

To Innovate Chinese Artistic and Popular Culture and to Create Design and Brand of Fashion Products

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Abstract: On the basis of studying and combing out traditional cultural elements, this paper pays attention to the cultural connotation of Chinese classical design, updates the concept of innovative design, and reflects the cultural consciousness and self-confidence of artistic design and inject and applies national cultural elements to the design innovation practice of fashion art derivatives in order to explore the possibility of establishing a brand operation in the fashion art derivative market. The research method adopts the status analysis of domestic and foreign art and fashion design products, takes successful brand cases as examples, analyzes and discusses the design of representative popular logo products from the perspective of overall understanding and the whole environment, explores new design innovation methods, and puts forward theoretical basis for innovative brand strategy planning. Under the present background of cultural communication and the exchange of the sharp collision, problems that it is worth us to think mainly include the traditional craft and modern pop art, folk tradition and regional culture, the progress of science and technology and the humanities spirit, etc. These knowledges will undoubtedly directly affect people's real life and consumption idea, at the meanwhile, it can inspire creative inspiration and designers of fashion product innovation, and can become the art designer innovation inexhaustible creative driving power.

By analyzing and studying specific cases of designers, artists and self-created brands, this paper reveals the relationship between fashion design and industrial economy, as well as the enlightenment for the future development of China's fashion design industry. What product design injected core value into cultural and creative brands is a new direction under the current domestic market environment.

1. Introduction

As a new force, art and fashion derivative cultural products have gradually released great commercial value in the commercial world in recent years. These fashion and cultural trends have managed to attract more capital -- Supreme, for example, was acquired by Carlyle group for \$500 million in July.

According to Instagram's 2016-2017 user image analysis, nearly 31 percent of users now use

these new brands as their primary or related element for sharing photos. From 2010 to now, fashion and cultural trend brands are not really niche categories, but symbols and symbols of young people's identity. They enter the home formally, break the boundary with high fashion.

2. Market Introduction of Fashion Cultural Brands at Home and abroad

2.1 Background

Throughout the world, Britain, the United States, France, Italy and Japan are the countries that take the lead in the development of cultural industrialization.

2.2 Features

For example, Japanese designers and artists all believe in and follow the aesthetic logic and life philosophy of their own nation and focus on the integration design of national cultural elements into fashion trends, shaping the style of fashion design that belongs to today's Japan.

2.2.1 The Group of Minorities

The constant development of fashion culture has given birth to a new group, which we call the minority group. This group is smaller than other groups, but they play a vital socio-cultural and economic role, so they are the most influential group in the creative culture industry. As what Richard Florida, an American researcher said in her book, *The Rise of The Creative Class*, "Money is not the primary pursuit of this class. They are more self-actualized, set their own schedules, do challenging work, and live in communities that reflect their values."

2.2.2 Ideas and Materials

Local culture and geographical environment exert great influence on thoughts and ideas.

For example, Shawn Stussy, the founder of American popular logo founder Stussy, successfully integrated American surfing culture into skateboard culture, and added the design elements of skateboard clothes, work clothes and old school uniforms into the clothing design of Stussy, forming a street clothing different from the original style. Presented to style-overwhelmed consumers, Stussy has established itself as a new generation of cutting-edge fashion brands, defining trends and Streetwear style

Shawn Stussy has been using modern technology to study the texture and texture of fabrics, as well as alternative materials. "Paper", the most common and traditional material, has many possibilities through the hands of designers.

2.3 International Trending Power

Excellent artists and designers are the backbone of the creative class and the pillar of the creative industry, so most of them are closely related to commercial brands.

1) Stussy, the American popular logo founder and brand founder. At a time when the United States was in a period of rapid advancement in clothing, with many emerging styles flooding the market, Stussy positioned its own brand of street style. When James Jebbia, Supreme's founder, worked for him, the move towards skateboarding also indirectly led to the rise of supreme brand.

2) Supreme was founded by James Jebbia in Manhattan, New York in 1994. Is the tide family passes on the family name the front-line street big shop sign.

Supreme was brought into London by British fashion group GIMME5, and successfully entered

the Japanese market by fashion godfather Hiroshi Fujiwara and other people. Since then, Supreme has become famous in Asia.

3) Hiroshi Fujiwara, Japanese fashion designer and music supervisor. He was known as the godfather of Riharajuku. Its GoodEnough brand is mainly limited, and his every word and action is noticed by the public, so we can image the strong influence of it.

2.4 The Current Statue of Domestic Fashion Design

A study of the development of local Chinese brands reveals that clothing brands, automobile brands and even household goods brands all have a common problem -- namely, low originality.

The poor originality is reflected in the following aspects: imitating the styles and designs of foreign brands; Imitating the pricing of foreign brands; Imitate the foreign brand marketing model. There is even a curious phenomenon where brands are looking for customers, with one local brand declaring: "we are the brand that serves the group of people who belongs to the Chinese upstart." To sum up, the author believes that these are the factors that restrict China's local products to become bigger and stronger and go to the world.

3. The Possibility of Innovation Based on Chinese Local Fashion Culture

At the end of 2017, the author established an art, fashion, fashion and culture brand.

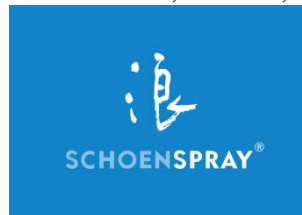


Fig.1 logo design

Brand Chinese name: "LANG", foreign name: SCHOEN in German means beautiful; SPRAY means flying spray in English.

Meaning of brand name: new wave, endless creativity and vitality.

Brand core value: "let art flow".

In short, it is to make art popular and transfer the artistic value in digital media of art galleries and museums to people's ordinary quality life through products. Here we use flowing statue instead of popularity, because flow has more vitality and continuity.

