

Research on the Application of Creative Fabric Design in Street Culture Clothing Design

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Abstract: With the deepening of globalization, China has become more and more active on the international stage, the communication between Chinese culture and world culture has become more and more frequent, and the life of Chinese people has also undergone great changes. From the perspective of clothing field, under the influence of foreign street culture such as hip hop, hippie, yuppie and punk, Chinese street culture has been greatly developed and influenced the clothing industry. Street culture gradually influences the clothing design needs and ideas of China consumers, and has become a part of modern pop culture. In this context, this paper, on the basis of the current situation of street culture clothing design, combined with the creative application of fabrics in clothing design, discusses and analyzes the creative application of fabrics in street culture clothing design, thus providing referential suggestions for enriching the contents of fashion clothing design in China.

1 INTRODUCTION

No matter what kind of clothing design, its main content includes three key elements: fabric design, modelling design and color design. The relationship between these three elements is not independent. They are closely related and influence each other. Therefore, the same research on fabric innovation in street culture clothing design is very important.

In the clothing design process and the innovative design of fabrics, the existing fabric production cannot meet the demand of clothing designer fashion design. Therefore designers must combine their innovation with a full understanding of the characteristics and applications of fabrics, so that the needs of consumer demands in clothing design can be met. This paper, on the basis of the current situation of street culture clothing design, combined with the creative application of fabrics in clothing design, discusses and analyzes the creative application of fabrics in street culture clothing design, examining fabrics originality, structure, color and materials. Further, this paper studies the problems and application strategies of creative innovation about fabrics in street culture clothing design. Research contents include street culture clothing fabric of creativity and style design, fabric creativity and stylization design, fabric creativity and fashion design.

2 MANUSCRIPT PREPARATION

Street culture clothing design is a pop culture phenomenon, a modern social civilization product and this fashion trend is largely the specific environment under the consumer personalized needs of comprehensive refraction. Nowadays, foreign clothing brands have mushroomed and developed rapidly. But, the development of China's garment industry is slow, and there are still many problems in the market competition of the garment industry. Most of the products tend to be homogeneous, color, style and fabrics are not different, making slow development in the clothing industry and creating a bottleneck period.

Some scholars(Chen FeiFeng and Zheng GaoJie, 2017) argue that, Chinese clothing culture has a long history of development. How to integrate traditional national culture and contemporary fashion innovation culture into products is a matter of concern and reflection for contemporary fashion designers. They think that redesign and reprocessing of clothing fabrics is a unique design method to enhance the unique aesthetic effect of clothing.

The three major elements of clothing design are color, style and fabric. Having a good modelling design conception and good colour application, the designer still needs to choose corresponding clothing

fabric material to make the designer's conception to be perfectly displayed (Wu HongJie, 2017). With its metaphorical meaning, if the science and technology of clothing fabric is not understood, the selection of fabric material will be wrong, and this would go against the designer's original intent.

Therefore, how to give full play to the role of fabric material from the aesthetic and scientific aspects, the correct selection and application of fabric is the most important part of clothing design. Neil Barrett, a former design director at Prada men's wear when it launched in 1995, has a track record of employing high-tech fabrics in his tailoring. He was among the first to use polyester stretch for Prada's minimalist-chic suits, now a common men's wear staple.

Today, with his own label, Barrett manipulates textiles to create sculptural silhouettes with a masculine aesthetic. He took to "emptying" the fabric to preserve the construction but reduce weight, essentially conjuring garments as comfortable as travel clothing, and whipping up new surfaces. For 2017 fall, he introduced his version of an ecologically friendly "fur," digitally printing a photograph of a black and a brown bear and multiplying it on various pieces — a duffle coat, a sweatshirt, a bomber. "I tried real fur, but it looked too retro, and eco fur was so pantomime," Barrett said, "explore further fabric innovation. Every season I'm like: What's next?"



Figure 1: Neil Barrett Fall 2016 Ready-to-Wear Collection. Italy. Designer: Neil Barrett.

Fashion designers' innovations in fabrics are becoming more common. The designer nominated for 2017 LVMH Young Fashion Designer Prize, (Tillmann lauterbach, 2017) laments a lack of innovation in textiles over the last three or four years, but said he has sensed a big shift in attitude and progress in the eco department. "Today it's important to create a story. It's not just about the look, but about

how the garment was made, who will innovate the fabric? who made it and was it good for the planet."

Using synthetic fiber made from recycled PET bottles may almost appear basic, considering that Lauterbach has long been creating arty sweaters knitted from second-hand denim threads and turning down fabrics that do not meet his production criteria. Although it's difficult to place a figure on how much money and time fashion labels invest in fabrics development, most designers queried acknowledged that it was "substantial." Berluti's artistic director (Alessandro Sartori, 2016) said the company invests "a lot" in fabric research and development in an attempt to create "a new generation of garments," employing a number of technical quirks on luxurious fabrics, melding elegance with functionality.

