Innovations In Modern Chinese Clothing Culture On The Way To Integration Into The Global Fashion Industry

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Abstract. Aim: to substantiate an innovative model in modern Chinese clothing culture based on the transition from conservative costume design and fashion to creative combined technologies of multicomponent combination of textured materials, which a) meets the new market and social demands of Chinese society and b) opens up attractive ways to integrate Chinese clothing culture into the global fashion industry.

The research procedure and methods were used: comparative-analytical methods of analysis of design, decor and symbols of the main forms of innovative design in the Chinese clothing culture, which allowed to reflect new concept images in the industry of costume and fashion; applied research methods-to study the multifunctionality of fur materials in relation to current fabric materials; the method of forecasting poslavske comprehend to consider the prospects of clothing materials of natural (natural) and artificial (synthetic) origin in line with their demand in the global fashion industry; a contextual approach is allowed to reflect on new and creative trends in the field of innovative design, cutting-edge technology and "branded policy" on the inside (the Han Chinese) and external (global) consumer market.

The results of the study: 1) based on the quality of the specifics innovative design trends justified the technology of multi-component combination and the combination of fur and multi material as the most promising in the development of the fashion industry in modern China; 2) the proposal for development of technology mixed fashion design as a high priority at the stage of transition from traditional design fur garments to the innovative model of a mixed type, that signals a new philosophy and psychology culture clothing.

The theoretical / practical significance is: that: the work contains the author's recommendations related to the philosophy and psychology of clothing, aimed at optimizing the current directions of industrial production of national costume; studying the consumer market, demand and supply for fur trend fashion; generalization of various methods of mixing fur and multi-materials and on this basis, the author's method of combining various styles of materials with fur is developed and proposed.
Keywords: Chinese clothing culture, innovative design, creative technologies, trend "fur fashion", multi-materials, style specifics, multi component, combination, consumer market.

Introduction

Being an integral part of the Chinese national tradition, the culture of clothing has occupied and continues to occupy today a significant place in the historical development of Chinese civilization, starting from the ancient stages of its cultural and historical genesis. Therefore, all parts, fragments of ancient Chinese clothing, its design and ornament, as well as manual manufacturing techniques, etc. are rightfully considered in the status of "an important cultural bearer of the Chinese nation". Actually, it was this idea that was clearly expressed by Chinese thinkers, captured in a large array of early Chinese sources that captured the admiration for the aesthetics of traditional Chinese costume. One of the sources says that “… The Chinese dress is very beautiful and is called "Hua" which means "Hua Xia"…). However, the current situation is such that the New China fashion industry is seeing a marked shift towards more democratic, creative and out-of-the-box approaches to clothing culture and its design.

An analysis of sources shows that many Chinese researchers have devoted their works to studying the genesis and evolution of the national culture of clothing in general and the traditional Chinese costume of the northern territories of China, in particular. These are the works of Lee Su (an aspect of the traditional elements of the national costume in the author's modern design); Feng, Qian's essay "Spicy Qipao: When Chinese Dress Meets Punk", where the author explores the Chinese tradition from the point of view of the external influence of European and American punk culture. We note the work of Wu Jun "The Structure of Chinese Traditional Clothing" (Tonghua University, People’s Republic of China) - this work provides a detailed description of the structure, style characteristics of Chinese clothing in the context of the history of Chinese costume culture, combined with aesthetics, social psychology of the Chinese society. We note the research of such specialists as: Zhang, “From Chinese Painting to Art: Development of an Art Design Model and Methods for Evaluating Art Designers”; Ling, whose works are devoted to the systematization of the Chinese art of painting, combined with the history of the culture of clothing. Let us also mention the studies of young Chinese scientists (Aotegenkhuar, Adan, Duin, Sum Ber, Nasu, etc.) [5; 6; 7]. On Oriental Literature, Art, Aesthetics of Ancient Writers V.M. Alekseev., K.I. Razumovsky, V.V. Malyavin, Jing Hao, Cao Zhao (Chinese authors) [9; 10; 11; 12]. In general, it can be said that a comprehensive analysis and study of historical relics provides a theoretical basis for the study of Chinese clothing culture and at the same time fills a gap in the history of China's material culture [2; 3; 5].

