

The Application and Expression of Image Language in Fashion Art Design

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In the context of visual cultural dissemination, clothing art and design are becoming increasingly close to people's lives, and the interaction between images and clothing will be increasing. On the basis of integrating tradition, clothing art incorporates visual expression language, changes the attributes of clothing display and dissemination, and reconstructs the creative approach of clothing art design, thus constructing new artistic language and expression methods. By analyzing typical design cases and utilizing the characteristics of image and fashion art, as well as the techniques of image implantation, the inherent relationship between fashion art and image is elucidated.

Keywords: clothing, design, image, application, performance

The Medium of Image

In the history of human civilization, Chinese civilization is the only one among the four ancient countries that has maintained the consistency of its civilized character without interruption, becoming the "only existing country with a long history that can consciously recognize its longevity" (TANG, 1992, p. 47). Excellent cultural inheritance has forged the soul of the nation. The great painter of the Qing Dynasty, Shi Tao, once proposed that "brush and ink should follow the times", to keep up with the times and guide our creative thinking with the aesthetic and behavioral guidance of contemporary people.

As an emerging art form, visual art generates emotional communication through the interaction and participation of the public through the influence of the Internet and media. Images can only be achieved through the emotional acceptance process of the audience. Image is like a mirror that can reflect all visible substances that appear in the real world, allowing people's emotions to be released. In order to ensure the wider dissemination of the value of images, it is necessary to pay attention to the presentation of image emotions.

The development of a culture with independent consciousness through the harmonious coexistence of images and society, while maintaining a stable and close connection with the living environment, forms the cultural foundation for creation. In the current social environment, with the rapid development of intelligence, image expression has become the main visual demand of people, and it has entered our lives everywhere. As a free creative individual, the creation of images is not only highly personalized and diverse, but also has broad dissemination potential. The various emotions created by people are expressed through images, constantly recorded, forwarded, and commented on. People vent their emotions, expressing their infinite love and various expectations for the world. Image art is a brand new form of art for us. It embodies the spirit of the times, but also contains the image elements they should have, forming a new medium of expression.

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Images can develop into a visual language for mutual communication, and can also be used as an artistic medium for experimentation, expressing the creator's inner thoughts and intentions. Artists obtain concrete or abstract images through their perception of the present, becoming their main creative technique.

From totem murals and rock sculptures from ancient times, as well as depictions and frozen photos in real life, to the current film and television images presented, human exploration of expressing reality through images has never stopped. Before the emergence of ancient writing, people from North American Native Americans and African tribes were already using shells and pictures to record their experiences. Images, as a form of language, have gradually integrated into our lives. The original and present overlap again. They have a hereditary relationship with each other, using images to express reality.

The narrative form we commonly use is to record visual information through changes in physical quantities such as light and electricity, which includes drawing images based on human vision and using manual representation as a method. For example: oil painting, traditional Chinese painting, art design, or a portion of the drawing graphics. The presented graphics are projected onto the screen or presented within a visible range to the naked eye. Films, films, etc. that appear in the latex layer on oxidized photographic substrates or dry boards, record and express through images, using modern image processors as basic equipment to depict known images. This does not mean repetition, completing the image generated by the screen through these recording methods. Due to the different mediums presented, images often have more authenticity in expressing things. This kind of thinking culture that transfers the real world to the visual world has changed the language patterns that people have been using for a long time, becoming a new visual experience.

The Expressive Techniques of Images in Clothing Art

In the art of fashion, there are many techniques for expressing images. In the art of fashion design, clothing itself belongs to a shape, which, as a branch of image, is itself a part of the image. Image implantation refers to the integration of one thing and its representative symbols into another thing. The integration of fashion design art is not only to enrich its connotation, but also to enrich the appearance and form of artistic fashion design, including the reapplication of existing graphics. The reconstruction of fabrics and the redesign of clothing style structures in clothing belong to graphic reapplication.

Basic elements such as color, shape, texture, and material constitute the visual characteristics of things. The concept of modernist design is to recombine these elements. Designer Yuan Yanzai mentioned in *Design in Design* that “creating something new from scratch is a form of creation, and turning the known into the unknown is also a form of creative behavior” (YUAN, 2010, p. 24). The process of creating clothing can be seen as the process of creating an image subject. In the presentation process of clothing works, it first appears as a projection of the basic object image. Creating a piece of clothing also creates the image transmitted by that piece of clothing (Gombrich, 2013, p. 43). This is the first presentation of images in clothing design—shaping subjective images, that is, “virtual” images; When we introduce the techniques and means of image creation in clothing design, combining images that involve artistic processing and selection with clothing works, we create the implantation of images in clothing design—shaping objective images, that is, “real” images.

In the era of new media imaging, art has added new experiential effects that can be quickly disseminated, replicated, and produced in a comprehensive audio-visual mode on top of traditional visual acquisition methods. At present, the construction of many interactive platforms has promoted the dissemination of image culture.

