

Original Paper

The Application of Fujian Hakka Tulou Culture in Fashion Design

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Abstract

As one of the ten traditional folk buildings in China, Fujian Hakka Tulou, together with Hakka traditional costumes, forms a cultural ecosystem of Tulou, which is the crystallization of the collective wisdom of Hakka people. This paper explores the aesthetic and artistic characteristics of Fujian Hakka Tulou from two perspectives: the natural beauty on the outside and the oriental spirit on the inside. Through the "inheritance and innovation" of Chinese traditional culture, the intrinsic connection between "Hakka Tulou architecture" and "national style clothing" is deeply explored, and the design transformation and application expression of Hakka Tulou architectural design elements in clothing styles, pattern colors, and fabric material elements are explored. With a dialectical attitude to inherit and innovate, the Fujian Hakka Tulou culture with profound cultural connotations in traditional Chinese architecture is applied to clothing design, and national style clothing with distinctive characteristics that conform to contemporary fashion aesthetics is designed. Fashion vitality is injected into the further exploration of national style clothing.

Keywords

Hakka earthen buildings, aesthetic art, design transformation, traditional Chinese clothing

1. Introduction

With the development trend of China's cultural confidence, the interpretation of fashionable Chinese style continues to shine on the world's international stage. The mysterious charm of China's profound historical culture and local cultural characteristics attracts more and more domestic and foreign designers to stop and explore Chinese cultural elements. Fujian Hakka Tulou is one of the top ten traditional folk buildings in China. It is a characteristic building with great historical value in Fujian and a manifestation of the wisdom of our ancestors. "Inheriting the past and innovating" the traditional Hakka culture, exploring the internal

connection between "Hakka Tulou architecture" and "national style clothing", and inheriting and innovating with a dialectical attitude. Cross-border research on cultural connotations, and study its design and application performance under national style clothing. Applying traditional Chinese Hakka cultural elements with profound cultural connotations to national style clothing design is an inevitable trend in the development of modern fashion. Draw inspiration from Hakka Tulou, study the artistic aesthetic characteristics of Hakka Tulou's natural beauty and oriental spirit, find the design focus and design methods of transforming the architectural language of Hakka Tulou into clothing language, and explore the design connection points of Hakka Tulou architectural language conversion in clothing style, style, color, pattern, material and other aspects. The unique charm and oriental aesthetics of traditional Chinese Hakka culture are reflected in the design of national style clothing.

In the context of globalization, Chinese traditional culture is spread through fashionable and innovative design to highlight the charm of Chinese culture. Understand Hakka culture, especially Fujian Tulou culture. Absorb and carry forward the cultural spirit of Fujian Tulou, and transform the visual symbols of its cultural essence into clothing design language. Integrate modern clothing design concepts to create innovative clothing designs that conform to modern fashion aesthetics. Integrate clothing design with the cultural and aesthetic values of Fujian Tulou to achieve the integration of traditional artistic concepts with the avant-garde and innovative thinking of the current era. Spread the traditional concept of "harmony between man and nature" and spread the positive energy of harmonious unity between man and nature. Therefore, integrating the characteristics of Fujian Tulou culture and art into modern clothing design language is not only an opportunity for aesthetics, beliefs and values, but also a current trend. By spreading the cultural spirit of Hakka Tulou, designs that meet consumers' individual pursuits and are close to the market. Design fashionable clothing with Chinese characteristics and cultural identity, transform its cultural values by design, and endow product design with economic benefits, which not only adds brilliance to the Chinese fashion industry, but also allows the world to appreciate the charm of Chinese traditional culture. This paper provides reference and reference cases for designers who are interested in drawing inspiration from local Chinese architecture and applying it to product design in the future.

This paper uses Hakka earth building culture in a fashionable way. Starting from the performance scope of Fujian earth building architecture, it studies its corresponding philosophical and aesthetic ideas, that is, the deep artistic conception of architectural expression. Transforming the architectural language of Hakka earth building into clothing language and realizing the integration of traditional cultural elements and modern clothing design not only brings rich imagination and creativity to designers' creation, but also spreads the cultural and artistic characteristics of Hakka earth building and shows the original regional symbol characteristics. It reflects the Taoist philosophy of the natural beauty of Hakka earth building and the Confucian cultural connotation of the oriental spirit. It reflects the power of centripetal cohesion, stability and order, and conveys the architectural idea of

"harmony between man and nature" and the artistic aesthetic characteristics of "harmonious beauty".

In the design process, transforming the architectural language of Hakka earth building into clothing language and understanding the spatial relationship between clothing and human body can meet the comfort requirements of modern clothing. Using deconstruction techniques, the design elements are broken up, decomposed and reconstructed, so that a piece of clothing has interesting vitality and environmental protection functionality for multi-wearing. By adopting the method of borrowing, fabrics are recycled and matched with different fabric materials, so that the artistic aesthetic characteristics of the natural beauty of Hakka earth buildings and the oriental spirit inside are fully displayed in the "Gui Ju" series of clothing designs.

