



# The Innovative Path of National Style Virtual Costumes to Enhance the Influence of Chinese Civilization's Communication Power

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**Abstract.** With the popularity of the Chinese trend, Chinese elements have become an important object of visual expression in contemporary design cases. In this paper, we investigate the visual expression of Chinese elements in current design cases by “image tracing”, and explore the Chinese cultural genes in design cases from the visual expression of different cases; reveal the cultural phenomenon of Chinese elements in current design before and after the first year of the national trend. A total of seven research subjects were selected from two different types, including four outstanding domestic fashion brands Li Ning, Mark Fairwhale, Mi Fan, and Mustard Original, and three outstanding domestic cultural platforms Natural Creations, Mythical Return, and Qi Cheng Culture. A sample of twenty-nine series of cases is selected from seven research subjects, and the specific study seeks to cover a dynamic timeline and a range of Chinese elements involved in an image-tracking approach.

**Keywords:** National style virtual costume · Chinese civilization · Chinese elements · national style national trend

## 1 Introduction

With the gradual popularity of Chinese style in fashion trends, several Chinese brands have been featured in major fashion weeks and their designs have been recognized by the world. National trend as a cultural phenomenon, brand as the carrier, culture as the language, with trendy, innovative way to inherit Chinese traditional oriental aesthetics, open the mass commodity market [1]. The products of the “China Wave” apparel brand present more dimensional designs that integrate traditional Chinese cultural elements, allowing Chinese youth groups to reacquaint themselves with and accept Chinese culture. The cultural connotations contained in non-heritage have received attention in the rise of the national trend, and young groups in some cultural platforms have begun to consciously search for the roots of traditional culture, express and recreate traditional crafts and traditional culture in their own way from the contemporary value of non-heritage [2].

## 2 Generalization and Comparison of Visual Expressions of Chinese Elements

The Chinese elements are analyzed from the visual expressions of the brand cases, and the Chinese elements used in the visual expressions of different cases are sorted out and summarized to further understand the differences and connections between the brands on the selected Chinese elements.

### 2.1 Chinese Elements in Research Subjects

From the twenty-nine series of sample cases of image tracing, we learn about the Chinese elements used in each, due to the excessive length of the Chinese elements involved are too many to form a memory, the author will list the Chinese elements involved in each of the selected research subjects [3].

#### 2.1.1 Chinese Elements Analyzed in the Case of Branded Clothing

In order to follow the Chinese elements more intuitively, on this basis, I re-categorized the Chinese elements used by each research subject in the above first category of brand clothing, in order to perceive the Chinese elements used by different research subjects as clearly as possible, and to find out the differences and connections between them [4].

#### 2.1.2 Chinese Elements Analyzed in Platform Design Cases

On this basis, the author re-categorizes and composes the list of Chinese elements used by each research subject in the second category of platform design in order to further perceive the differences and connections between the first and second category of research subjects in the selection of Chinese elements [5]. As show in table 1.

The selection of Chinese elements (traditional festivals, traditional crafts, traditional literature, folk art, folk customs, Chinese theater, Yi culture and astronomy and calendars, etc.) from the platform design is clear, and basically comes from the area of traditional Chinese cultural elements [6].

The sample selection of research subjects is mostly for traditional Chinese festivals to evoke the memory of the traditional national culture, the identification of the national spirit, the natural creation of the Tang Dynasty Baoxiang flower mooncake, the natural creation of regional characteristics, the environmental dimension of the dumplings, the wonderful hand back to the tide in the dumplings across the four seas six different countries dumplings; The object of study covers a long period of time, a wide geographical area, multi-ethnicity, and a relatively broad perspective, from Xi'an, Xinjiang, Taiwan, and then the Tang Dynasty, to perceive the plot of the great reunion in Chinese culture and the influence of Chinese culture.

To sum up, Chinese elements are a dynamic development concept. With the popularity of Chinese trend, Chinese elements have become an important object of visual expression in current design cases, which are the cultural crystallization of China for five thousand years.

