



The Design Expression and Cognition of “Chinese Style” in Contemporary Western Fashion (1951-2023)

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Abstract: Since the middle of the twentieth century, China's economy has been booming and the market potential behind it has been limitless. With the improvement of national power, “Chinese Style” has become a prevailing trend in the Western fashion field. Western designers reinterpreted Chinese style with their enthusiasm for oriental aesthetics and their desire for consumers. This paper summarizes and sorts out Western high-fashion apparel brands' collections with Chinese style as the theme, and takes Western perspectives as the starting point to explore their design elements, artistic expression forms and current development status of culture appreciation and appropriation of Chinese elements. Explore the ideological cognitive path and paradigm of Chinese image in the West from the design expression; From the collective unconscious in the perspective of social psychology and art, this paper explores the root cause for Western fashion to stereotyping Chinese style and to reflect on it for inspiration, which is of great significance to promote the positive dissemination and shaping of traditional national cultural costumes in the international community.

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For a period of time, the academic circle has made fruitful achievements in the research on the fashion design style, artistic characteristics and innovative design application of contemporary western fashion brands "Chinese style", but it lacks in-depth exploration to look at the essence through the phenomenon, cross the cultural gap, and find the root of the composition of design style. This paper takes 15 contemporary (1951-2023) typical western high-end clothing brands that take traditional Chinese elements as their design themes as case studies. By combing through their design techniques and contents, this paper makes comparisons from five aspects: shape, pattern, craft and color, and explains the artistic characteristics and forms of expression of contemporary Western Chinese-style clothing works. This paper explores the path of western cognition of Chinese image from the perspective of artistic enlightenment and design expression, and then probes into the contradictory concepts behind the Chinese style of Western fashion construction and the basic causes of the establishment of the current style. In the article "Chinese Style and Shaping the Self through Exotic Aesthetics", it is mentioned that it is restrictive and oppressive to regard Chinese style purely as a fixed style in history, because it has undergone several transformations over the years according to social, political, cultural and other developments, so each era

will make people entangled in new concepts and definitions of Chinese style[1]It can be seen that the expression and development of Chinese style have evolved along with the changes of world history and society to a large extent. The design techniques, use of elements and modeling characteristics of Chinese style clothing can all reflect the contemporary Western society's cognition and way of looking at China, from which we can get inspiration on how to break the short-termism and stereotyping of contemporary western Chinese style.

1. The phenomenon of "Chinese style" in Western fashion and its design expression

Throughout the contemporary western high fashion industry, the phenomenon of Chinese style as the theme and a large number of traditional Chinese cultural elements is rising. In addition to the tribute and appreciation of traditional Chinese culture, more and more western designers are attracted by the strong consumption power of the Chinese market, choosing to cater to the preferences of Chinese consumers, using innovative design methods to adopt Chinese elements, while combining the characteristics of Western clothing, breaking the traditional design concept, making clothing more modern and full of new ideas. Through sorting out the series of contemporary western Chinese style works

(see Table 1), it is not difficult to see that Chinese elements have almost become the inspiration source for western clothing brands to be selected and reproduced every year, and it can be found that when the west looks to the East, most of the traditional Chinese clothing structures and classic traditional Chinese symbols from the Qing Dynasty to the Republic of China will catch the eye. In general, it covers many fields such as Qipao plate

buckle, traditional pattern, Oriental characteristics, embroidery printing and dyeing, and highlights the fashion concept of east sentiment and West charm with the treatment of local embellishment, deformation and mixing of western modern clothing. Even after decades of evolution, the love of Western brands for certain classic elements has only increased, forming a unique Chinese aesthetic style in the Western fashion field.

“Chinese Style” Collections in Contemporary Western Fashion (Graph 1)