2. Analysis of the Aesthetic Art of Fujian Hakka Tulou

Fujian Tulou is built on the hillside and has a reasonable layout. It is a microcosm of traditional Chinese Taoist and Confucian culture. It not only absorbs the Taoist "feng shui" concept of traditional Chinese architectural planning, but also has residential and defensive functions, meeting the actual needs of Hakka people to live together and resist foreign enemies. Indoor decorative arts such as couplets also reflect the traditional Confucian cultural thoughts deeply rooted in the Central Plains.

2.1 Natural Beauty on the Outside

Hakka Tulou has the aesthetic principle of "virtual contrast" of Taoist aesthetics. Approaching the Tulou, what comes into view is a large gray-black eaves, and a whole wall of stone eggs mixed with yellow mud. It fully displays the beauty of simplicity and nature. On the rammed earth wall that is more than ten meters high, there are no windows on the first to third floors, and sparse small windows on the fourth floor. On the huge bright yellow rammed earth wall, there are dotted dark hollow windows, one whole and one broken, one exposed and one hidden, one large and one small, which leave a strong sense of contrast and endless imagination for the viewer, just as Zong Baihua said, "The image created by the artist is 'real', and what arouses our imagination is 'virtual'". It confirms the aesthetic relationship of contrast between reality and reality in architectural scenery, such as the exposed is real, the hidden is virtual; the heavy is real, the soft is virtual; the big is real, the small is virtual; the tangible is real, the empty is virtual; the clear is real, the ethereal is virtual, etc.

2.1.1 Contrast between the Thick and Rough Nature of the Outer Earth and the Exquisite and Delicate Nature of the Inner Wood

Fujian Tulou evolved from a mixture of cave earth and wood. The contrast between the thick and rough stone earth wall and the exquisite and delicate wooden structure makes the Hakka Tulou unique. The outer wall of the Tulou is built with rammed earth. The four corners of the wall are usually made of dry river pebbles, and the roots are made of natural stone, which is a solid and stable foundation for Tulou architecture. It shows a natural sense of roughness and solidity. The yellow rammed earth wall is solid and thick, just like the simple customs of the Hakka people, low-key and quiet. The soil on the outer wall of the earth building is directly exposed to the outside without any whitewashing. The uneven texture of the mottled cracks seems to tell the traces of history, creating a strong visual shock

of rough majesty and great beauty. Compared with the exquisite and exquisite wooden frame structure of the internal structure of the earth building, the layout of different floor layouts, functions and structural displays, the ingenious wooden construction structure in the interior, including stairs, corridors, doors and windows and carved decorations, makes the building full of rhythm and rhythm. The simple beams and columns are staggered, and the exquisite wooden hooks are interlocked to bear the weight of the upper layer and roof tiles. The ingenious architectural structure logic conveys the message of inner beauty and fully reflects the construction wisdom of the Hakka people (as shown in Figure 1).



Figure 1. Comparison between Thick and Rough and Fine and Delicate

2.1.2 Contrast between the Defensive Functionality and Centripetal Aggregation of the Convex and Concave Exteriors

Hakka earth buildings have two unique architectural forms: "square" and "circular". The solid, heavy and tall Hakka earth buildings bring Hakka people together to form a safe and closed living space environment. The outward-curved earth walls face the impact of various external factors, such as moisture retention, heat insulation, windproof, and anti-theft, showing a posture of resistance and defense. It presents a sense of resistance that convex outwards, reflecting the external defensive functionality of Hakka earth buildings. In order to avoid foreign invasion, Hakka people created a residential home with extremely strong defensive functionality. The inward-curved rammed earth walls embrace everything in the Hakka earth building, such as children, old men, grass, and trees. It shows an all-encompassing sentiment. It presents a sense of aggregation that concave inwards, reflecting the centripetal cohesion of the Hakka earth building spirit. This way of surrounding and cohesion reflects the excellent qualities of Hakka people's hospitality and solidarity. It inherits the traditions of the Han and Tang dynasties in China, reflects the inner temperament and moral cultivation of the Chinese people, and also responds to the new era theme of promoting the construction of a harmonious home in contemporary society. The contrast between centripetal aggregation and defensive functionality, convex outside and concave inside, one inside and one outside, creates a strong sense of power and impact beauty (as shown in Figure 2).

