

Reconstruction of Chinese Classical Cultural Elements in Guofeng Brand

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Abstract: After 2000, the rise of the national fashion brand led by young fashion designers after 1980 and 1990 heralds the emergence of original fashion design in China. This kind of novel design with strong Chinese classical style elements and Chinese cultural connotations and modern western aesthetic concepts, regardless of national boundaries and time and space, fills the gap of world fashion design, and gives more rich cultural experience and aesthetic enjoyment to Chinese and young people all over the world. The nationality is the world, and the emergence of the national style tide brand indicates that Chinese original fashion design and Chinese traditional classical culture will gradually enter the international fashion stage.

1. What is the National Trend Card?

If you keep an eye on all kinds of shows and fashion street photos in recent years, you will find a trend, that is, the gradual introduction of Chinese style. With the spread and popularization of Chinese culture in the world, from luxury brands to fashion street brands, the Chinese style of fashion industry is becoming more and more intense. Especially after 2000, with the rise of these young Chinese fashion designers after the 80s and 90s, the Chinese original designer brand has emerged like a mushroom, quietly appearing and flourishing.

China has a history of 5,000 years, accompanied by numerous excellent classical literature and reverie myths and legends. China has its own philosophy and excellent national culture. But now tradition has less and less influence on young people. Has the past really disappeared? No more? However, classics never really disappear. They exist. It has also had an impact on the present. Just need to change one form. Excavating mysterious or interesting puzzles in these histories and presenting them to the public in another form is what many young Chinese designers are doing right now.

Retro is a lasting topic in the history of world fashion. We know that fashion is not a straight line development, but a circle, which is constantly recycling. The elements that once existed in history are always repeated in the design of the past, the present and the future. Since 2000, China has also begun to popularize the style of retro-culture, especially the young people after 1990. They are very fond of traditional Chinese culture and Han clothes. Han clothes are the retro-culture and revival of Chinese national culture. However, I think that pure retro is not fashion. After all, modern consumers cannot really return to the lives of ancient people in the past. Modern people's dress concept cannot be completely returned to ancient times from a practical point of view or an aesthetic point of view. So what should fashion be? What is the relationship between fashion and vintage? I think that fashion should be both old and new. Fashion is the innovation on the basis of retro, the combination and reconstruction of new and old innovation and creativity. Clothing and fashion are the vane to best reflect the changes in historical thoughts and cultures. After 2000, due to the rise of the online sales platform, the entrepreneurial cost of the fashion industry was greatly reduced. Many of the trendy brands with both classical aesthetics and modern aesthetics, oriental aesthetics and Western aesthetics appeared on Taobao and other online sales platforms. It marks the aesthetic pursuit of Chinese contemporary young people or the pursuit of ideological culture.

“Yunsimuxiang” is a successful national trend brand on Taobao after 2000. This brand's “Silk Road Time and Space” domestic chapter spring and summer series as an example, its design concept is based on the future perspective, re-take the Silk Road, starting from Dunhuang to the west, looking for Oriental fresco patterns, but the layout is western. The details of court dress break,

reorganize and blend the elements of the East and the west to create style lace, aesthetic dress, elegant suit and so on, which are both rigid and soft. It reflects the modern and unique Chinese style of combining Chinese and Western styles. For example, in this series, the “Fable World” dress, the transparent lace fabric is dotted with camel, palace, sun, birds, butterflies and other patterns. The delicate embroidery patterns carry their respective missions, including their own The meaning of the tone, the rich color, the layout, the individual quiet, but combined into a similar concept of fables. The pattern is embroidered on the organza fabric. After the edge of the organza lock is embroidered, it is sewn into the lace fabric in the form of a Zhangzi, which is three-dimensional and exquisite. The exquisite beauty of embroidery and the sexy transparency of lace, combined with the western palace-style fluffy sleeves and flesh-pink color tone, express the image of a maverick and lively girl combined with Eastern and Western styles.

