things in nature, but in fact, they reflect people's inner world. Through the simple, primitive and elegant patterns and the perfect and vivid shapes, they convey people's inner pursuits, aspirations and wishes [6]. With a simple and direct artistic language, they show the common people's concern for life, reflect their longing for a happy life and their unremitting pursuit of their own social values, as shown in Table 1.

The colour of Nantong calico. The Beauty of Indigo and Patterns For the beauty of Nantong blue calico, the beauty of indigo and patterns are the primary aesthetic factors. The combination of blue and white colors constitutes one of the most recognizable features of blue calico, and its unique aesthetic sense of patterns has direct reference significance for modern design.

The Origin of Color Aesthetics The ancients chose indigo as the natural color of blue calico. Besides the fact that indigo grass was widely

Table 1

Representative Patterns of Auspicious Patterns on Blue Calico

Form	Pattern
Forms of patterns "Wealth, Nobility, Longevity, Happiness"	
谐音形式 Homophonic form	
文字形式 written form	

planted in ancient times, a more fundamental reason is its color aesthetics. The combination of blue and white colors is the basic tone of life. In China, no other single-color printed cloth has been widely spread on a large scale like blue calico.

Indigo blue comes from natural dyes. During the dyeing process, an oxidation-reduction process occurs, and the brightness gradually decreases to cyan-black, which sets off the anti-dyeing patterns with exposed white areas. The color intensity is affected by the craftsmanship. Different color phenomena will appear during the finishing process and in use, endowing blue calico with a vivid vitality. Nantong is warm and humid, which is particularly suitable for the growth of blue grass. The blue printing cloth dye is made from indigo plant as the main raw material. The indigo plant is mainly divided into four types according to the characteristics of the family and the growing environment, namely: indigo plant, indigo plant and wood. Jiangsu is famous for its abundant indigo production. During the Ming and Qing dynasties, the dyeing and weaving workshops in Nantong developed into a large-scale street market, according to the Tongzhou Chronicles of the Ming Dynasty, 19 hand-dyeing workshops were registered with the Dyeing and Weaving Bureau [12].

Modeling Characteristics of Dot and Line Patterns. Limited by the "broken knife" technique, the patterns of Nantong blue calico present a unique beauty in composition and modeling. The patterns are carefully composed of dots of different sizes and lines of varying thicknesses. These dots and lines are like the lively brushstrokes bestowed by nature, interweaving on the fabric to form charming pictures. The ingenious combination of dots and lines enables the patterns of blue calico to fully utilize the combination of dots, lines, and planes to present complex and layered graphic structures. Through carefully arranged dots or short lines, the effects of long lines and large areas can be cleverly achieved, demonstrating the superb skills and unique wisdom of folk artisans. Countless dots and lines are scattered on the fabric like stars, and they are the basic elements that constitute the patterns of blue calico, jointly creating the unique charm of this traditional folk art. In the creative process, folk artisans fully consider the distribution and combination of dots and lines, making the patterns both coordinated as a whole and rich in details. Each dot and line seems to tell a story, carrying people's longing and expectation for a beautiful life.

Characteristics of fabric and production of blue calico. The fabric of Nantong blue calico is mainly homespun cloth woven by ordinary people themselves. It is a handmade product that has been passed down through generations in the folk for hundreds of years. During the production process of Nantong homespun cloth, single-spindle hand-cranked spinning wheels are used for spinning, old-fashioned foot-operated and hand-thrown shuttle wooden looms are used for weaving, and local natural plant dyes are used for dyeing. Its processes such as warp drawing, weft winding, heddle threading, reed insertion, dipping dyeing, and stencil printing all retain relatively primitive methods, thus inheriting the precious historical heritage of ancient Chinese handmade cotton textile techniques.

Initially, the fabrics used for blue calico were kudzu, hemp, and silk fabrics. With the introduction of cotton planting from India in the 7th century, and Huang Daopo from Songjiang passing on the cotton spinning technology to the weavers in the south of the Yangtze River from Hainan in the 13th century, the cotton spinning technology was improved after cotton planting was introduced to China. Since pure cotton has the best effect in printing and dyeing, cotton fabric gradually became the main raw material for blue calico.