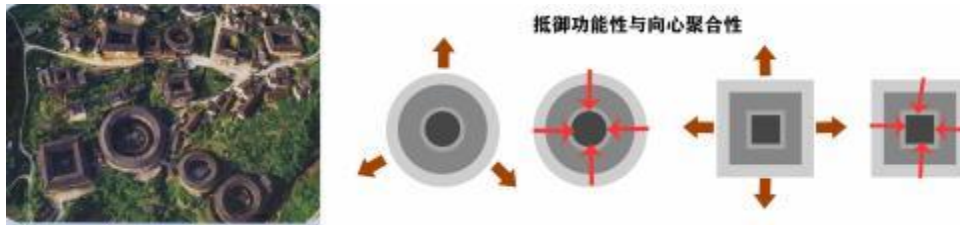


Figure 2. Defense Functionality and Centripetal Aggregation

2.2 Inner Extension of Oriental Spirit

In traditional Chinese architecture, plaques and couplets are unique architectural decorative arts, and also unique forms of expression of traditional Chinese family precepts culture. Hakka people uphold the humanistic spirit of traditional Confucian culture in the Central Plains. Couplets are the most prominent cultural decoration, which can be seen everywhere in Hakka earth buildings. It reflects the profound humanistic heritage and cultural atmosphere. The names of almost every building are very particular, which reflects the aesthetic consciousness and humanistic thoughts of the owners of the earth buildings. Most of the most common building names express the pursuit and yearning of the owners of the earth buildings, such as "Yongkang Building", "Rising Sun Building" and "Qiaofu Building" in Yongding County. Some building names carry the hopes of the owners of the earth buildings, such as "Qingyan Building" and "Yanhai Building" in the old town of Zhangpu County. The names of the buildings are taken from the meaning of "clear rivers and peaceful seas, and peace and prosperity in the country and the people". Some building names show the meaning of family status, such as "Daifudi" and "Zhongshudi" in Yongding County. Basically, most of the building names of Hakka earth buildings have couplets with embedded word structures. Celebrities were invited to write couplets for the gate to further interpret the meaning of the building name. The building is famous, and the couplets are embedded with the building name and engraved at the gate. A strong Confucian cultural atmosphere is formed, and the Confucian culture of filial piety and education, which is deeply rooted in the Central Plains, is inherited. For example, the door couplet of "Chengqi Building" in Yongding County is "Inheriting the virtues of the ancestors, diligence and frugality, and inspiring the descendants to study and farm", starting with the two words "Cheng" and "Qi", which means inheriting the excellent qualities of the ancestors' diligence and thrift, and inspiring the spirit of diligent study and hard work in future generations. There is also a couplet in the building: Born from one book, there is not much closeness, why wait to divide you and me; Living in the same building is good, and seeing each other when going in and out is the best way to promote the importance of human relations. It promotes the importance of living in harmony with others. There is a nanmu longevity screen composed of 12 nanmu boards in the building, with a carving area of 15.03 square meters. This longevity screen was presented by the imperial scholars of the capital and the ministers of the court to Jiang Jianyong, the second son of Jiang Jicheng, the founder of Chengqi Building, in the 19th year of Qianlong (1754) as a birthday gift. In the middle of the front of this

longevity screen is carved a large "Guo Ziyi Birthday Celebration", and on the upper and lower sides are "Twenty-Four Filial Piety Pictures" and "Four Seasons Pictures" (as shown in Figure 3), respectively, highlighting the inheritance of filial piety culture. Educate future generations with the traditional virtues of the Chinese nation, standardize behavioral norms, and pass on from generation to generation to form an excellent family style. The vigorous and powerful couplet calligraphy has extremely high aesthetic and artistic value. It reflects the richness of the connotation of Confucian culture and has a profound meaning. The aphorisms that are profound and elegant have positive significance that cannot be ignored.



Figure 3. Door Couplets and Longevity Screens of Hakka Earthen Buildings

3. Design Focus of Transforming Hakka Earth Building Architectural Language into Clothing Language

Fujian Hakka earth building has very obvious characteristics, whether in the form of wooden structure, wall, roof, etc. in traditional Chinese architectural language, or in its decoration and color. Transforming its architectural language into clothing language such as style, pattern, color, fabric, etc., the application analysis and attempt of design transformation are carried out by exploring the environmental protection functionality of one-piece-multiple-wear styles, the decorativeness of text patterns, and the symbolic expression of color and texture.

3.1 Exploration of Environmental Protection Functionality of One-piece-multiple-wear Styles

Fujian Hakka earth building embodies the "change principle" and green and sustainable design concept in the Book of Changes and Feng Shui, and transforms it into clothing language to create the profound design connotation of "one piece of clothing for multiple wears". One piece of clothing for multiple wears contains rich philosophical thoughts, breaking away from the traditional way of thinking about clothing, and making clothing more visually changeable and appreciative. The deconstruction technique on clothing is to imitate the construction technique of architecture. Deconstruction is a common way to express the concept of multiple wears of one piece of clothing. The various parts of the clothing are connected by zippers, laces, hidden buttons, Velcro, etc. to achieve a new structure. It not only meets the need for free transformation of clothing, but also meets the contemporary people's pursuit of personalized clothing concepts. Consumers change the original structure of clothing by disassembling clothing parts to meet the needs of diversity and