A given year	brand	Design expression	Design content	A given year	brand	Design expression	Design content
1951	Christian Dior	Pattern/Craft	Traditional calligraphy\ Printing and dyeing\ "Stomach Pain Post"	2011	Louis Vuitton	Pattern\shape	Cheongsam\Tang suit\standing collar\ tray buckle
1968	Valentino	Pattern	Blue and white porcelain\ Chinese screen	2012	Vivienne Wood	Pattern	Calligraphy\inkpainting
1977	Yves Saint Larent	moulding	Qing Dynasty jacket\ official hat\standing collar	2013	Valentino	Pattern\Color	Blue and white porcelain pattern \ blue and white
1984	Chanel	Pattern\Color	Blue and white porcelain pattern \ blue and white	2014	Valentino	Pattern	Crane design
1996	Chanel	Pattern\ craft	Oriental screen\landscape painting\embroidery	2015	Dries Van Noten	Pattern/Craft	Dragon \ seawater river cliff pattern \ printing and dyeing
1997	Christian Dior	Pattern\shape	Cheongsam\Chinese red\tassel	2016	Louis Vuitton	Pattern\Craft	Crane\plum,\chrysanthemum\bamboo pattern
1998	Christian Dior	moulding	Cheongsam \ stand collar \ Shanghai style	2017	Prada	moulding	Stand collar\cardigan\Chinese suit
2001	Jean Paul Gaultier	moulding	Cheongsam \ "Dragon girl" \Yellow willow frost	2018	Gucci	Pattern\shape	Cheongsam\Tang\ Ming and Qing Dynasty elements
2003	Christian Dior	Craft\ Color	Embroidery\gold plating\Beijing Opera, martial arts	2019	Eile Saab	Modeling\craft	Cheongsam stand collar \ embroidery
2004	Yves Saint Larent	Pattern\shape	Cheongsam\pagoda shoulder\jacket\dragon pattern	2020	Altuzarra	Pattern\shape	Cheongsam\floral pattern

2006	Alexander McQueen	design	Flowers and birds auspicious animal pattern	2021	Christian Dior	technology	Seeded embroidery
2008	Kenzo	moulding	Traditional coat\right skirt\disc buckle	2022	Junya Watanabe	Pattern\shape	Flaghead\brocade\dragon pattern\cloud brocade
2010	Chanel	Pattern\shape	Shanghai style\ebony screen	2023	Gucci	Pattern\shape	Cheongsam\Birds and animals \left skirt

1.1 Coupling of tradition and new trend: expressions of appreciation and reference

Contemporary western Chinese style is the product of the combination of avant-garde cultural trends and traditional aesthetics. In terms of shape, the Shanghai style cheongsam during the Republic of China is the most popular outline structure. Western designers prefer to use deconstruction design to improve traditional cheongsam, choosing traditional Chinese plane structure features such as standing collar, opening, buckle and slit and integrating them with the western three-dimensional structure. While retaining the classic, it creates a worn and new creative style. It can not only enhance the value of inherited art but also develop its commercial value. As shown in Figure 1, designer Marc Jacobs combined the cheongsam with avant-garde fashion features to design a series of works. The styling elements of cheongsam standing collar and straight opening are adopted in the upper body of the style, and the dark lace skirt with the brand abbreviation and logo is connected below the waist. The slit is boldly raised to the waist and the complexity of the shoulder cuff is removed to reveal the slender arms. Western women's neck is long, so with a tight round corner collar wrapped slender neck but show the feminine sense, and the opening is cut by a vertical line, embellish the exquisite disc buckle highlights the visual effect of hard with soft. The coupling of transparent black tulle and cheongsam is the embodiment of innovation, and the cooperation of lace and high slit cut helps to create a mysterious sexy atmosphere of "transparent" but not "bright", showing the vaguely visible female legs and smooth curves in action. Mixing and matching the styling elements of Asian countries is also a common design technique. As shown in Figure 2, designer Eile Saab reconstructed the style of cheongsam and lightweight tuxedo in 2019. The X type evening gown collar adopts the square corner collar of cheongsam, and the front chest is joined with the semi-transparent tulle fabric and inset with gold embroidery, highlighting the elegance and nobility. On the basis of retaining the styling features of evening dress, it perfectly permeates the elements of Chinese cheongsam, and adopts the Japanese kimono style on the sleeve shape, with exaggerated wide sleeves and the

iconic straight cut silhouette to show female power. In addition to cheongsam, wide sleeves, jackets, skirts of Han and Tang dynasties and other traditional Chinese clothing are also referred to by western designers. In the early spring series of Gucci in 2023, it is integrated into the features of the northern minorities' straight front left skirt and matched with the classic cheongsam collar, highlighting the cultural diversity of the Chinese nation. However, the overall version is a non-Chinese traditional "H" shaped robe (Figure 3). The armhole positioning is separated from the structure of traditional Chinese clothing, placed on both sides of the waist, with very short sleeve length, in line with the characteristics of human arm movement, reflecting the Chinese traditional implicit and Western vanguard fashion interwoven fashion custom. In terms of shape, Western fashion brands tend to use some Chinese features as decorative embellishments and creative ideas to improve, rather than simply restore. As a product of the fusion of Chinese and Western cultures in the 20th century, the Chinese style cheongsam in the Republic of China is more appropriate to the aesthetics of "humanism" in the West, and the slim-bodied version can fit the Western concept of pursuing the beauty of clothing and body. Therefore, the contemporary cheongsam aesthetics has laid the foundation for the shaping of Chinese style in the West.