What really changes are the fabrics. They are one of the building blocks of clothing. With them, you can express yourself. That's why designers develop their own colors, fabrics and patterns, and this represents an unusual culture for a clothing brand. The most experimental designers (Damir Doma, 2017) believe fabrics create value. Eighty percent of his fabrics are designed exclusively for his collections. "Today everyone wants to be and do luxury, and it turns into such a cheap word — it doesn't mean anything anymore. What is important is the idea of longevity, and you can create that through substance. Our substance is our fabric, it's what makes the piece; it's a great tool," he said.

The possibilities of working with materials are endless. Stone washing, boiling wool or rubber finishes are just the basics. Known for going against the flow, Damir Doma launched his men's collection proposing softly tailored, relaxed silhouettes at a time when Hedi Slimane's slim fit at Dior Homme set the tone. His goal is to up the exclusivity factor of his textiles to 100 percent, but he said, "It only makes sense if the value of the fabrics is visible, otherwise people don't get it." After all, In fashion we try to make people look attractive, uplift them, make them look better than they usually do. Our main goal is beauty. Innovation in fabrics can help you achieve it.

3 ANALYSIS OF THE CURRENT SITUATION OF STREET CULTURE CLOTHING DESIGN

Street culture clothing design is a pop culture phenomenon, a modern social civilization product and this fashion trend is largely the specific environment under the consumer personalized needs

of comprehensive refraction. In the 1980s, the implementation of the reform and opening-up policy promoted the communication development of foreign culture in China and integrated the cultural characteristics with Chinese characteristics in the communication process.

Also in the 1990s, foreign hip-hop culture began to be popular in China with its practical characteristics, reflected in the field of clothing design, mainly street culture clothing popular among young people. In the 21st century, street culture clothing brands have gradually developed in China, although the establishment of street clothing brands in mainland China was later than that in Hong Kong, Macao and Taiwan. Due to the limitations of the time background at that time, many problems were exposed in the development process of street clothing brands, such as the lack of investment capital, ambiguous market positioning and the problems of clothing design. Among them, the most prominent problem was that the development of street clothing couldn't keep up with the pace of the development of the times. For a long time, due to the lack of in-depth understanding of foreign street culture and China street culture, the design of China street clothing has often appeared as a simple combination of popular elements in the design process, or even plagiarized behavior, without breakthrough progress. Thus it can be seen that the most prominent problem of domestic street culture clothing design is the lack of innovative design concept, which cannot truly integrate with Chinese culture. Therefore, street culture clothing cannot form a greater influence.

4 ANALYSIS OF CREATIVE APPLICATION OF CLOTHING FABRICS

4.1 Originality of Fabric Structure of Clothing

For the innovative application design of clothing fabric, it can be called the re-innovation of fabric structure, which is mainly about the reconstruction of the internal and external structure of clothing. In general, the structural innovation means of clothing fabric mainly include pattern folding, layering, inlays, etc. Through the combination of various ways, the fabric design presents different visual effects.

For example, pattern pleating is a common method of fabric creative design, which is mainly to create a visual effect of pleating by extrusion, and to

create different effects by different extrusion methods. Layering is a creative combination of different fabrics, so that different fabric structures and layers can be combined in different ways. This creative combination can be layered in different ways to present different styles.

Mosaic is a kind of clothing fabric application technique. This kind of design is a craft inherited from ancient costume design, which has become a way of innovative decoration expression.

4.2 Creative Colors of Garment Fabrics

The creative application of fabric color is mainly shown in the way of shaping different colors. In the creative application process of China garment fabrics, the main techniques are batik, smudge (like Chinese ink prints) and hand painting, etc., followed by embroidery and decals.

In the process of clothing design, color is the most direct expression of individuality. Therefore, designers must carry out creative processing and reasonable color layout to enhance the visual effect of clothing design.

For example, embroidery refers to the process of clothing design, in which the designer designs creative patterns and uses silk threads of different colors for decoration.

Hand painting is also a kind of creative design method frequently used by designers in the process of clothing design, mainly through color dyes such as propylene to present the designer's creativity manually.

4.3 Creative Materials of Clothing Fabrics

The originality of fabric material refers to the innovation and improvement of the initial link of fabric so as to present the feeling of fabric mechanism. In the process of clothing design, the fabric of different materials is mixed and woven, so that the clothing works present diversified visual effects and highlight the brand personality.

In the creative design process of China clothing design materials, the commonly used methods are knitting, blending, embossing, sewing and hollow out.