environmental protection functionality. For example, when Issey Miyake's artistic director Satoshi Kondo released his first autumn series of fashion in 2020, he maintained consistency with the brand's long-term philosophy in order to better convey hope and vitality for the future. Emphasize the fun and joy of clothing. For example, several sets of simple and interesting knitted sweaters in beige, gray or neutral tones, integrating the concept of multiple wears of one piece of clothing, tend to express the style of oriental minimalism. The sleeves are connected together with elastic knitted fabrics, which is simple but not simple. Among them, down jackets are also flexible and variable, designed with detachable sleeves, hems and pants. "One garment for multiple wears" not only implies the philosophical idea of "change" in the Feng Shui of the Book of Changes, but is also a major direction for the development of creative clothing design in the future (see Figure 4). Another example is Irina Dzhus, a Ukrainian "simple" deconstructionist designer known for her innovative tailoring, multifunctional and experimental clothing, based on the aesthetics of simplicity and industrialism. The 2020 DZHUS Fall/Winter collection interprets classic, traditional and "must-have" clothing styles in the most unexpected way, providing radical yet wearable changes to clothing. The designer literally understands the relationship between clothing and clothing, deciphers their structure, and suggests multifunctional upgrades. A recognizable oversized shopping bag in the series can also be worn as a skirt. An iconic classic white shirt, folded in a classic way, becomes a handbag. DZHUS points out that the so-called "reverse" always hides huge functional potential (see Figure 5). Digging deep into the traditional Hakka culture, the author deconstructs the "change" in the "three changes" principle of the cultural soul of traditional Chinese architecture with the interesting creative method of one piece of clothing with multiple wears. In terms of clothing style design, the author combines the simple, practical, simple and spacious characteristics of Hakka traditional clothing, integrates the concept of one piece of clothing with multiple wears, and designs detachable and multi-wearing methods. The creative decomposition, refinement and reconstruction of the traditional Hakka clothing form makes it better meet the aesthetic needs of contemporary young people. It is creative, accidental and interesting (as shown in Figure 6).



Figure 4. Issey Miyake 2020 Fall Collection



Figure 5. DZHUS 2020 Autumn and Winter Series



Figure 6. Thematic Attempts to Use the Concept of One Garment in Multiple Ways in Terms of Style

3.2 Decorative expression of Text Patterns

In the application research of the correlation between pattern design and the theme of Hakka earth building, the application research and analysis of traditional cultural elements in national style clothing found that most of the excellent traditional culture will be inherited and carried forward by the text symbols of Chinese famous paintings or Chinese calligraphy in clothing design, and its design method mainly adopts the direct application of "take it as it is". Although the design method of "take it as it is" is relatively superficial and lacks connotation, it cannot be denied that this form has the advantages of intuitiveness and easy recognition for the inheritance of traditional culture. We can use it appropriately and cleverly when combining it with modern clothing. The interpretation of national style clothing patterns at home and abroad has incorporated Chinese characters into pattern design. For example, since its establishment, BANXIAOXUE has been committed to pursuing naturalism and inheriting oriental aesthetics and traditional culture. In the 2019 autumn and winter "Ya Song" series, Chinese character elements are used in clothing items, and the oriental culture in the designer's mind is interpreted by using the design elements of Chinese characters. Extract keywords representing the theme of "Confucian Xia/Ya Song" such as elegance, simplicity, and implicitness. The whole series is simple and natural, elegant and quiet, presenting a heroic spirit and a heroic female knight image that uses ink pen as a sword and gun to write the ravines in the chest (as shown in

Figure 7). In the past two years, the "Chinese character fever" has moved from the international fashion week to our daily life clothing, becoming a new indicator of fashion trends. A few simple words can express attitudes and emotions vividly and have strong persuasiveness. For example, at the China International Fashion Week, Shanggu Trumpchi performed the 2021 Spring and Summer Series theme show "Fu". The famous Chinese fashion designer Lu Xinyu extracted the essence of Chinese characters in Chinese culture and used poems and songs written in the form of Chinese calligraphy as clothing patterns, reflecting the unique elegance and charm. It combines traditional Chinese culture with modern fashion and forms a spark of collision (as shown in Figure 8). The use of "take-it-and-use-it" approach does not mean to completely copy traditional culture and apply it to traditional Chinese clothing, but to "take it" selectively in a direct way. This form of application has a strong recognition, and there is no need to explain the text symbols. The external form of the pattern can be gripping, so that consumers and designers can resonate. The author strives to tell others about his theme concept through the most direct form of expression. Through the content of the third section of the second chapter on the oriental spirit, the cultural connotation of the Hakka earth building couplets is extracted. Through the design technique of "take-it-and-use-it", the content of the earth building text decoration is repeated in a design method to form a text pattern with the image of Hakka earth building culture (as shown in Figure 9).



Figure 7. Ban Xiaoxue's "Yasong" Series for the Autumn and Winter of 2019



Figure 8. Shanggu Trumpchi 2021 Spring/Summer Series Theme Show "Fu"