Blue calico is printed with patterns after the cloth is woven, and plain weave cloth is usually used. In this kind of cloth, the warp and weft yarns are interwoven once every other yarn, with numerous interweaving points. It has the characteristics of being firm, stiff, and having a flat surface, and the appearance on both the front and back sides is the same. Nantong homespun cloth is easier to be dyed when using indigo dye, and has relatively good color fastness, presenting an aesthetic feature that the more it is washed and fades, the more beautiful it looks. Meanwhile, its fabric is thick and durable, can be worn for a long time, and also has excellent properties such as good warmth retention, softness close to the body, strong moisture absorption, and good air permeability. Since the entire process of printed fabric is done by hand, it is very different from machine-printed printed fabric. Especially during the dyeing process, the grey material leaves irregular, vertical and horizontal blue cracks, which are called ice cracks in the printing and dyeing industry. This is a natural texture that cannot be created by human power. It makes the blue print look very unique and extremely lively [12].

Types of Patterns. Plant and Flower. Patterns In the pattern world of blue calico, plant and flower patterns are undoubtedly are

also the most widely used. These patterns are based on flowers such as plum blossoms, orchids, bamboo, and chrysanthemums in nature. After careful design and artistic refinement, they vividly reflect the psychological needs and aesthetic tastes of the public. Plum blossoms, which brave the frost and snow, are often outlined with simple and powerful lines to depict the shape of the petals on blue calico, while the stamens are represented by delicate dots, conveying the spirit of perseverance. Orchids, elegant and noble, usually have their patterns depicted with slender lines for the leaves and small dots for the flowers, creating a fresh and elegant atmosphere. Bamboo, tall and green, shows its rising posture section by section through the ingenious combination of straight and curved lines, symbolizing people's pursuit of noble virtues and a positive life. Chrysanthemums, with various postures, are either depicted with full round dots to show the petals or with dark dots to highlight the stamens, demonstrating their beauty and nobility. In daily life, plant and flower patterns on blue calico can appear in various aspects like clothing and household items, adding a natural beauty and cultural charm to people's lives.

Animal Patterns. Animal patterns in blue calico display unique complexity. To accurately represent the forms and movements of animals, artisans need to carefully conceive, outlining not only the appearance of the animals but also vividly showing their actions. The arrangement of dots plays a crucial role in animal patterns, and different arrangements can present different characteristics of animals. The crane, as a symbol of longevity, has its pattern showing an elegant posture through an orderly arrangement of dots. The "lion playing with an embroidered ball" presents the lion's might and festive atmosphere with powerful lines and rich and changeable dots. The mandarin duck, a representative of love, has a pattern with a delicate and warm arrangement of dots. Animal patterns often appear together with plant patterns, such as plum blossoms and magpies, phoenixes and peonies, etc. Such combinations not only enrich the picture but also reflect the simple and rustic aesthetic feeling. These animal patterns imply meaning through form and carry people's expectations for a better life. The crane implies longevity, the "lion playing with an embroidered ball" indicates festivity, and the mandarin duck represents love. They have become important carriers for people to express emotions and wishes. In the world of blue calico, animal patterns add a lively atmosphere and profound cultural connotations to it.

Geometric Patterns. Geometric patterns are an indispensable basic element in the design

of blue calico. Based on geometric shapes, through transformation and organization, natural forms are simplified into forms expressed by dots and lines. The sun and moon patterns show a simple and expressive form with circular and arc lines. The wavy patterns create a flowing aesthetic feeling through the repetition and change of curves. Geometric patterns in blue calico not only play a decorative role but also reflect the wisdom of the ancient working people. They are simple and rhythmic, creating rich and colorful patterns through the changes of dots and lines, which can be used alone or combined with other patterns.

Figure Patterns. Figure patterns are sourced from opera characters, historical figures, and mythological stories that are loved by the people. In blue calico, figure patterns are usually combined with animal and plant patterns and decorated in the center of the fabric to express the people's pursuit of family harmony, having many children, good fortune, and long life. Opera figure patterns show the joys, sorrows, anger, and happiness of the characters through exaggerated movements and vivid colors, allowing people to feel the charm of opera. Historical figure patterns such as Yue Fei and Guan Yu highlight their great achievements and noble virtues and become role models respected by people. Figure patterns in mythological stories are full of mysterious and romantic colors, giving people unlimited imagination. The design of figure patterns needs to consider aspects such as form, clothing, and actions, and they should be harmoniously matched with animal and plant patterns to jointly form pictures rich in cultural connotations.

