

Research on Inheritance and Innovation Performance of Modern Fashion Design Based on Project Teaching

Danyue Li

Dalian Polytechnic University Arts and Information Engineering College, Dalian, Liaoning, 116400, China

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Abstract: As a culture, clothing, although its nationality and tradition are increasingly blurred, has not been eliminated in modern clothing design. On the contrary, it has been enhanced in a certain sense. Modern clothing design needs to use the “shape” of modern clothing to express the “idea” of traditional clothing, and use the “meaning” of traditional clothing to fully realize the “shape” of modern clothing, so as to be cosmopolitan and local, traditional and modern. The integration of integration, inheritance and innovation.

1. Introduction

The project teaching method has a good teaching effect in training students' practical ability and innovative ability. Some scholars expounded the connotation and key points of the implementation of the project teaching method; some scholars studied the application of the project teaching method in other professional teaching processes such as software and e-commerce, and discussed some of the experience gained. However, the research on how to carry out project teaching in fashion design is still relatively rare. This article will focus on explaining the teaching mode of the clothing design major based on the project teaching method, and exploring and analyzing how the clothing design major conducts project teaching.

2. Basic Theory of Project Teaching Method

Project teaching method is a brand-new teaching mode with teaching items as the main line. Its goal is to improve students' independent learning ability and promote students' all-round development. Specifically, the project teaching method is that in the process of integration of production, teaching and research, teachers effectively design teaching projects in accordance with the actual needs of teaching, comprehensively use various resources to guide students to participate in the project, and let students become the project implementation. The main body, that is, the collection and processing of data, the proposal and comparison of design plans, the implementation and completion of the project, and the overall evaluation of the project are all left to the students to complete independently. Introducing actual projects into the teaching process allows students to comprehensively use the knowledge they have learned in project practice, and greatly improve their comprehensive quality and ability to solve problems independently in the process of overcoming the difficulties of the project series. The implementation of the project teaching method will not only improve the quality of education and teaching, but also effectively promote the connection between schools and enterprises in all aspects, and lay the foundation for training innovative and applied talents that meet the needs of society [1].

Different from the previous teaching mode, the project teaching method has the following important characteristics. First, the teaching activities are centered on the project. The project is the core of project teaching, and all teaching activities are carried out around the project. Both teaching and project are integrated, and the implementation process of the project is the process of teaching activities. In the process of completing the project, teachers and students gain knowledge accumulation and ability improvement. Second, the teaching activities are based on students. Students are the object of project teaching and the main body of project teaching. The whole process of project implementation requires students to complete all parts independently, so as to

stimulate students' subjective initiative and learning enthusiasm, and change passive learning into active learning. In the process of solving the difficult problems encountered by the project, enhance its comprehensive practical ability [2]. Third, teaching activities are dominated by teachers. The design and organization of teaching projects, the arrangement and control of teaching processes, the development and guidance of teaching practices, etc. all require teachers to measure and grasp the whole process. Let the teacher lead the implementation of the entire project teaching, you can better control the whole process of project teaching, timely discover and deal with various problems that occur during the project implementation process, so that the entire project is developing in a good direction, and then get better Teaching effect. In short, the project teaching method focuses on the combination of theory and practice, while teaching students the basic theoretical knowledge, and training students' practical innovation ability through the practical operation of the project. More importantly, through the students' practical experience and independent thinking, they can stimulate students' enthusiasm for independent learning and cultivate students' spirit of innovation and exploration.

3. Exploring the Roots of Differences between Traditional Costumes in China and the West

To be able to inherit and innovate well, we must first understand the difference between the east and the west in the space awareness of clothing. Clothing is a state after the human body is dressed, and the human body is a three-dimensional three-dimensional image. When people cover two-dimensional fabrics on the human body, clothing becomes a clothing form with three-dimensional space, and our country traditionally expresses this three-dimensional the way of dressing is different from the Western way of expression. China and the West observe different things in space. Westerners stand on a fixed point and observe things from a fixed angle. The Western clothing space consciousness gradually formed and developed from the Middle Ages clearly reflects the Western people's psychology of space exploration from one side-full of unlimited expansion consciousness, more precisely it should be "self-expansion" "Psychological motivation. This motive is manifested in increasing the volume of its body, giving people a feeling of self-expansion beyond the physical body-eager to occupy more space, like the medieval "Poland" pointed shoes and cone Shaped "Hanning" (hennin) peaked cap; Renaissance padded skirt in the era of bom baststy le; Later bell and pagoda skirts of Rococo and New Rococo; 18 The huge wigs of the century, the external space form shows this unique psychological motivation and psychological space consciousness-with the overall large size to create a strong sensory stimulation, therefore, in Western clothing consciousness, more is obtained Some natural flesh does not have the expansion power, and the costume is used as a tool to expand the self-flesh [3].