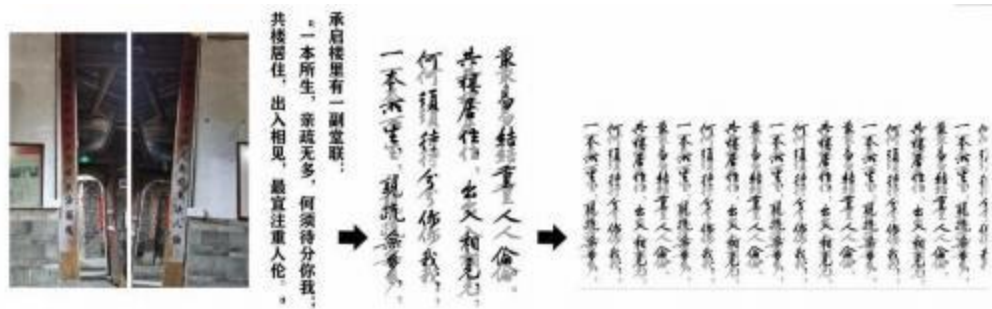


Figure 9. Thematic Attempts in Text and Pattern Design

3.3 Symbolic Expression of Color and Texture

Material language is an important part of traditional Chinese architectural language. Without materials, there is no architecture. Any architecture depends on materials. Hakka earthen buildings are a combination of earth, wood and roof beams. Transforming it into clothing language is a combination of different materials. In clothing design, splicing design is the most common design technique. It is a process of combining sewing and bonding processes on the edges of multiple pieces of clothing. The combination of different colors and textures produces different visual effects, contrasting intensity, and making clothing interesting. The color and fabric material of clothing are the most basic appearance characteristics of clothing. The color of clothing can make people feel cold or warm, and the material of clothing will further set off the emotional characteristics of clothing and lay the emotional tone of clothing. For example, in the 2018 spring and summer series released by Issey Miyake at the Paris Fashion Week, the designer skillfully used materials to simulate the texture of the building's exterior wall with folds (as shown in Figure 10). The splicing of adjacent colors and contrasting colors focuses more on emphasizing the visual divisions highlighted by different colors. The strong contrast of different color splicing exaggerates its structure, and the visual impact point focuses on the divided blocks, expressing the warm feeling of strong contrast. The splicing of different materials of the same color has a subtle contrast effect, emphasizing the richness of different textures of the fabric. The visual impact point is concentrated on the whole, showing the comfort of weak contrast. For example, Sacai, a fashion brand that is good at using splicing design techniques to express its design concepts, designs a philosophy that is compatible with Japanese style. In the 2021 early spring women's wear series, there are splicing of the same color and different colors. Recreating different materials in the form of splicing, creating a new visual experience through unexpected splicing combinations, the exquisite and charming yet elegant design gives the clothing a new life, thereby further exploring the brand's DNA (as shown in Figure 11). Another example is the 2014 spring and summer collection by Mai Gidah, a genius in playing with material matching. His inspiration comes from architecture, and he focuses on high-quality fabrics and exquisite materials to find an ideal balance between modern and classic appearance. This makes the design have clear modernity and inclusiveness, creates a modern and fashionable rhythm, and achieves a fusion and balance between

tradition and modernity. It also automatically adds the attributes of modern casual fashion. The whole season is dominated by white, and the clothing style is simple and elegant. Through the collision of different fabric textures, it becomes very attractive, with a sense of design and fashion. (As shown in Figure 12). Based on the above case analysis, the author extracts the architectural colors of loess and brown wood and the black and white yin and yang matching colors of Taoist aesthetics from the image of Hakka earth building, and extracts the concave and convex loess texture and crack texture of the earth building wall to conduct a preliminary experimental design (as shown in Figure 13).



Figure 10. ISSAY MIYAKE Releases 2018 Spring/Summer Collection at Paris Fashion Week



Figure 11. Sacai 2021 Early Spring Women's Wear Series



Figure 12. Mai Gidah 2014 Spring/Summer Collection



Figure 13. Thematic Attempt on Color Texture

4. Hakka Tulou Culture in the Design Practice of the “Gui·Ju” Series of Clothing 4.1.Target Market Positioning

Before designing a series of clothing, we must first clarify the positioning of the consumer target, understand and grasp the age, hobbies, life attitudes and consumption habits of the specific target group, so as to grasp the market positioning and clothing style in order to meet the aesthetic trends of modern people.

4.1.1 Origin of the Design Name

The name “Gui·Ju” comes from the unique square and round system of Hakka Tulou. “Gui·Ju” is homophonic to “gui gui”, which means “square and round”. “Gui” means square, the framework of the rules of being a person. “Ju” means round, the flexibility of dealing with the world. It echoes the Hakka Tulou’s education of people through association, emphasizing the observance of etiquette and family rules. From the casting of copper coins with a round outside and a square inside, to the universe view of the sky being round and the earth being square, to the life wisdom of wisdom being round and action being square.

4.1.2 Design Concept

“Gui·Ju” adheres to the concept of being natural and detached from the world, and inherits the oriental culture. Care about the dialogue between people and nature. Clothing is mainly made of natural materials such as cotton, linen, and silk. It is elegant and natural, restrained and quiet, and advocates a confident and comfortable attitude towards life.

4.1.3 Consumer Groups

Modern women who love life and pursue quality

Main consumer groups: 25-45 years old Key consumer groups: 30-40 years old

4.1.4 Design style

Advocate "subtraction" from life and enjoy the beauty of simple life. With a concise approach, it combines the unique exquisiteness and delicacy of the East, pursues both quality and fashion, and presents simple but not simple fashionable Chinese style women's clothing.

4.2 Source of Design Inspiration

A Tulou is the cohesive center of a family. This series of clothing is inspired by the Hakka Tulou in Fujian. It follows the Eastern philosophical thought of "harmony between man and nature" in the Hakka Tulou, and highlights the natural temperament of the Taoist aesthetics of "great sound is rare,

great image is invisible" in the Hakka Tulou architecture, and the Eastern aesthetic color of "simple and beautiful, the world can't compete with it" and the strong Confucian cultural aesthetic interest. The Hakka Tulou in Fujian, which is based on the square and round structure, embodies the "three Yi" principles in the Book of Changes and Feng Shui: "simplicity, change, and immutability". Therefore, the author will embody the "three Yi" principles of the soul of Chinese garden architecture culture in the design of clothing styles, and combine them with the characteristics of Hakka traditional clothing that emphasizes simplicity, practicality, simplicity and spaciousness, and integrate the concept of wearing one piece of clothing in multiple ways and detachable design. The "simplicity" of simplicity and nature is expressed in clothing language, and the "change" of changing one piece of clothing in multiple ways is reflected in simplicity. The simplicity and change complement each other to form a "immutable" fashion picture that is both real and imaginary and permeated with the profound wisdom of the builders of the Tulou and the inheritors of the Tulou spiritual culture.