**Table 1.** Chinese cultural elements

	<b>Traditional Chinese cultural elements</b>	
Natural Creations	Traditional festivals (Chinese New Year, Mid-Autumn Festival, Dragon Boat Festival, mooncakes, zongzi, dragon boats, spring couplets); Chinese drama (shadow puppets); traditional literature (ancient mythology); folk art (woodblock prints); folk crafts (kites); seed stamps, Chinese cultural relics (Liangzhu jade), tangrams, textbooks from the Republic of China, Chinese fans, Chinese calligraphy, large reunion, auspicious words, etc.	
Wonderful Hands	Traditional Chinese cultural elements	Modern Chinese cultural elements
	Astronomical calendar (calendar book, Gui table, twenty-eight stars, twenty-four solar terms, seventy-two waiting periods, twelve earthly branches); traditional festivals (Chinese New Year, Mid-Autumn Festival, Dragon Boat Festival); Yi culture (five elements, compass, four signs, eight trigrams); folk art (woodblock prints); folk crafts (origami, paper cutting, paper carving); traditional literature (ancient myths, Tang poems), etc.	Classic Chinese packaging in the 1990s
Culture	Traditional Chinese cultural elements	Modern Chinese cultural elements
	Traditional crafts (Beijing embroidery, Qiang embroidery, Miao embroidery); folk art (New Year paintings); ancient artifacts (Ruyi); animals and plants (flowers, birds, insects and fish, butterflies, cranes, mandarin ducks, quails, bats, carp, toads, cranes, deer, lions, peonies, crocosmia, lotus; pine trees, tsubaki trees); folk customs (embroidered balls, red envelopes); ancient Chinese currency (round square-hole coins); Chinese architecture (Chinese garden scenic windows); auspicious words, etc.	New enamel products

### 3 The Value Implications of Chinese Elements in Visual Expression

The study deepened the author's knowledge and understanding of the brand object. Chinese culture will always be the main body of Chinese design. Facing the crisis of Chinese culture fracture, people make great efforts to face up to the problem, and cultural heritage

and development become a social consensus. With the rapid development of contemporary society, the value in the visual expression of Chinese elements can be perceived from the specific cases of brands' selection and promotion of the visual expression of Chinese elements in the context of national trends [7].

### **3.1 Symbolic Level**

The “in-use” based on Chinese elements gives us two clues at the symbolic level:

#### **3.1.1 Direct Use**

The reproduction is corresponding to the heritage of Chinese traditional cultural elements in Chinese elements. Chinese traditional culture is a part of Chinese elements, and reproducing Chinese elements involves the path of communication. Direct use is one of the simpler design paths, the designer does not need to recreate the original elements, the original elements are placed on the carrier, the designer uses the original “image” to give people the cognition and impression to reach a resonance with consumers, reproduce the visual impression of the original context in the spatial and temporal dimension, thus triggering the cultural memory and making what has happened become A “visual reality”.

#### **3.1.2 Appropriation and Meaning-Making**

The construction of visual symbols needs to go beyond the interpretation of images themselves. “As a brand nurtured by the distinctive Chinese culture, what can be said for the times in terms of visual representation?” In the presentation of visual symbols, the design borrows stones, mountains and lamps related to “migration” to create a “literati state of mind” of walking and thinking, thus underlining the cultural meaning of the brand. Although the product itself does not intentionally use any traditional symbols with obvious visual characteristics, we can still feel the strong Chinese style. This seems to be a stylistic style naturally transformed by impressions, which in essence transcends those simple “symbolic descriptions” in thinking.