Character Patterns. Character patterns take words such as "fortune", "prosperity", "longevity", and "happiness" that symbolize long life and wealth as their themes and play an important decorative role in blue calico. The longevity character pattern is the most common, with shapes including round and polygonal ones. It is often used as a continuous pattern or a central pattern for decoration, combined with animal and plant patterns to add rich decorative charm. The fortune character pattern implies happiness and good fortune, the prosperity character pattern represents official salary and wealth, and the happiness character pattern symbolizes festivity and good luck. These character patterns can be used alone or combined into phrases like "happiness as immense as the Eastern Sea, longevity as high as the Southern Mountain", "both fortune and prosperity", etc., expressing people's blessings for a beautiful life. Character patterns and animal and plant patterns echo each

other and are carefully matched in terms of color and production techniques, making blue calico more rich in cultural connotations and artistic value.

Innovative Application of the Characteristic Elements of Nantong Blue Calico. Innovative Design. Concepts Nantong blue calico, as a folk art form with profound historical and cultural connotations, carries rich traditional elements. In order to make it radiate new vitality in the modern fashion field, we can draw on and integrate its most characteristic elements and introduce new design techniques. Firstly, on the basis of retaining the most characteristic traditional elements of blue calico, it is crucial to integrate brand-new design concepts. On the one hand, fabric reconstruction of the original blue calico fabric is an effective innovative approach. By adopting modern textile technologies and processes, while retaining the original features of blue calico, new textures and properties can be endowed to it. For example, special dyeing techniques can be used to make the blue color more vivid and long-lasting; or the method of composite fabrics can be adopted to increase the strength and durability of blue calico. Meanwhile, some modern decorative elements such as embroidery and sequins can also be added to the fabric to enhance its fashion sense and artistic value.

On the other hand, using other fabrics to recreate some representative features of Nantong blue calico is also an innovative idea. For example, modern synthetic fiber fabrics can be used to simulate the patterns and textures of blue calico through printing, embossing and other processes. In this way, the unique style of blue calico can be retained, and the needs of modern clothing production can be met, improving production efficiency and reducing costs.

Drawing on various craftsmanship techniques in modern clothing design to innovate traditional blue calico is the key to realizing its combination with modern fashion. There are a rich variety of technological techniques in modern clothing design, such as three-dimensional cutting, splicing, wrinkling, etc., which can provide more possibilities for the innovative design of blue calico. For example, splicing blue calico with fabrics of different materials can create rich layers and visual effects; by applying three-dimensional cutting technology, blue calico clothing can fit the curves of the human body better and show a more fashionable shape.

Blue calico is flexibly spliced and matched with other fabrics. While retaining traditional connotations in style design, it better conforms to modern aesthetic tastes in terms of

patterns, colors, and clothing structural design. This is commonly seen in ethnic-style clothing brands. In Fig. 1 shows models from the collection of Dongyang Lin Qi. At Beijing International Fashion Week, the famous clothing brand 'Life on the Left', unveiled the new spring and summer collection of 2023: 120 sets of beautiful-looking clothes made of blue print fabric.

The whole collection was divided into 5 chapters corresponding to 12 hours. Lin Qi highlighted chapter 4 as a special show for blue prints, corresponding to sunset time and 11 o'clock. This fixed the scenery of his hometown in Lin Qiu's heart: the setting sun, the curly smoke signalling his homecoming, wearing a Dongyang cloth shirt. 'Blue printed cloth is a craft with thousands of years of history, a warm memory symbolising love and affection. Blue and white from the hometown are transformed through changes in colour, shape and structure, into contemporary fashion. What remains unchanged is the inner stability brought by the long-term friendship behind each blue and white sign...,' says Lin Qi [13].