Image, as a new technology, has experienced rapid development, while providing contemporary artists with more possibilities and rationality for creation. When imaging technology is integrated into clothing design, clothing as an artistic carrier has undergone more artistic and functional changes, resulting in reconnaissance clothing equipped with built-in chips, work clothes made of photosensitive materials, and performance clothing that changes with light, such as the combat uniforms and stage costumes of the People's Liberation Army field troops.

The Application and Expression of Image Implantation in Fashion Art Design

In clothing design, the value of image implantation is reflected in the diverse expression of clothing art, analyzed from the aspects of style, materials, the relationship between clothing and people, and clothing and environment, in order to summarize the inherent relationship between images and clothing art design. At the same time, by analyzing and experimenting with images and clothing fabrics, silhouettes, image changes, and dressing effects as much as possible, we can find the ideal expression effect.

The Relationship Between Clothing Silhouette and Image

In clothing, lines are often used as an abbreviation to represent contours, while clothing contours become silhouettes of clothing under static conditions. As a part of the image, it presents an external contour shape line in people's eyes. It can express a sense of dynamism, depth of space, and volume in the overall relationship of clothing. Half of the external information obtained by our brain comes from vision, which enters people's vision faster and more strongly than other local details of clothing. When the brain makes judgments about complex shapes it sees, intuition simplifies direct impressions into simple lines or easily understandable images, namely image contours. Due to its simplification effect in vision, the outline of an object we see is a simple shape that is easy to understand, such as a sphere or triangle. The parts with graphic features in our eyes become perceptual objects, namely symbolic visual objects. The relationship between silhouette and image is also similar to the relationship between image and eyes. The visual features presented by clothing include curved lines, letter shapes, as well as geometric shapes such as circles, rectangles, and triangles. There is also an increasing amount of innovation and imagination in clothing design, such as box shaped, bell shaped, wine glass shaped, flower shaped, and other external features, presenting different silhouette features.

For example, during World War I, the brand Chanel changed the waistband and buttocks of women's clothing to adapt to the war, presenting a wide waisted and straight cylindrical shape. Straight lines have a sense of image that is "hard and straight", "simple", and "masculine". This visual change not only conveys the appeal of clothing from the appearance, but also from the psychology.

In the 2015 Spring/Summer collection, Japanese art master Issey Miyake transformed the fabric into origami like overlapping grooves, transforming it from two-dimensional to three-dimensional, interpreting his unique design philosophy with fashion that represents a new direction for the future. Despite its large volume, it is as light and thin as paper. Not only does it have a three-dimensional visual effect, but it is also filled with a lightweight and airy architectural outline, presenting a dynamic image effect, which originates from the new 3D steam extension technology.

The Relationship Between Clothing Fabrics and Images

The structure and processing method of fabrics are not only the reproduction of material style, but also the communication of clothing concepts. The natural properties of materials, such as the glitter, unevenness,

roughness, delicacy, volume, and drape of fabrics, are important elements that affect the form of clothing. All the forms and images that the fabric needs to display in clothing design carry the characteristics of imagery. Clothing design is a form design that focuses on the human body, and imagery is a spiritual appeal that revolves around human expression. As an expression element of clothing image form, fabric can not only interpret different character traits of clothing, but also directly control the image expression effect of clothing.

In the world of clothing, there are thin and well draped fabrics such as silk, yarn, and artificial silk. The pleats of the clothes are smooth, and the gap between the clothes hanging on the human body is small, showing a fitting contour and strong portability. The clothing displayed has an effect of swelling and looseness. There are also clothes with poor sagging that have a large gap with the human body, with a large contour and occupancy. Clothing with different textures presents different visual effects.

The advancement of modern technology has led to the emergence of various new fabrics. High tech fabrics are another way to create a dynamic image in clothing, changing angles and intensities due to the flow of light. The shimmering sand lines and woven warp and weft lines protrude due to the absorption of strong light, and produce soft light in the dimples, like ever-changing magic, bringing us different imaginations, so as to improve the innovation ability and design space of clothing design.

At the end of the last century, the Japanese Coca Cola Company introduced UV resistant fiber fabrics to the market, and Dongli Company also developed a type of polyester fiber, which contains ceramic powder and can reflect a certain degree of light, becoming a new type of fabric directly related to light and shadow. These innovative fabrics present more implementable effects for the implantation and development of images in clothing art design. Chinese independent designer born in the 1980s, Wang Zaishi's "Lyra" α series design showcases a unique combination of light and fabric for bright clothing. He turned his favorite nebula patterns into reality, combining optical materials with clothing fabrics, perfectly presenting the creative result between images and clothing fabrics.

These designs undoubtedly combine visual expression techniques, bringing us a visual feast. High technology has created a new direction for clothing design, and designers have taken the lead in trying to use high-tech fabrics in clothing design. Not only in terms of clothing cutting and appearance, but also in terms of functionality, there are many innovations, becoming a new way of expression for images.