In terms of decoration and technology, the Chinese embroidery process can be described as the heavy industry of western Chinese style clothing, the finishing touch, its complex process and exquisite sense of three-dimensional effect on the clothing, giving people a sense of elegance and luxury. This process has a special texture effect, is good at creating a concave and convex sense, in the clothing can be local embellishment, can also be a large area outline. Western designers often use the carving process of Figure 2 with silk, chiffon and lace to create a hazy atmosphere, or use the color embroidery process of Figure 3 to depict the change of color shades of traditional Chinese patterns. In addition, in recent years, embroidery, as a treasure of China, has also been used to create complex 3D visual effects of Western patterns. As shown in Figure 4, Christian Dior, the French high fashion clothing brand, applied the

Chinese traditional craft treasure "seed embroidery" to men's wear and accessories in early autumn 2021. Recreating American painter and sculptor Kenny Scharf's "When the Worlds Collide" with an ancient sewing technique, the embroidery process required a great deal of painstaking work and skill from traditional craftspeople to create color balance and extreme visual effects. This combination of Chinese and Western innovative techniques breaks the restricted framework of Chinese craft only for Chinese patterns, deepens the international dissemination and continuity of Chinese traditional art techniques, and is a new way of displaying Chinese style.

In terms of patterns and patterns, Western designers often break the tradition to continue the tradition, so that China's iconic clothing in a modern and novel form to show the world. The patterns it draws from focus on two types: traditional patterns and representative elements of Chinese art. Traditional patterns of flowers, birds, auspicious animals, landscape flowers and containing the meaning of auspicious patterns are often cited, designers will edit the pattern recombination or redesign, to local deformation, exaggeration, simplification and other ways. Traditional Chinese decorative patterns are the carrier of ancient wisdom and aesthetic concepts, the symbol of spiritual culture, and also have social functions. For example, "dragon pattern" was a representative of imperial power in feudal society and an important materialized form of class rank in ancient China. It was often combined with other totem patterns on imperial clothing, which was in contrast to the concept of "harmony" advocated by Chinese tradition. However, in the post-modern context, western modern designers usually discard the inherent hierarchical cognitive mode, take Chinese traditional culture and modern humanistic spirit as inspiration, and combine modern aesthetic and popular trends to simplify the expression of design creation, which reflects Western designers' new understanding of Chinese culture. In 2015, Belgian clothing designer Dries Van Noten's autumn and winter fashion design cleverly eliminated the two dragon patterns and simplified them, outlined with embroidery mixed with beaded sequins, placed sympathetically on the dress chest alone, and cleverly combined with the western

circle collar cut, giving people a flexible and vivid visual sense. Praise the traditional Chinese dress pattern at the same time to reform the old and build a simple, implicit, practical dress impression. In addition, in order to show the theme of Chinese style, representative Chinese artistic elements such as blue and white porcelain pattern, landscape screen pattern, ink painting, Peking Opera facial mask pattern, etc., are often used in costumes to highlight national culture. Due to the differences between Chinese and Western cultures, Western designers tend to use these elements directly and lay them on costumes for imaginative interpretation, leaving behind traditional meanings and dressiness. The main purpose of decoration is to achieve the effect of form obeying function.

In terms of color, in addition to directly introducing traditional Chinese colors into clothing, Western designers will also restructure and coordinate traditional colors and combine them with popular colors of the season. Chinese traditional five colors (blue, red, yellow, white and black) are the most commonly used representative colors to express the awe of nature, and drawing color sources from traditional art ornaments is also a common way for Western brands, such as blue and white porcelain color matching, black and white color matching in ink painting, and colorful color matching in traditional minority costumes. The colors used by Western brands in Chinese-style clothing usually have three forms: the first is to follow the meaning and characteristics of tradition, class and ethics, directly imitate and restore the colors of traditional clothing, and respect the aesthetic concept of traditional Chinese colors. The second is to highlight the festive auspicious folk characteristics of bright and gorgeous colors, so that the contrast and high saturation of pure colors complementary, with gold and silver flash color, to create a rich and elegant visual effect. The third is based on pure and elegant colors (aqua red, azure, yellow, light green, etc.), such as ink painting is generally simple and light, to achieve a harmonious visual effect, so that the overall clothing gives people a sense of elegance and comfort. The latter two forms can be matched with Western representative colors or seasonal colors, forming a combination of Chinese and Western, traditional and modern collision.