4.3 Design Concept

Through the analysis of the external concrete expression and internal spiritual connotation of Hakka earth building culture, and through the divergent training of the theme Hakka earth building mind map, the connection points between the Hakka earth building cultural image and the national style fashion elements are derived. The most critical elements of the Hakka earth building architectural language are transformed and extracted into clothing language. For example, the stacking of tiles on the earth building is similar to the application of pleats on clothing, and the hollow elements in clothing can show the "hollow" characteristics of the earth building. And the centripetal cohesion characteristics of the earth building are expressed in the form of pleats and hollowing. The cultural contents such as Fujian Hakka earth building architecture and Hakka traditional costumes are important parts of Hakka traditional culture. Therefore, in the design of the "Regulation Gathering" series of clothing, it is very necessary to combine and analyze the characteristics of Hakka traditional costumes in the earth building cultural ecosystem. The author grasps the "change" principle in the "three principles of change" in the earth building Yijing Fengshui and extends it to clothing to realize the concept of "one piece of clothing for multiple wears". Combining the plain colors of the Hakka clothing, the practical application of the laces and the spacious and comfortable characteristics, the detachable design and application of the handmade laces and beaded buttons reflect its sustainable diversity and fun, while also echoing the deconstruction techniques in the architectural structure. Provide an understanding and expression of design ideas for the artistic creation of the sketch.

4.4 Sketching

After the divergence of keywords in the previous theme mind map, the preparation work of extracting key design elements that can be transformed into clothing language was done. On this basis, a large number of design sketches were drawn (as shown in Figure 14). In the application of Hakka earth building elements, Plan 1 mainly tends to use pleated elements and hollow elements, which is obviously influenced by Hakka traditional clothing. The interpretation of the style of the entire series

is traditional and cannot meet the needs of the modern fashion market. Plan 2 adjusts the primary and secondary relationship of element extraction, breaks the traditional limitations, and tends to be more fashionable and popular. The lace and bead elements in Hakka traditional clothing are combined with the "change principle" in the Yijing Fengshui of Hakka earth building, which is manifested in the practicality, sustainability and fun of clothing. It is promoted to the main trunk of the series design, assisting the application and expression of pleated elements and hollow elements, and jointly constructing the simple but not simple "uncomplicated" series design of Plan 2.

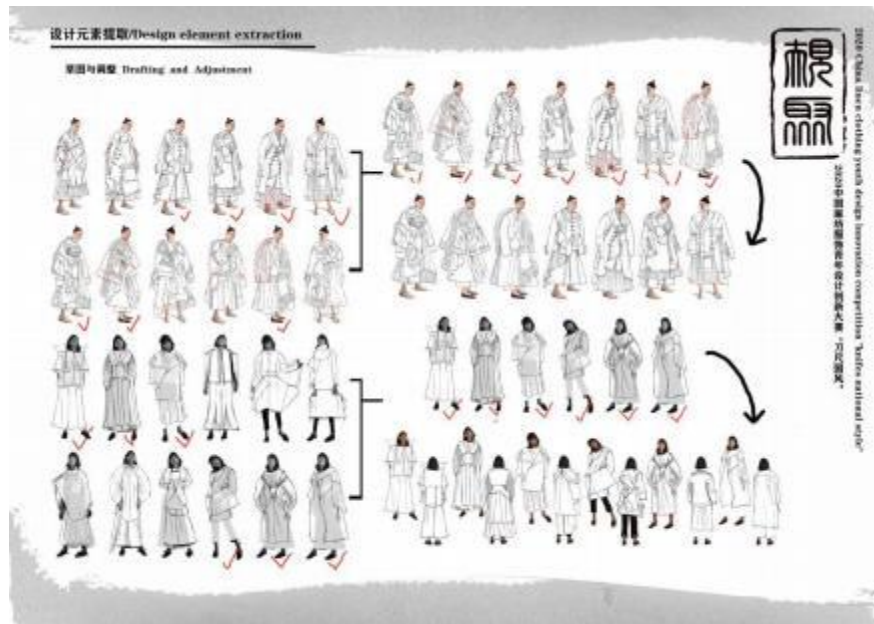


Figure 14. Design Sketch Drawing

4.5 Color Experiment

The Hakka earth building landscape photographed during the field survey was divided into two parts according to color matching. The first part is the yellow-brown color scheme, which was taken from the yellow mud on the outer periphery of the Chengqi Building, a Hakka round building in Yongding, and the brown wood on the inner periphery of the building. The second part is the black-and-white color scheme, which was taken from the gray-black roofs and gray-white stones on the outer periphery of the Nanjing Hakka square building and Gui Building. The image data of Scheme 1 was pixel-latticed with 222 units in size using the Photoshop filter, and the three main color blocks of yellow, brown, and beige were extracted from the image color blocks. At the same time, the image data of Scheme 2 was pixel-latticed with 111 units in size using the Photoshop filter, and the three main color blocks of white, black, and red were extracted from the image color blocks (as shown in Figure 15). Both Scheme 1 and Scheme 2 draw colors from the inspiration source, the Hakka earth building. Scheme 1 directly draws on the color scheme of the yellow mud and brown wood on the walls of the earth building in western Fujian. In terms of color expression, although it is more