The Relationship Between Human Clothing and Imaging

Image artist Douglas Gordon's works often use the body as a visual material to explore human nature. Through clothing, we can have a certain understanding of the wearer's psychological activities, cognition, and emotional attitude.

As the subject on which clothing depends, humans themselves possess characteristics such as movement, emotion, and psychology, which have become important reasons for the differences in the appearance and form of clothing. Clothing form is the main means of expressing creativity, and with the addition of different elements, more different forms are created. For example, laying a piece of clothing flat or hanging it on a hanger can directly present the appearance, color, texture, pattern, texture, and feel of the clothing. Combining these elements can make people imagine the consumer group and personality characteristics of the clothing. This is the general form of clothing, which is two-dimensional and stationary. Next, if we hang the clothing on the stage, its form immediately becomes a static, three-dimensional object. Finally, when clothing is worn on a person's body, it becomes a part of the body, adding to the factor of having vital features. People have emotions, and different

people express different emotions and contain different temperaments. Therefore, when clothing is combined with a specific person, the form of clothing transforms from commonality to individuality. Wearing clothing on the body, this three-dimensional and dynamic element will cause many changes in the clothing, and the state and beauty of the attire will also change with the different surrounding lights and scenes (Fisher, 2010).

The relationship between clothing and the human body also undergoes changes due to movement, becoming the form of clothing movement. During movement, the inner and outer spaces of the human body constantly change, and the larger the movement amplitude, the greater and more diverse the changes in clothing form. For example, what we often refer to as “fluttering” can produce different effects on different clothing fabrics. A piece of fabric changes with the movement of the human body, maintaining a certain distance from the body and creating a sense of lag during movement. The human body and clothing that maintain movement create a natural space, which essentially extends the outer space and creates a flowing effect of images (Greene, 2016).

Clothing art design is a process of various relationships with people, a process and result of being created and displayed. The fusion of human aesthetics in this process creates resonance between clothing and people. Therefore, clothing is closely related to individuals. Therefore, the human body is not only a body of clothing, but also an aesthetic carrier that conveys a certain meaning.

The Relationship Between Clothing Images and Environmental Space

Fashion design is a discipline that studies the relationship between people and clothing. Clothing represents not only simple materials, but also environmental elements with lines, contours, and spatial structures. As a social being, it reflects the relationship between people and clothing, including physiology, psychology, environment, aesthetic, and value based needs and changes. Analyzing the relationship between clothing and environmental space is beneficial for us to understand the diversity of clothing and the coordination between design and clothing (Calderlin, 2011).

The entity of clothing can be seen as a “shell” that can accommodate the human body, which belongs to the internal environmental space. The internal space can be large or small, which is not only necessary to support the weight of the clothing itself, but also to adjust the external shape and contour. The interior space of clothing is a freely movable human body, which displays its relationship with the environmental space under the wrapping of clothing, carrying the capacity of space.

In terms of external environment, including color, senses, touch, as well as temperature, humidity, wind speed, airflow, direction, etc., all can affect the relationship between people and clothing. The relationship between clothing and external space has become another larger accommodating space, which is the dressing environment. Specific environments have specific requirements for clothing color, such as when the military enters the parade ground, there are unified requirements for clothing style and color, thus forming a neat and majestic atmosphere in line with the parade environment. The requirements for clothing vary between a serious meeting environment and a lively outdoor outing. Stage costumes require a certain degree of exaggeration in order to coordinate with the stage environment. Opera costumes reflect the cultural connotations carried by their art. The carrying environment of professional and casual clothing reflects the diversity of clothing personality. The regional characteristics also reflect the importance of the relationship between clothing and the environment. The bright red and green clothing in rural areas of northern Shaanxi is related to the desolate environment of the Loess Plateau in northern Shaanxi. The elegant environment of Jiangnan water towns makes the clothing of water town women elegant and indifferent, which is closely related to the environment.

Conclusion

Clothing art design, as a design system that combines science and technology with aesthetic art, focuses on solving the relationship between clothing and people. It involves styles, fabrics, the relationship between clothing and people, the degree of harmony between people and clothing, and the relationship between clothing and the environment. Traditional Chinese clothing has always been a space that approximates flatness and lacks obvious depth. In the habitual thinking of ancient people, clothing could only be finely crafted to demonstrate its excellent texture and skilled craftsmanship, and to prove its status and status. It is obvious that “clothing must be beautiful” has become the aesthetic standard of traditional clothing. Time has passed, society has developed rapidly, and people’s current concept of clothing has changed. Clothing, as an artistic carrier that reflects contemporary social culture, is the subjective expression of designer creation. The emotions and emotional expressions of designers will be reflected in clothing, representing people’s attitudes and demands towards life at this time. The ideological philosophy and aesthetic taste in images are a microcosm of secular culture, so the exploration of image and clothing art design will inevitably deepen. Image language is an indispensable backbone in contemporary art and design, and using image language to convey information and create artistic conception in clothing is a relatively new form of expression. It is easier to satisfy the psychological demands of the wearer, thereby enhancing the aesthetic taste of the public.

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