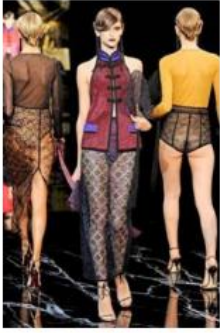


Figure 1 Louis Vuitton, 2011 Spring



Figure 2 Eile Saab, 2019 Fall



Figure 3 Gucci, 2023 Spring



Figure 4 Christian Dior, 2021 Pre Fall



Figure 5 Dries Van Noten, 2015 Fall

1.2 Deepening of prejudice and misunderstanding: expression forms of stereotyping and appropriation

Western fashion also endows imaginative processing when outlining the Oriental aesthetics of Chinese style. When picking and applying foreign traditional arts, it will not only add the independent understanding and thinking of Westerners, but also follow the aesthetic concept and style orientation of the West. As a result, the control of some Chinese-style clothing works deviates from the real Chinese implication, and the barriers of art and culture are then established.

The reference of clothing modeling sometimes runs counter to the implicit and gentle beauty advocated by the real Chinese aesthetics. For example, at the end of the 20th century and the beginning of the 21st century, Asian actresses of Hollywood led by Huang Liushuang portrayed geisha images such as "Dragon girl" and "Lotus flower" in movies and television, which were cunning and charming, giving Qipao a dangerous and enchanting visual impression. Therefore, Western designers tend to use structures such as tight slits or large backless cheongsam to build the decadence of Asian female characters in the stereotype of Hollywood movies. In Figure 6, Jean Paul Gaultier used purple-satin silk and butterfly accessories to create a body-hugging qipao, with a large area of low-waived halter down to the hips and dark colors interwoven to evoke a feminine, dangerous and amorous atmosphere. In addition to him, designer John Galliano (John Galliano) was also inspired by the film and television containing Oriental culture and created the Christian Dior (Christian Dior) autumn/Winter 1997 sea flower collection. As shown in Figure 7, turquoise silk, tight waist line, charming tassels and mesh back embroidered with fine thread and Chinese style pagodas, flowers, rococo fluidity design decorate the model's body with exotic atmosphere, Oriental symbols snake on the smooth silk surface, they become a projection, exudes the female inner charm, desire and mystery. This was very much in line with the Chinese aesthetics and atmosphere created by the popular movies and Asian female characters at that time,

and the visual impression of flirtatious and graceful cheongsam silhouette was depicted with modesty and elegance, deepening the stereotype. This style is basically unique to the West, and is the aesthetic product of social and cultural background and cognitive deviation.

In addition, Western designers often misappropriate traditional Chinese patterns, patterns, profiles and other elements based on appreciation. First of all, take the exhibition China: Through the Looking Glass at the Metropolitan Museum of Art in New York in 2015 as an example. Although the exhibition is committed to presenting the western vision and imagination of Chinese aesthetics, many works do not show the true Chinese style. For example, the fashion designer Yves Saint Laurent not only associated the Chinese exhibition hall with opium through smell, but also reinforced the stereotypical Chinese image from the perspective of Western hegemony in the name of aesthetic creation, and forcibly adapted Manchu clothing such as mandarin coats and conical hats into his 1977 series. In the fall 2004 collection, designer Tom Ford transformed the dragon robe and Jifu into a Western-style V-neck dress of Qipao, and cut the auspicious group flower pattern to fit the structure of the armpit, which breaks the meaning of itself, as shown in Figure 8. In addition, Chinese calligraphy as a decorative pattern into clothing is also popular, designer Christian Dior (Christian Dior) in 1951 in the name of appreciating traditional Chinese calligraphy, ignoring the original poetry of the Tang Dynasty calligrapher Zhang Xu's "Stomach pain" printed stickers arranged on the dress, as shown in Figure 9. Vivienne Wood also printed Chinese calligraphy directly into the center of the bottom of the western strapless dress in the spring/summer 2012 series, but the content is the inappropriate word "green economy", which is very abrupt in the dress design and does not play the role of retransmitting the traditional Chinese aesthetics, as shown in Figure 10.

In terms of color, the clothing colors that symbolize the festive and auspicious culture are often

used in confusion. Although the color matching such as red and green has interesting visual effects, excessive color hybridity will only bring vulgar visual perception. The designer's understanding of the Chinese color is relatively chaotic and exaggerated, and he is extremely

fond of creating a sense of conflict with high brightness and strong contrast colors, creating a visual sense of drama and gaudy, but this is obviously not in line with the daily life of the traditional Chinese color concept of "shape" and "color" complement each other.