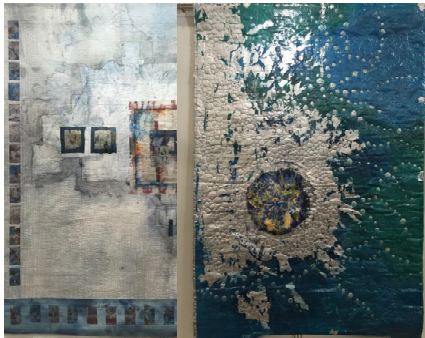


Figure 1: 2016 Asia Quilt & Knit Festival works. Shanghai. Photographer: ZHANG Ning

For example, hollow out refers to the process of hollowing and carving with the help of special machines and equipment, so as to achieve the effect of a hollow out. Each hollow pattern is connected to form a variety of creative patterns.

There is also knitting where the designer will use hemp rope, ribbon, wool and other raw materials to weave cross knot, a kind of knitting method, among them most have the Chinese characteristic Chinese knot.

5 PROBLEMS AND APPLICATION STRATEGIES OF CREATIVE DESIGN OF CLOTHING FABRICS IN STREET CULTURE CLOTHING DESIGN

5.1 Creativity and Style Design of Street Culture Clothing Fabrics

In many cases, in the design process of street culture clothing, designers will consciously highlight the expression of fabrics in the process of using fabrics, but often designers mistake and weaken the weight of the style of street culture clothing.

In the design process of street culture clothing fabric, a lot of designers on the basis of classical design, combine with the popular clothing aesthetic vision, because there are no bigger differences in the clothing style so people will tend to aesthetic on the use of the fabric. Although some works are popular with consumers, there's no real street culture clothing design and integration of fabric innovative design.

Under this background, the street culture clothing designers, first of all, should analyze clothing fabric and material characteristics to find unique aesthetic characteristics, and extract by means of special fabric details of local aesthetic feeling. By this way, the actual and the integration of street culture clothing design, forms a harmonious state of simplification.

Secondly, when designing the style of street fashion clothing fabric, we should try our best to develop the design of clothing style with three-dimensional elements, so as to highlight the individuality of clothing fabric, and demonstrate the innovative design of clothing with progress, thus making the design connotation of street culture clothing fabric more prominent.

Finally, in the process of creative design of street culture fabrics, the fabric design can be applied to the partial design of street culture clothing styles, so as to play the role of putting the finishing touch, and highlight the combination of street culture clothing design fabric creativity and clothing style design.

5.2 Creativity and Style Design of Street Culture Clothing Fabrics

Clothing style is the highlight of individuality, and also the aesthetic value of fashion design, which is the main characteristic(feature) of its artistic expression. Thus can be seen the importance of style design in the design process of street culture clothing fabrics.

This is precisely what Chinese street culture clothing designers lack, many designers pursue excessive foreign street fashion aesthetic, and ignore the national cultural characteristic style integration development, so that the China street culture clothing design does not conform with Chinese aesthetic standards, or even seen as an alternative culture.

Therefore, in the process of creative and style design of street culture clothing fabrics, first of all, street culture clothing design should cope with the use of the fabric characteristics and properties and fully grasp and consider the collocation between them, while the most modern aesthetic value standard should show the effect of fabric, so that the street culture clothing through the innovative use of fabric texture, grain, etc, is able to highlight the personalized characteristic(features).

Secondly, designers of street culture clothing fabrics should fully combine their own design concepts with appropriate fabrics for application design, so as to truly design street culture clothing fabrics that conform to their own design concepts.

Finally, as the fabric has changed a lot with the development of science and technology, new methods

should be actively used in the design of street culture clothing style to integrate with clothing design, thus forming its own style characteristic.

5.3 Creativity and Fashion Design of Street Culture Clothing Fabrics

In the process of street culture clothing fabric creativity and fashion design, how to make designers skillfully use appropriate fabrics and apply them to the design of street culture clothing, and maintain the coordination between parts and the whole is the biggest difficulty, which is also the deficiency of Chinese street culture clothing designers.

Therefore, in the process of street culture clothing fabric creation and fashion design, first of all, street culture fashion designers should pay attention to highlighting the aesthetic value of the times from the overall perspective of fashion design, and further strengthen the partial structure and modeling of street culture clothing, such as creative design on the hem and cuff of clothing.

Secondly, it is necessary to fully understand the corresponding fabric materials in the street culture clothing design, and to design the street culture clothing works by overall mastering the aesthetic thinking direction of the clothing design.

Finally, the street culture clothing design makes innovative and creative design through reasonable use of manual printing and dyeing, space modeling and other methods, and integrates simple fabrics with street culture clothing, showing a highly coordinated aesthetic feeling.

6 CONCLUSION

Since the reform and opening up, China's economy has achieved a breakthrough development. At the same time, the spiritual civilization demand of the Chinese people is also growing, and the popularity of street culture is also one of the manifestations. In the design of street culture clothes, most existing fabrics cannot meet the creative design requirements of fashion designers. Therefore, fashion designers make innovative design of clothing fabrics and create street culture clothing products more in line with the needs of China consumers by integrating modern, ethnic and diversified fashion design concepts.

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