China's traditional space consciousness is a "low-satisfied" rhythmic space consciousness, and its viewpoint moves with its own wishes. Therefore, the space consciousness of Chinese art also borrows from "virtual and real", "light and dark" The rhythm is expressed, and so is the spatial awareness of Chinese clothing. The unique attitude of the Chinese towards the infinite space has become the basis for constructing their own space realm, which prevents the Chinese from pursuing a clear geometric shape in the composition of the clothing space: the three-dimensional Western clothing space with strong three-dimensional sense such as triangle and cone form. Therefore, in the development of Chinese costumes in the past, there is almost no European-style exaggerated human clothing. China's inherent costumes are often in pursuit of an inherently subtle beauty that naturally emerges with human activity, a virtual form, a subtle and graceful rhythmically changing spatial form, which is different from the spatial form of geometric combination. Because China's traditional clothing ignores the precise data that is consistent with the three-dimensional relationship of the human body, the traditional Chinese clothing is concerned with finding a self-textured, harmonious and unified spatial state with a non-solid three-dimensional scale, although this space The form does not have a clear concave and convex three-dimensionality, but on the contrary it approximates a flatness, but the change of the rhythmic lines of clothing in motion creates a lively and lively three-dimensional three-dimensional effect with distance, nearness and reality. This flat tailored clothing shape tends to be more holistic. From a psychological point of view, it can give

people a feeling of spatial expansion.

4. Inheritance and Innovation of Color Forms in Traditional Clothing

According to chromatics, people divide colors into different categories (such as warm and cold, advance and retreat, soft and hard, light and heavy) according to different visual and psychological feelings brought by different colors. Different colors present different forms and feelings. Even if the clothing materials and styles are the same, different color visual effects can be used to bring people a different visual experience. Symbolic traditional clothing colors have tended to weaken in modern clothing design. People often match clothing colors according to their own preferences, but traditional clothing colors should not be abandoned as a cultural ideology, as long as modern design is added to modern clothing design the aesthetic ideology of the traditional Chinese dress is in line with the aesthetic view of the contemporary people. The colors of traditional clothing can still be applied to the design of modern clothing. In the process of inheriting the colors of traditional clothing, designers can choose and extract classic colors in traditional clothing according to the trend of color trends in each quarter of the year, and use them together with popular colors according to the principle of color matching to design both fashionable Atmosphere, but with ethnic characteristics of clothing [4]. The expression of clothing style is closely related to the color of clothing. There are many different clothing styles. Commonly there are ethnic styles, casual styles, classical styles, romantic styles and avant-garde styles. The artistic styles of different clothing have their own characteristics in color expression. Inheritance and reference to the colors of traditional clothing can innovate traditional ethnic costumes with exotic flavors. In the process of modern clothing design, the designer can apply these ethnic styles to the design, combining it with modern clothing styles, presenting an elegant yet fashionable fashion brand.

5. Inheritance and Innovation of Styling Forms in Traditional Clothing

The cultural connotation of traditional Chinese art style clothing is rich and colorful, and the creative inspiration of modern clothing designers often comes from these traditional clothing designs. Under the influence of traditional cultural thoughts, Chinese traditional clothing presents a form of beauty and artistic conception. In modern clothing design, designers can inherit and draw on the shape of traditional clothing to trigger creative inspiration and innovate An apparel art design brand with local characteristics. The shape of traditional Chinese clothing has a flat structure. Designers can use this structure to make the lines of modern clothing more elegant, concise and smooth, showing a natural charm with no trace of lines. Although this unstructured shape conforms to the shape of the human body, it conceals the prototype of the human body and occupies a wide space, blurring the boundary between man and nature, and emphasizing the traditional culture that emphasizes morality and ethics. The spiritual connotation resorts to the traditional dress design. In modern apparel design, if this structural modeling form is inherited and the three-dimensional structure design is added, the fabric will be changed in more layers and its apparel will be more textured. For example, the multi-layered three-dimensional structure of the outer shirt and knitted sweater is paired with a skirt or jeans. This fresh match is very in line with the aesthetics of modern young girls. It has a ladylike atmosphere and is dignified and elegant, and can be favored by many girls. This is also a kind of inheritance and innovation of the traditional costume modeling form, which has the public aesthetic ideology and conforms to people's aesthetic outlook [5].

The artistic conception of clothing refers to the subjective image that the designer wants to convey to the audience when designing the clothing. Chinese traditional clothing has thousands of years of development history, carrying traditional Chinese cultural connotations, such as Confucianism and Taoism, which have a profound influence on traditional clothing culture. Under these influences, traditional Chinese clothing tends to In terms of stability and perfection, it also pays more attention to the inner morality and character beauty. The overall style pursues the creation of artistic conception and charm. It pays attention to the combination of virtual and real, and the perception of suitable movement and static, which highlights the unique style culture and

rich cultural connotation. This vivid expression of abstract freehand brushwork is exactly what is needed in modern clothing design. In modern clothing design, designers want to inherit and innovate the artistic conception in traditional clothing, they need to have an in-depth understanding of Chinese traditional clothing culture, and tap the potential spiritual and cultural connotation. Only in this way can we combine the artistic conception contained in traditional clothing with modern design elements to create a harmonious artistic conception between human body, environment and clothing. The conception of the coexistence of reality and reality can be applied to modern clothing design, allowing designers to convey their own clothing design ideas and concepts, while creating an intuitive and concrete form between the human body and the clothing. To show people a sense of beauty. When the designer adopts this hazy and vague art design method, it leaves a wide imagination space for the audience, so that the audience not only feels the real beauty between the human body and the clothing, in addition, this form of void and blank expression So that the costume works can be regenerated in the audience's imagination and conception.

6. Conclusion

Now, more and more Chinese fashion designers and entrepreneurs gradually attach importance to the inheritance and development of Chinese traditional clothing culture, and make innovative breakthroughs while inheriting traditional clothing culture, making it not only in line with the modern audience's aesthetics It also makes Chinese apparel brands both elegant and fashionable, and lays a solid foundation for the status of Chinese apparel brands in the world. Therefore, we must be good at inheriting and innovating the cultural connotation of Chinese clothing.

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