Figure 6 Jean Paul Gaultier, 2001 Fall



Figure 7 Christian Dior, 1997 Fall/Winter



Figure 8 Yves Saint Larent 2004 Fall



Figure 9 Christian Dior, "Quiproquo"



Figure 10 Vivienne Wood, 2012 Spring/Summer

On the whole, it can be seen that the Chinese style in the contemporary western fashion field has entered a new stage of innovation by combining tradition with new era ideas, and expressing traditional customs with new structures, techniques and ideas has become an international national style. In the western fashion field, there are two kinds of reference methods and design expressions for Chinese traditional cultural elements: One is "cultural appreciation". This style is mainly meant to pay tribute to Chinese cultural implications and traditions. Inspired by the symbols of Chinese representative traditional elements, such as court costumes of the Qing Dynasty, cheongsam of the Republic of China, blue and white porcelain, Peking Opera masks, etc., it honestly draws on cultural elements and recognizes the rich cultural history and significance given behind it. The second type is based on "cultural appropriation", which mainly presents distorted Chinese artistic conception under the influence of prejudice, misunderstanding and stereotype. Most of these styles are deformed fantasies about China derived from the ugly images of China in early Western movies or literature, or the outdated cognition brought by the scenery of Chinatown, which cannot be broken through the framework of classic symbols. However, the design method tends to make some superficial appropriation or collage of Chinese classic symbols, which makes them break away from the original cultural context and presents the characteristic phenomenon of misappropriation and plagiarism of other ethnic cultural elements that are not local with stereotypical bias[2].

2. The ideological and cognitive path of Western fashion to Chinese style

British art historian Michael Baxandall pointed out in *Painting and Experience in Fifteenth Century Italy* that the style evolution of artistic creation is closely related to the social and cultural background, and art is

the concrete embodiment of visual culture and social structural system[3]. Therefore, we can explore the different cognition of Chinese image derived from the changing ideology and culture in western society through design techniques. As one of the carriers of culture and art, clothing deviates from the real Chinese image, which will directly affect the different design expressions of Chinese style in Western fashion. Fashion inspired by a culture is often prone to deviation. There is a fine line between "appreciation" and "appropriation", and the root cause of the emergence of these two forms of expression can be traced back to the unilateral cognition and imagination of the Western image and culture established over the long history.

2.1 Origin of early Western cognition of Chinese style

Chinoiserie originally originated in France and symbolizes a fashion style inspired by Chinese art and aesthetics. Throughout history, in the hundreds of years since the 16th century, with the exploration of foreign lands and the connection of international trade, the impression and attitude of the West toward China has undergone a transformation from admiration and admiration to criticism and contempt, and then to trying to face up to and respect China again. During the 17th and 18th centuries, through maritime trade between China and Europe, exquisite Chinese art works such as silk and porcelain flowed into the European continent, which made Western Europe attracted by Chinese aesthetic elements. Exquisite patterns, shapes and ways of organization laid the foundation for Westerners' appreciation and cognition of Chinese art and culture, and regarded Chinese style as the top fashion vision and romanticized it. At the time, "Oriental" (including China) was classified as one of the most common "other" style images and was seen as "exotic", highlighting the West's simple fascination with Asian culture[4]. In the middle of the 17th century, thanks to the praise and appreciation

of the East by European preachers and merchants, the idea of "glorifying China" (beautification of China) was flourishing, and China not only represented a fashion in France and other European countries, but also represented a hope of the European intellectual community for an ideal society[5]. The other kind of Fantasy cognition is based on the Oriental Fantasy under the Western hegemony, and this imagination is based on the "derogation of China" (vilifying China). The early West, in order to distinguish the East, deliberately emphasized its relative superiority in status over the East, thus describing the East as "weak, feminine, exotic, mysterious, sensual and sexy..... As something to be needed and to have." Instead, the West defines itself as "strong, masculine and normal"[6]. The outbreak of the war of aggression in the 19th century completely ended Europe's century-long history of admiration for China, and the image of China in the Western perspective underwent a fundamental change. The strong desire to possess China led the West to deliberately belittle Chinese civilization. The Chinese aesthetic immersed in this orientalist imagination is superficial, superficial and biased, and was subconsciously invented and constructed by Europeans to gradually form the decaying collective consciousness of China.