Mifan is also a typical Chinese fashion card that appeared on Taobao after 2000. Close fans have gorgeous colors and weird patterns. At the beginning of brand building, they quickly attracted a group of young consumers with their unique style of combining East and West. Mifan's “Dan” series is based on the classical packaging of ointment, pill, Dan and oil in Chinese patent medicine. It uses clothing to excavate the unique retro feelings of the product of the integration of Chinese and Western aesthetics a hundred years ago in the contemporary context. At the same time, it is also hoped that the series will allow this aesthetic system with Chinese cultural heritage to continue in the contemporary era. Throughout history, fashion has always been a great carrier of culture. And this exclusive language system has also allowed the secret fan MUKZIN to stand out from the young generation of independent designers who are deeply influenced by street culture.

The colors on the packaging of Hong Kong's old-fashioned Chinese patent medicines are colorful, colorful, stimulating and harmonious. In fact, the colors are the embodiment of the traditional Chinese concept of “positive, bright and beautiful”. For Mifan MUKZIN, the brand always keeps the Oriental high saturation color in tone. Therefore, in choosing the color of spring and summer, design director Han Wen also tries to keep the visual or potential concept of “five-color concept” with the packaging of Chinese patent medicine, namely, green, red, yellow, white and black. For example, Ruyi paste's pink outer packaging is actually a hint of the traditional female image; the green-pink combination of the Bagua Dan outer box is transformed into a long dress with dramatic tension, in which the scorpion leaf decoration commonly used to modify the border of the packaging box is used as the front printing of the skirt hem. This dress is also the most exquisite transformation of the three main colors of red, yellow and green in traditional Chinese medicine. The white flower oil package with white and blue color became the inner pattern of the pink miniskirt. At the same time, the visual pattern of Chinese patent medicine packaging also appears on clothing in the form of large-area printing, and fully balances the combination and proportion of pattern and color. Sports suits printed with baby portraits or running tigers are actually derived from traditional patterns on Bagua Dan. A pair of talented ladies on Huichun Dan; the calendar girl on the Ruyi cream was also engraved on a large-profile baseball sweater, T-shirt or short jacket. In particular, the improved cheongsam with the old beach girl is printed, and its style is just because this print has become more nostalgic. The acupuncture points in traditional Chinese medicine are quite decorative, and they appear on the slim sports suit. However, the specific description of each acupoint is replaced by a number. On the one hand, it shows the recognition of acupuncture in the Western world, on the other hand, it also considers the use of oriental visual symbols (such as Chinese characters). These details reflect the inherited and subversive visual statement made by the secret fan MUKZIN under the conceptual context of the fusion of East and West and the eternal traditional imagery. The Chinese culture carried behind the packaging of proprietary Chinese medicines has also been further refined, split and reshaped by designers. For example, the packaging of Baifeng Pills has a rather ritualistic layering: from the outermost iron box to the inner beeswax, to thin tin foil and large red seals. On the one hand, such a delicate and complete visual system reflects the aesthetic system of the Chinese patent medicine at that time; on the other hand, the ritual feeling contained in the opening process has become an invisible reference for the appearance of the show. The cuff of the casual coat is modeled on the closing design of the

ancient Chinese medicine bag. The jacket worn on both sides is also an Abstract representation of the theory of “positive and negative treatment” in traditional Chinese medicine treatment. Even waterproof zippers and PUV offset printing on clothing all use the common red seals on proprietary Chinese medicine packaging, which was originally the registration method used by the Hong Kong Pharmacy in the unified management of time-honored traditional Chinese medicine firms.