For Lin Su, blue calico is a traditional handmade fabric full of family emotions. In her hometown in the United Natural Village in Sanshan Township, she grew up in the 'lotus quilt' of blue calico. But until 2016, she did not know the name of blue calico and had not seen the scene of printing and dyeing traditional blue calico in Dongyang. In 2016, Linqi attended a class on blue prints, and when she studied with Wu Xinyuan, a master of this type of cultural heritage, she mentioned that she particularly

liked blue prints, but could not say for what reason. Xinyuan advised her to look for the origins of this interest in her childhood. When asked by the designer, her mother sent her a story telling Lin Su that this worn blanket was her grandmother Guihua's dowry, which is why she treasured it so much. Her mother also told her that the 'blanket for life,' this blanket with white flowers on a blue background is called a 'lotus blanket' in Dongyang, is every Dongyang woman's dowry when she marries, a blessing for a harmonious marriage and lifelong love between husband and wife. This story touched Linqi deeply, and she decided to return to her hometown to record the history of the 'lotus quilt' in Dongyang... [13]. This is how the idea for this collection was born.

Nantong blue calico patterns in garment design even nowadays symbolize the love of nature and life. They refer us to the traditional style, consisting mainly of complex geometric figures and floral patterns. The models of the collection look symmetrical and orderly, the pattern occupies a large area, creating a unified visual effect as a whole.

CONCLUSIONS

This thesis through methods such as literature research, field investigations, and comparative studies, it has comprehensively analyzed the artistic value, characteristics, and innovative applications of Nantong blue calico, providing theoretical support and practical guidance for its development in the modern fashion field. In terms of artistic value, Nantong blue calico has



Fig. 1. Brand of clothes 'Living on the Left', designer Lin Qi. Women's clothing sets. Beijing International Fashion Week, 2023 [13]

profound cultural value and unique aesthetic value. Its patterns are mainly in blue and white colors, symbolizing good fortune and beauty, reflecting the connotations of traditional Chinese folk culture.

Through specific design cases, namely the Spring-Summer 2023 collection by Chinese designer Lin Qi, multiple application methods of blue calico in clothing design have been demonstrated, achieving the integration of traditional and modern elements. In conclusion, the innovative design of Nantong blue calico in modern clothing items has important practical significance. It helps to inherit and develop national intangible cultural heritage, promote ethnic culture, provide inspiration for modern design, expand market space, facilitate cultural exchanges and integration, and cultivate innovative talents. Through continuous exploration of innovative approaches and application methods, this traditional folk art of Nantong blue calico is expected to continue to shine in the modern fashion field.

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АНОТАЦІЯ

Чень Шулін, Кротова Т. Наньтунська блакитна бязь: художні особливості та принципи використання в сучасному дизайні одягу

Мета статті: проаналізувати художні характеристики наньтунської ситцю в історичному контексті, а також виявити особливості її застосування в дизайні сучасного одягу.

Методологія: у дослідженні було застосовано історично-хронологічний метод, методи систематизації та семантичного аналізу історичних зразків наньтунської синьої бязі, методи образно-стилістичного та формального аналізу зразків костюма.

Результати. Проаналізовано головні художні особливості синьої бязі в історичному контексті: символічне значення зображень; колористика малюнків на полотні синьої бязі; особливості моделювання характеристик точкових і лінійних візерунків; характеристики тканини і виробництво синьої бязі; типи візерунків,

серед яких виокремлюємо рослинні та квіткові, анімалістичні, геометричні, фігурні; композиції з персонажами.

Проаналізовано можливості інноваційного застосування характерних елементів наньтунської синьої бязі в сучасному дизайні одягу. Серед інноваційних підходів – реконструкція оригінальної тканини синьої бязі із застосуванням сучасних текстильних технологій і процесів, що дає змогу зберегти оригінальні риси синьої бязі та надати їй нових текстур і властивостей. Також можна використовувати інші тканини для відтворення деяких характерних особливостей наньтунської синьої бязі, зокрема для імітації візерунків і текстури синьої бязі за допомогою друку, тиснення та інших процесів.

Наукова новизна. Вперше у мистецтвознавчих дослідженнях проаналізовано історичний феномен наньтунської синьої бязі як об'єкт нематеріальної культурної спадщини Китаю. На прикладі моделей колекції весна-літо 2023 дизайнерки Лін Ці, представленої в рамках Пекінського тижня моди, показано особливості застосування синьої бязі у дизайні сучасного одягу.

Практична значущість обумовлена необхідністю зберігати унікальний стиль наньтунської синьої бязі та задовольняти потреби сучасного виробництва одягу, підвищуючи ефективність виробництва та знизивши витрати.

Ключові слова: дизайн одягу, проєктні засоби, наньтунська синя бязь, нематеріальна культурна спадщина, символічне значення, колорит, технології фарбування.

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