2.2 The cognitive evolution of Western Chinese style from the 20th century to the present

With the passing of time, contemporary China's influence on the world is increasing day by day, and its status and role in different fields such as international politics, economy, military and culture have also been greatly improved. The two contradictory fantasies and perceptions of China's image in the West have also undergone profound changes due to the development of The Times and changes in the international situation. At the beginning of the 20th century, the international communication accelerated the cultural exchanges between the two sides, but in the western society, whether it is literature, film and television, the image of China still fluctuates between positive and negative. On the whole, the Western fantasy cognition of China based on praise and admiration is basically wiped out in the West, the fantasy of China based on beautification and appreciation is only stagnated in the "exotic style" or "Oriental sentiment", while the fantasy cognition based on derogatory prejudice takes root in the Western thought, making the fabricated Chinese wind in the West further away from the real. For example, Fu Manchu, a Chinese man with cunning and evil characteristics, is depicted in Hollywood movies, or Oriental women are given the characteristics of "tragic fate", "dangerous pornography" and "beauty in trouble". In the 20th century, the West tended to fabricate a negative, biased and decadent imagination of Chinese characters psychologically and visually, favoring depictions of the

dark side of Chinese society, and this imagination further reconstructed compatibility in the design and use of Chinese-style clothing. Cheang, head of Chinese Style in Britain from 1650 to 1930, said: "Chinese style is often used in Western leisure venues, which is both exotic and symbolic of foreign danger, so it is difficult to imagine Chinese style decoration in a serious workplace, such as a formal occasion such as a bank[6]." At the end of the 20th century, due to the rapid improvement of China's national strength and economy and the continuous growth of market potential, Chinese style was revitalized in Europe by Western senior fashion designers. They selected Oriental elements from Chinese literature, films and artworks as the source of inspiration, combined with Westerners' independent aesthetic and thinking of the East, and created many dreamlike works with different shapes and colors. Therefore, in the "Chinese-style" clothing created by the West, strong cultural stereotypes overlap with the authentic and vibrant Chinese cultural heritage. Many famous western designers have tried to break through the traditional model of reference to extract "artistic code" from the East, hoping to have a deeper understanding and grasp of traditional Chinese art[8], And show the tribute and appreciation of traditional Chinese culture. However, as time has changed, Westerners' ideas have remained incomplete, and they have been rendered by the early imperialism and the international film and television industry in the early 20th century, and their stereotypes of China have never stopped. Most designers have never even set foot on the land of China, and only rely on the subjective imagination of the East to build the image of China in their minds. What the Chinese fashion expression presents is not the imitation of the reality of traditional Chinese culture and art, but some deviation, which is the subjective assumption and thinking of western designers, such as inaccurate control of patterns, colors, profiles and even elements. However, such differences and inconsistency make the works derived from the western designers' independent thoughts and aesthetic perception of "Chinese style" as a cognitive object and artistic theme. What it presents is not a copy, but a deviation in design and an aesthetic misreading, which is not only derogatory and distorted, but also has its own creative style.

3. Cognitive analysis and enlightenment of the "Chinese style" shaping of Western fashion

The contradictory forms of shaping Chinese style come from the differences of Chinese and Western culture and social environment, so how this difference affects the creation of Western Chinese design style and aesthetics should be analyzed from the perspective of crowd thought. Through British art historian E.H. Gombrich's thinking of "reality and stereotyping" in

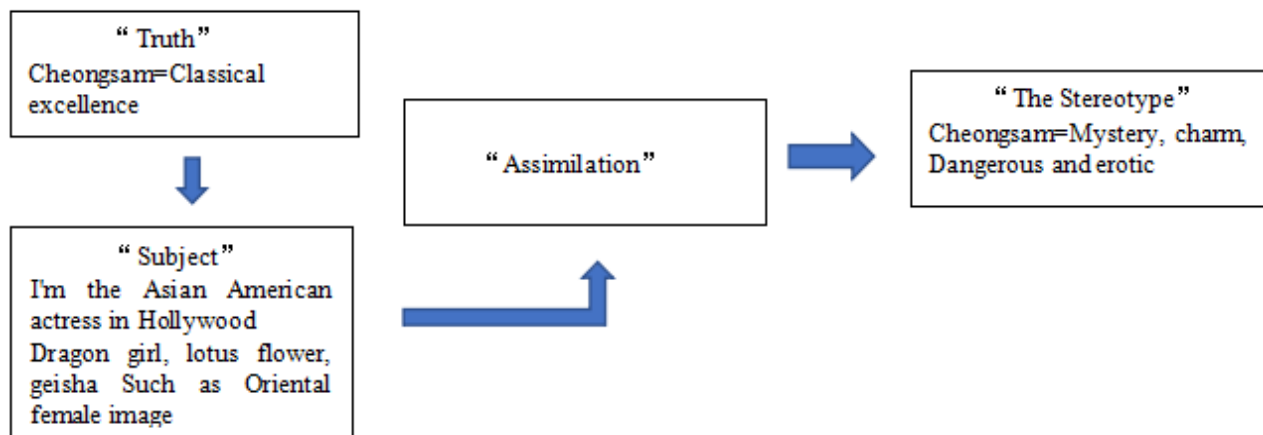
artistic creation, we can analyze the composition of contemporary Western "Chinese style" and Eastern aesthetic style from the perspective of artistic psychology of picture representation.