intuitive and recognizable than Option 2 to show the impression of Hakka earth building, the black and white color scheme of Option 2 is a more profound expression of the Taoist aesthetic color of Hakka earth building. Option 2 takes the Taoist Yin-Yang color aesthetics contained in Hakka earth building. The black and white combination contains silent elegance and is the final abstraction of color. Based on market popularity, Pantone popular color Jet White is selected as one of the most critical colors of this season. With the pure tone of white, it emphasizes the love of primitiveness and regeneration. It expresses a soft and delicate temperament with strong inclusiveness and diverse layering between gray and black. It declares its natural and pure color without rendering, driving different material selections. After discussion, the overall situation is still more inclined to choose Option 2, which is more fashionable and simple. Under the tone of the simple style of oriental imagery, Taoist color aesthetics and Pantone popular colors are comprehensively considered, white is used as the main color and black as the auxiliary color. Hakka earth building couplet red is used as a small part of the embellishment color in the series.

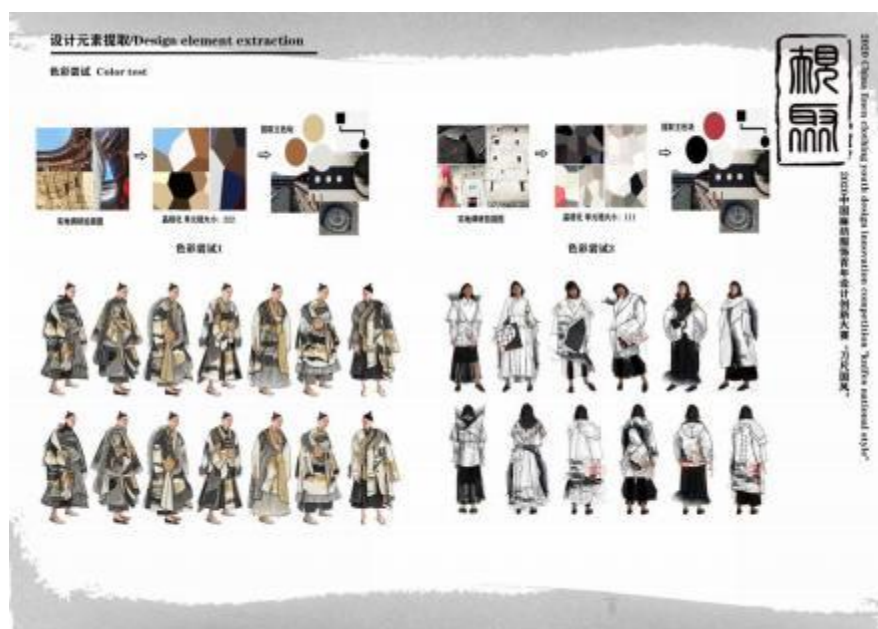


Figure 15. Design Sketch Drawing

4.6 Pattern Design

When designing the overall patterns of Scheme 1 and Scheme 2, the author adhered to the principle of presenting oriental spirit inside and extending natural beauty outside. By deconstructing the surface meaning of cultural symbols, the author tried to express more diverse combined forms of expression. Scheme 1 selected the cross-section of the Hakka earth building as the main picture, and used the color emotions rendered by ink to express the historical sense and atmosphere of Chinese architectural culture. The geometric shapes of the square and round system of the Hakka earth building were extracted, and the square and round geometric shapes were repeatedly arranged to form a dense pattern,

forming a sparse and dense contrast relationship with the main picture of the atmosphere pattern. Scheme 2 used linear sketches to draw the overall natural landscape of the Hakka earth building as the main picture. The text decorations on the gate towers of Chengqi Building and Zhencheng Building in western Fujian were taken, and the text was converted into the font design of the Songfeng Xingshu style of Zikutang, and the first auxiliary picture was formed in a repeated composition. Since there are filial piety culture images such as the Twenty-Four Filial Piety Pictures hanging in the Hakka earth building, there is a strong atmosphere of filial piety inheritance. Therefore, the author took the "Filial Piety Moves Heaven" in the "Twenty-Four Filial Piety Pictures" as the second auxiliary picture. Finally, the construction of Hakka earth building embodies the "pioneering and enterprising" spirit of Hakka people. In order to carry forward the spirit of continuous pioneering and enterprising of Hakka people. Strengthen the spirit of Hakka people to endure hardships, be pragmatic and avoid empty talk, and be dedicated and enterprising. The working scene is expressed in the form of linear sketches, and the concept of Hakka earth building conveying the round sky and square earth is designed to form the third auxiliary picture (as shown in Figure 16). The patterns designed in schemes one and two are adjusted in size and reasonably laid out in the series design to obtain the optimal configuration. Compared with the pattern design of scheme one, the pattern design of scheme two for element extraction of Hakka earth building is richer and more in-depth.