### **3.2 Perception Level**

The ideas of the pre-Qin plutocrats had a greater impact on traditional Chinese society and traditional intellectuals; in a sense, they provided the ideological basis for the structure of Chinese society and, at the same time, the theoretical basis for the formation of the personality and the way of existence of traditional intellectuals. The ideology of the subject expressed by the idea is the idea. Ideology is the expression of ideology. The original Mustard brand embodies the philosophical concept: Confucianism: the positive spirit of initiation into the world. Interpretation: epiphany, cultivation, give and take, return to the true nature. Tao: transcendental attitude, balance of yin and yang, and the way of nature [8].

### 3.3 Cultural Dimension

Chinese elements are the concrete embodiment of Chinese culture. In the process of research, the author sometimes wondered what the cultural value of the Chinese elements analyzed in the image tracing meant? Can they be considered Chinese elements? I understand the value of this when I “interpret the visual symbols of the product in the context of the conventions of cultural experience”.

The study of the visual expression of Chinese elements is in fact a study of cultural identity. Then the reflection on Chinese elements in visual expression, which is related to how cultural identity is understood [9].

The deep ideal revealed by the visual expression of Chinese elements is in fact the comprehensive revival of Chinese culture. More importantly, cultural renaissance is to establish a clear orientation at the value and spiritual level, which is the most inner core of national image recognition. Culture is the soul of the brand, and a brand with cultural heritage can develop in a lasting way.

### 3.4 Exploring the Future of Visual Expression of Chinese Elements

In recent years, Chinese culture has received a lot of attention, and in course of my research, I learned that Chinese elements can be integrated in various aspects, and are even sought after by many foreign designers and artists. Facing the transformation, creative transform and innovative development of Chinese elements, and how to naturally integrate them into contemporary design is what the author is concerned with.

The deep ideal revealed by the visual expression of Chinese elements is in fact the comprehensive rejuvenation of Chinese culture. The more important thing about cultural rejuvenation is to establish a clear orientation at the level of values and spirit, which is the innermost identity of the national image. Culture is the soul of the brand, and a brand with cultural heritage can develop in a lasting way. Clothing as a carrier is only one of the entry points for the study of the visual expression of Chinese elements, and in addition to clothing, the study also extends to brand packaging categories.

#### 3.4.1 Clothing and Fashion

There are two sides to the story. The development of the Internet during the epidemic brought great convenience to the research, and the large amount of image material needed for the study laid the groundwork for the gradual maturation of the research. The products and packaging designed by the company are deeply rooted in Chinese tradition. Numerous cases for the merits of each, for the author in the late graduation design to open ideas for the world to see the beauty of China in the field of thinking scope.

#### 3.4.2 Packaging and Cultural Creation

The author believes that the sense of ritual is more important in contemporary design than the food inside the package. This is the cultural demand of the present time. An era for the packaging of “traditional” and “simple” needs are different, in the era of material scarcity, the product can be wrapped in plain cloth may be an extremely luxurious thing,

in the 90s the moon cake is also just a simple cardboard box, the box is simply printed with what moon cake and basic information. In the present day, product packaging is very complex, and under the premise of material life satisfaction, people attach more importance to spiritual life rituals [10].

The visual elements in packaging design are text, graphics, and color and packaging materials. By analyzing the use of Chinese elements on packaging, the author explores how to better express the connotation of goods through visual art, and how Chinese elements in packaging can achieve a good function of conveying information and a beautiful visual communication effect.

## 4 Conclusion

In this paper, we investigate the visual expressions of Chinese elements in current design cases by “image tracing”, and explore the Chinese cultural genes in design cases from the visual expressions of different cases; reveal the cultural phenomenon of Chinese elements in current design before and after the first year of the national trend [11]. A total of seven research subjects were selected from two different types, including four outstanding domestic fashion brands Li Ning, Mark Fairwhale, Mi Fan, and Mustard Original, and three outstanding domestic cultural platforms Natural Creations, Mythical Return, and Qi Cheng Culture. A sample of twenty-nine series of cases is selected from seven research subjects, and the specific study seeks to cover a dynamic timeline and a range of Chinese elements involved in an image-tracking approach.

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