3.1 Differential expression based on "reality and stereotyping"

The broad and profound Oriental thought and culture attract western artists to try to apply it to their design through their own real insight and understanding, but the differences in cultural structure and art education between the East and the West doomed the limitations of cultural creation. The British art historian E.H. Gombrich noted: Artists tend to look for motifs for which their style and literacy are already prepared, and painting unfamiliar themes will become a limitation for their creation. The "will-to-form" and "will-to-make-conform" that artists create about style dictate them to find what they can depict, The transformation of a new form into a schema and model with which the artist is already familiar is thus a process of assimilation, which is creative in that it is different from a prototype, but also limited in that it does not correspond to reality. He uses an illustration by Jiang Yi, an international envoy of Chinese culture, as an example. When a Chinese painter from a different cultural environment and trained in different customs paints a British landscape, "we can easily find that the traditional Chinese way of painting only allows those features of the existing schema to enter the picture." The artist will instinctively use his own familiar painting techniques and "subject" to attract, with the Chinese vision and style as the center. "Style, as well as means, creates a 'psychological orientation' that allows the artist to look for something he can paint in the surrounding landscape." [9] Just like the western designers at the end of the 20th century, when they tried

to design clothes with Chinese elements as the "motif", they would first filter the Chinese elements they were not familiar with, look for the pictures they saw in Asian movies, posters, Chinatown and other media in their minds, or appreciate Chinese traditional clothes and paintings more deeply to find the "Chinese style" schema and "shape" the aesthetic view. Another meaning of "stereotyping" is "stereotype." Homay King, an AsiAn-American professor at Bryn Mawr College in the United States, wrote in the article: "We tend to first understand the unknown world through film, so designers often refer to the Chinese aesthetic through film rather than reality." Historically, its representation of China has tended to take the form of one-dimensional caricatures. [10] This kind of limited "stereotyped" aesthetics and aesthetics produced by the film and television image mechanism are fully manifested in the fashion industry. For example, in the early and middle of the 20th century, Hollywood films with "Chinese style" profoundly influenced Western designers' understanding of China and Chinese aesthetics from both psychological and visual language. Limehouse Blues (Alexander Hall, 1934), The Shanghai Gesture (The Shanghai Gesture) Josef von Sternberg, (1941) and "The World of Suzie Wong" (Richard Mason, 1960) are films that combine the allure of China's mystique with the exotic atmosphere of dangerous trade, No matter the Chinese objects in the film, the Asian characters or the works created by western designers through the influence of film culture, they all highlight the characteristics of sex appeal, frivolity and elegance. Therefore, the style shaping of cheongsam mentioned in the previous article deviates from the real characteristics, but is close to the film and television images (see Table 2).

Chinese Style "The Stereotype" Diagram: Using Qipao as An Example



The designer John Galliano once put it bluntly: "My interest in China is driven by films, posters, fantasies and romanticized depictions, and this fantasy comes from the sense of danger and mystery conveyed by Hollywood films[11]." Yves Saint Laurent also said in a 1995 interview with Elle magazine: "The China I often interpret in my designs is exactly what I imagine it to be." In order for my imagination to blend into a place or landscape, all I need is a picture book. I don't think it's necessary to go to China, I've fantasized about it a lot[12]." The Chinese elements selected by western designers are based on the Western perspective and the shaping of the Western world, and are closely related to the films, art works and living environment that Westerners have been exposed to since childhood. Therefore, the reconstruction and stereotypical design of "style" also tend to be based on the preferences of Western designers and the techniques they have mastered to design clothes with "Chinese style" as the theme.