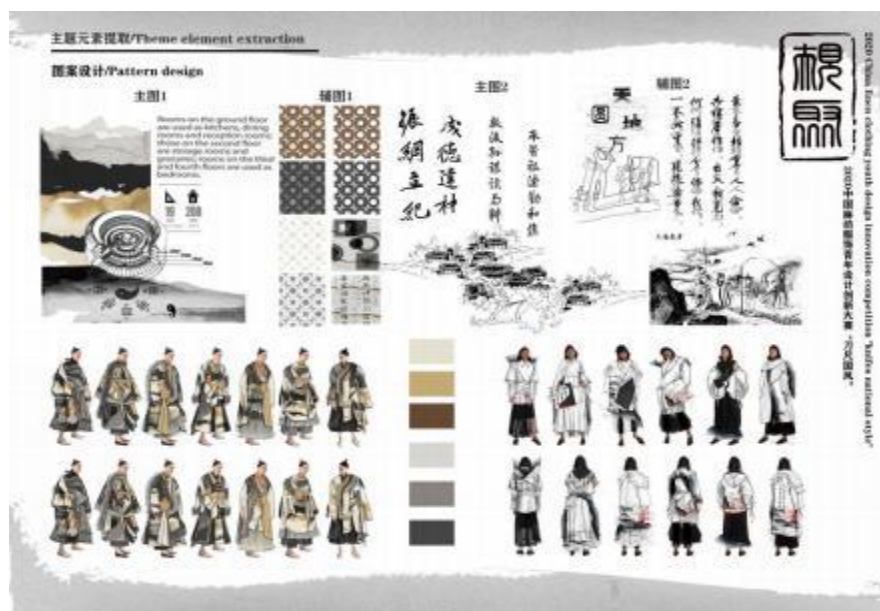


Figure 16. Pattern Design

4.7 Final Design Renderings and Style Drawings

This series of designs focuses on exploring the combination of Chinese culture and modern fashion. The author uses Hakka earth building culture as inspiration to extract architectural language design elements. The design also refers to the Hakka traditional costumes related to the theme and applies its

details such as oblique lapel right lapel collar, side slits, straps, bead buttons, etc. It aims to develop a series of simple and fashionable clothing with Chinese cultural connotations. The inheritance of traditional culture is not just to move it intact, but to integrate its essence with modern clothing and make innovative designs that are appropriate to the dressing habits of modern people. Let a wider range of people understand the realistic application of Chinese cultural connotations in modern clothing. It can not only carry forward Chinese traditional culture, but also meet the modern aesthetic concepts of most young people.

Based on the sketch drawing, color attempts and pattern design in the comprehensive design creation process, two schemes are generated on the principle of being close to the national style theme. In comparison, the advantage of Option 1 is that it is more intuitive and more recognizable, but Option 2 is superior in terms of completeness, richness, accuracy, and marketability. The core of element extraction is more accurate, the color is more fashionable, simple and generous, and the cultural connotation of pattern design is more in-depth. After discussion, Option 2 was finally selected and its picture effect was matched with layout design to add a sense of picture atmosphere. The theme is more distinct, and the coordination and unity of the entire picture are enhanced, and finally a series of design effect pictures (as shown in Figure 17) and series of design style pictures (as shown in Figure 18) are formed.



Figure 17. Final Rendering of the “Regularity and Gathering” Series



Figure 18. Final Design of the “Regularity Gathering” Series

5. Conclusion

This paper takes Hakka earth building culture as the starting point to study its application expression in the design of the "Gui Ju" series of national style clothing. Through the collection of preliminary data and field research, the origin and evolution of Hakka earth building are analyzed, and the artistic aesthetic characteristics of Taoist and Confucian culture contained in the natural beauty of Hakka earth building and the oriental spirit of Hakka earth building are summarized. Due to the lack of literature and application cases of Hakka earth building culture in the field of clothing design, the author combines the cases of architectural style clothing and Chinese style clothing design at home and abroad for application analysis. Try to find the relevance and applicability of the design language transformation between Hakka earth building and national style clothing. The elements of the external shape, color, internal structure and decorative art of Hakka earth building are extracted, and transformed into clothing design languages in many aspects such as clothing style, color, pattern, silhouette and fabric, and the "Gui Ju" series of application design practices are carried out. It interprets the innovative application and cross-border integration of Hakka earth building cultural images in Chinese style clothing design. Facing the serious "homogenization" of Chinese style clothing and the crisis of "inheritance gap" of traditional folk culture, it abandons the prejudice against tradition, seeks oriental beauty elements for artistic design practice, extracts the essence of traditional culture and combines it with the popular mass fashion trends in today's society to adapt it to modern life that keeps pace with the times. It can not only promote the inheritance of excellent traditional culture to a certain extent, but also inject new design elements into Chinese clothing culture, thereby enriching and enhancing the cultural connotation contained in clothing design.

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