3.1 The MVP of the SCHOENSPRAY wave brand was a Minimum Viable Product

The author's brand team designed a minimum test model of MVP product, which was also our first stage development strategy.

After doing a lot of industry market research and analysis, I found that this market has great potential to explore, and found a precise customer segment, designed a series of products. It was officially launched in the second half of 2017. In uncertain market conditions, it is feasible to test the product or direction by designing MVP quickly and with low risk, instead of investing resources to enter the market in a large scale at the beginning.

So by the end of 18, we had successfully tested and overfulfilled this phase of the plan.



Fig.2 public statistics

According to 18 years of public statistics, the size of the luggage market and the overall size of the industry has been growing, so we chose this field to test MVP products.

3.1.1 Keeping Strength in R&D

Highlighting regional advantages is the way to facilitate the innovation and research and development of art, fashion, fashion and cultural brands. Guangzhou academy of fine arts has a comprehensive multidisciplinary advantage in art disciplines, highlights the cluster effect of talent aggregation, and gives full play to and stimulates the creativity and innovation of young students in Guangzhou. The practice in recent years fully proves that "as long as we build a platform for young people to give full play to their creativity and imagination", they will create unlimited possibilities. Yangtze river delta, the pearl river delta has a large variety of industrial supply chain, from here, do the construction of brand trend. It has a good community environment.

3.1.2 Positioning and building the MVP model of global brands Differentiation - art premium

"Popular art", will be the core of our limited resources to integrate innovative artist team, to unite the team's new generation product designer fashion design projects, and customer groups after extensive deep thinking collision (redesign) united artists depth cooperation, derive a fashion culture and charming -- "SCHOENSPRAY wave tide" brand products series.

(1) brand core value (artistic value output, artistic content and story) is the product premium. This is also the core competitiveness of our SCHOENSPRAY brand.

(2) product technology research and development: because of the combination of our brand production and design resource advantages, we need to artists and designers of the works more high quality and perfect realization in the product, the initial stage of our dedicated research and development of leather printing, the high-precision full-color printing technology to achieve a texture of the first layer of leather.

Vigorously develop original package design, in order to more rapid implementation of iterative products.

Choose to produce in the factory with moderate scale, can realize height to cooperate.

(3) find the platform with accurate market positioning at the initial stage of product launch:

Find a win-win platform that matches our initial MVP capacity and gain a low entry threshold.

We can "cost-effective" into the market, adhere to the tone of the product, maintain the design vitality and quality and quality, directly in the face of our precise customer base, platform and customers have a good relationship with development.

At present, we have reached cooperation platform and strategic alliance: HUIKONGJIAN, YANJIYOU, DUOSIJI

It has settled in 9 offline physical experience stores, which are mainly distributed in the commercial core areas of first-tier and second-tier cities such as Beijing, Shanghai, Guangzhou and Shenzhen, as well as the gathering places of accurate customers. According to statistics, by the end of 2018, the sales are in good condition (sometimes in short supply and out of stock).



Fig.3 Model

The author thinks that the present has a lot of space, this does not mean that the current market immediately to "SPRAY" of products has a lot of consumer groups, but now the branding on the market space is very large, especially in domestic can do innovation, quality, differentiation capacity can reach a high level of art brand relative to such a big China market obviously is very few.

The core value of the brand is exported to the precise customer base through products, and the brand is driven by the consumers in the minority market to influence the large market.

At present, the established "product prototype" can be said to be a strong substitute for the same type of fashion luxury products in the Chinese market under the trend of product upgrading and consumption degradation.

The second stage plan of "SCHOENSPRAY wave" fashion brand will further lay a good foundation for the shaping of global brands

- 1) Input resources to enter the market on a large scale
- 2) various VC fund and crowd-funding platforms
- 3) YouPin, Jingzao, Taobao xinxuan and other major counterpart e-commerce Wechat business platform
- 4) Keep low barriers to entry online and offline
- 5) product iteration upgrade, making 5G-IoT possibility

4. The Development Direction of Chinese Local Fashion Culture

The outline of the national plan for cultural development for the eleventh Five-Year Plan period clearly sets out the main tasks for the development of the cultural and creative industries. In fashion

design, China is still a developing country, fashion culture product brand development is still in the primary stage of economic development, in 40 years of Reform and Opening-up, China's economy and society have made brilliant achievements, becoming one of the world's second largest economy, these achievements surprise people proud of the progress of the society and the rapid development of economic construction, there is no doubt for the ascension of the qualities of our living, and the public to enjoy the material culture of happiness, more innovative products brand of pounding people line of sight, to promote the social civilization fashion concept, in terms of fashion economy, in the premise of the article creates innovation industry background, The slogan of "mass entrepreneurship and innovation" put forward by the central government can best be reflected in artistic design innovation. Only in the art design innovation to more young designers, innovative breakthrough, committed to the art of people, united as one, build innovation platform, to provide them with ideas to fly as a useful garden, this is our unchanged original mind.

In addition, design is rational, the designer is a special group of people who focus on design logic. When the society is in urgent need of designing fashion products, it is more important to have a calm mind and rational thinking. Only by slowing down the pace and thinking carefully can we achieve greater progress and improvement. In terms of cultural inheritance and innovation, is worth us deep thinking about also is more, strengthen the cultural confidence and cultural consciousness should be every Chinese designer must have a home and the feelings and design innovation, carry forward the Chinese splendid history and culture and cultural creation, is both bear and responsibility culture, the excellent traditional culture history is local designers inexhaustible, inexhaustible source culture creativity. In this regard, our artists and designers should bear the brunt of the responsibility, brand operators and artists and designers can truly achieve win-win cooperation on the basis of mutual respect, China's fashion design field will appear in the near future strong brand.

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