3.2 Reflection and enlightenment based on "the current situation of Western Chinese Style"

A style cannot be fabricated out of thin air, and clothing is the reflection of The Times and the nation, and the depiction across time and region is certainly difficult to be accurate and objective, so the Chinese style created by the West is deviated from the reality and is also unique. In order to integrate Western Chinese aesthetics with authentic Chinese traditions, we need to break the limitations and prejudices of Chinese and Western art and thought. The following two enlightenments can be obtained from the development status of Chinese style in the contemporary western high fashion industry:

(1) The Chinese artistic image established in international self-media and film and television works needs positive guidance. Contemporary Internet globalization makes it more convenient to export culture, and injecting traditional elements into the we-media and film and television industry is a powerful means to spread culture. Cultural factors on the one hand affect the aesthetic trend, on the other hand affect the image of a country, so it is necessary to use the theme of traditional culture to carry out authentic eastern narrative, rather than completely through the Western hand to create a biased Chinese style on the grounds of cultural barriers. We ourselves should also lead by example in transmitting correct traditional Chinese elements and rich intangible cultural heritage on international online platforms, safeguarding our own values and eliminating deep-rooted stereotypes.

(2) Using the Western fashion stage to carry out diversified innovation and diversified output of Chinese tradition. After five thousand years of historical

precipitation, Chinese traditional culture has formed its own unique characteristics. "Chinese style" is based on inheritance and has its own unique charm. These traditional elements are an important source of Chinese wind. The phenomenon of Chinese style in western clothing has gone through the stage of pure imitation, restoration and the current innovation of combining tradition and modernity. Made with novel materials, structures and concepts, while expressing common Chinese customs symbols, Chinese-style clothing is no longer a specific Chinese style, but an international clothing item. Local Chinese designers also need to help redefine Chinese image and style, after all, the aesthetic of Oriental Chinese clothing is reflected in thousands of aspects, not only limited to the frame of Qipao, dragon pattern and blue and white porcelain. Under the premise of continuing the tradition, we need to break the barrier of time and geography and become the classic representative of Chinese costume aesthetics. The combination and reorganization of Chinese and Western elements can not only make the Western customers accept, but also improve the excellent traditional elements of China into a new fashion in the international inheritance and continuation.

5 Conclusion

All in all, it can be clearly seen from the design style that the image of China is constantly changing in the western vision. In the field of western fashion, the formation of Chinese style is not only affected by the cultural differences between the east and the West, language barriers and economic interests, but also closely related to the different cultural structures, film and art education backgrounds of the East and the West. As a non-linguistic symbol, traditional Chinese clothing contains profound cultural heritage and spiritual connotation, and the treasure house of Chinese history and literature is also very rich. Our traditional elements are inevitably selected by the West, but in the fashion art jungle of the new century, The educational cognition of the new generation of designers, the objective consumption concept of consumers and the social atmosphere advocating inclusiveness are constantly readjustment and definition of "Chinese style". What is important is how we ourselves can positively spread culture and break misunderstandings to create a positive image of ourselves. No matter the cultural inheritance or the reference of traditional inspiration, it is necessary to obtain new vitality through new creation. Through international channels, the Chinese and Western cultures are rubbed together and organically combined, and the Western ships are crossed with the eastern charm, so that the tradition and the trend can be blended, and the traditional Chinese culture can break through the cloud

and fog of prejudice with a new look. To be unique in the blossoming international fashion field.

Notes:

Table 1 Source: Author's own.

Table 2 Source: Author's own.

Figure 1 source: <https://www.vogue.com/fashion-shows/spring-2011-ready-to-wear/louis-vuitton>

Figure 2 source: <https://www.vogue.com/fashion-shows/fall-2019-couture/elie-saab>

Figure3source:<https://www.vogue.com/fashion-shows/spring-2023-ready-to-wear/gucci/slideshow/collection#51>

Figure 4. Source: <https://www.vogue.com/fashion-shows/pre-fall-2021-menswear/dior-homme>

Figure5source:<https://www.vogue.com/article/dries-van-noten-fall-2015-collection-met-exhibit-china-through-the-looking-glass>

Figure6source:<https://www.vogue.com/slideshow/2015-met-costume-exhibit-china-through-the-looking-glass-dresses>

Figure 7 source: <https://www.pinterest.com/pin/41165784083617602/>

Figure 8 source: <https://www.vogue.com/fashion-shows/fall-2004-ready-to-wear/saint-laurent>

Figure9source: <https://harpersbazaar.uol.com.br/cultura/met-inaugura-china-through-the-looking-glass/>

Figure10.Source:https://www.stylebistro.com/Best+and+Worst+Dressed+at+the+2011+American+Music+Awards/articles/LO3eW_3Ckik/Jennifer+Hudson+Jenny+Packham

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