At Paris Fashion Week in 2018, the series of “Woman Swordsman” presented to the world a “Martial Arts Congress” breaking the cultural horizon and space boundaries. It also broke the traditional Western concept of “martial arts” by means of design language. Before the show began, the invitation letter of Mifan was enough to attract attention. The main body was a package of war books drawn in the style of Hong Kong Man, which means the challenge to the old fashionable system dominated by the West in the name of “female chivalry”. The design inspiration of the main body of the invitation letter comes from the identification of ancient knight-errant and secret agent - waist cards. The secret fan creates different waist cards of “female knight-errant” and “hermit” with the embroidery technology of traditional female red. It also refers to the dual identity of female knight-errant. It is also soft and rigid. The beginning of Shao's old swordsman movies is used as the background of the attached cards. Mae Lapres, a Chinese-Canadian model, took preview videos and some promotional photos for the show. She was handsome and cute in short videos. In this martial arts convention across ancient and modern times, there are many mysterious machines buried on clothes. The model's hairstyle is like a sharp halberd behind her. The photo is black and white. It really smells like old Hong Kong movies. In terms of color, Mifan uses orange, golden, blue and other traditional Chinese clothing colors, and adds feminized pink and purple, with pine crane and traditional patterns of embroidery, to enhance the eastern style of clothes. One of the dresses seems to be ordinary, but it hides the mystery. After the model of the woman is pulled into the “organs” on the clothes, the internal and external switching is completed instantly, and the identity of the wearer is also changed with the change of the clothes. redefine. Many of the prints in the new series draw on the style of Hong Kong Man in the 1980s, and the characters of Nie Yinniang, Red Line Women and other women in the Tang legend are drawn on the technical fabric made of paper and metal. To restore the style of the Eastern woman's soft and soft. Since it is oriented to young people, the modern silhouette is indispensable. The sleeves of several robes are stitched and contrasted. The velvet material with rich retro flavor is also used in the series. In another episode of the main show, there is also a collection of weapons belonging to the female heroes, in which the display of swords and swords are weakened by feminine colors. The feathered carved girdle and the dart structure ring are like the magic sword hidden behind Nie Yinniang's brain. These symbols on the model clothes and accessories are strong and beautiful, but in reality there is a powerful force.

2. The Form and God of “Woman Chivalry”

Contemporary people's impressions of “knight-errant” mostly come from fictional literary and film works. You will certainly remember the image of knight-errant who flies around in the ancient costume drama. “Who comes!” In Chinese knight-errant culture, martial arts is only a supplementary means, and knight-errant is the fundamental purpose. Another free translation of swordsman is knight-errant, which originates from the concept of knight in Europe. Although knights in the West and chivalrous men in the East are all chivalrous men, serving the country and the people, chivalrous men are not a profession or class, but rather a generalization of people with certain spiritual characteristics. Speaking of “female chivalrous”, in the literary works before the legend of Tang Dynasty, women were mostly vassals; in the legend of Tang Dynasty, female chivalrous jumped to the leading role. Whether they participated in the change of dynasty, the overthrow of the country, or the red-line women who went deep into enemy camps and stole brocade boxes, they all had a graceful and unrestrained attitude. Even the high-end and noble women are arrogant and straightforward. In the writings of the Tang Dynasty, the female singers, regardless of their other identities, are for the show or the women, and they are all righteous and courageous, brave and determined, and they have their own destiny to be self-directed. It is precisely the spirit of rebellion that was unwilling to be a vassal man before the millennium.

Independent female image. This time, the secret fan is based on the theme of “women's man”, which aims to resurrect its form and god, thereby demonstrating and reconstructing the concept of Chinese female heroes to the Western world. It also accumulates in the conflict between space and region. The thick stream of Xia culture and fashion system through the veins, staged a cultural and mutual struggle in the East and West context related to the spirit of chivalry.

Analyzing these young national trend cards, we can get a rule. They do not reproduce the classical elements of China in a rigid and regular way, but deconstruct, reorganize and artistically recreate the elements of classical culture. Without exception, these national fashion brands use pattern-based design techniques, because Chinese classical art is planar, and its best presentation method is pattern. However, the pattern combination method is not a conventional, traditional and conservative, but ancient, modern, Chinese and foreign, elements mix, free combination, break the conventional and logic, regardless of time and space, “random” combination and collocation. However, such combination or Deconstruction and reorganization just reflects the modern aesthetic concept of freedom, mixing and self-discipline. China's traditional cultural history for thousands of years, rich graphic symbols, historical stories, myths and legends, folk auspicious allegorical patterns, palace aristocratic ornamentation can be used for playfulness and reorganization, combined with modern pop comics, free combination of text and graphics, will Ancient and modern, Chinese and foreign, dynasties, related or unrelated, real, illusory, realistic, imaginary graphic symbols combined, colorful, free and true, making it both ancient and modern, both eastern and western Unique beauty. The structure of the garments also adopts a combination of East and West. Among them, there are oriental crosses, handicaps, wide robes and large sleeves, as well as Western provincial roads, folds, three-dimensional composition, etc., both Western and Oriental, both classical and modern. In terms of color, the use of bold colors, advocating the Chinese classical “five-color view”, more use of contrast, rich and exciting, visual impact. It also reflects the characteristics of the times when modern young people are active, cheerful, bold and dare to show themselves.

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