Main part. Actual technologies and design solutions in the modern Chinese costume and fashion industry as a way to master the global trend market.

The first part of the study reveals the cultural - historical and axiological context of the Chinese clothing culture, in connection with which the key thesis is postulated, which is that the Chinese clothing culture, firstly, directly reflects the cultural phenomena of Chinese society, including folklore tradition, religion, art, design and other areas of Chinese society; secondly, they
illustrate the genetic connection of these traditions and attitudes with the distinctive features, aesthetic components of the Chinese prehistoric costume. He, in turn, is still considered a unique phenomenon that has developed in the bowels of the "deep antiquity" of Chinese civilization [15]. What are the characteristic features and distinctive features of Chinese prehistoric costumes? The answer to this question prompts the explication of surviving historical evidence that explains the formation of a typical image of costume culture as the progenitor of modern modifications of costume and fashion and innovative fur design. We see that the color symbolism is the five traditional universal colors (red, white, black, yellow and green) acts as a natural philosophical category as signs of traditional clothing in Chinese culture, carries a code definition, fixation and reflection in the composition of the costume.

The specificity of changes in sociocultural codes is inextricably linked with the four-stage periodization of the evolution of the Chinese costume as a whole. Ornaments have turned into a kind of special language, into a system of symbols that make you look for religious, social, ethical meanings hidden in them in the patterns on clothes. This, on the one hand [4, 48-49]. On the other hand, it can be argued that the analysis of cultural factors associated with the study of Chinese clothing culture, its traditional artistic symbolism indicates that today's processes of modernization and transformation of traditional costume design include the study of promising opportunities for their integration into the global fashion industry and active development of these market flows.

The second part of the study is devoted to the systematization and distinctive characteristics of modern technologies for the production of fur clothing, as we are reconstructing the technological process in the culture of clothing and the fashion industry. It includes several types: the first type of fur production technology (knife cutting method, based on the calculation of fur; shearing method - forms a flat suede or relief pattern; fur weaving method, effectively reduces costs, makes the fur product light and chic. The second type is mixing technology - stitching fur materials of different textures. It is a comprehensive fur splicing technology. The third type is the combination of fur materials with other materials, when the fur material is mixed with various fabrics to create a unique look. And also to achieve the effect of stylistic and aesthetic diversity, providing more space for creative design of fur clothing.

There is reason to believe that it is the combination of fur and fabric material that today is the most promising and relevant method of modern design of new models in the Chinese clothing culture and fashion industry. There are good prerequisites for this: in particular, in China at the moment there are many stylistic varieties of rich fabric materials, which, in combination with fur materials, create the most diverse and bold, sometimes unpredictable, visual artistic effects [15]. Increasingly, modern Chinese clothing designers, applying new methods in the fashion industry, are developing the idea of self-expression of the individual through the created costume image. By and large, the introduction of innovative technologies into the traditional clothing culture contributes to breaking the old stereotypes in the clothing culture.

Conclusion
The implementation of the main goal and objectives of the study allows us to conclude the following: firstly, the combination of fur and various materials that are relevant in different groups
of Chinese society is becoming the priority and most demanded direction in the development of fur culture, which, along with developing other fashion trends, provides more opportunities for the development of fur and mixed materials. Secondly, the combination of fur and various materials is mainly represented by the combination of fur and leather, woven and knitted fabrics, a mixture of various design methods and technologies in the costume and fashion industry. Despite the fact that in various historical periods "for the development of Chinese culture, textile materials and aesthetic design have always been of decisive importance, the pattern of clothing [11; 12; 13, p. 384-385].

REFERENCES


