

On the Influence of the Commonality and Difference of Women's Overall Modeling Design in Dynamic and Static Display on Consumers Visual Experience

Chen Si^{1,2}, Musdi Bin Shanat¹ & Marzie Hatef Jalil¹

¹ Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Jalan Datuk Mohammad Musa, 94300, Kota Samarahan, Sarawak

² Shaoxing University of Arts and Sciences, Zhejiang, China

Correspondence: Chen Si, Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, Jalan Datuk Mohammad Musa, 94300, Kota Samarahan, Sarawak; Shaoxing University of Arts and Sciences, Zhejiang, China.

doi:10.56397/SAA.2023.09.08

Abstract

From the perspective of clothing show understand the demand of the overall modelling background and content, meaning, the overall modelling design in women's wear show dynamic and static environment and differences, thinking about the importance of women's overall modelling design as a secondary design, analyzing the design of the overall modelling play a role in display, to improve the visual experience of consumers, eventually consumer market and designers, product connection, meet the demand of consumer shopping.

Keywords: women's wear overall modeling design, dynamic and static display of consumer visual experience

1. Introduction

Although often mixed together, "clothing" and "fashion" are two completely different concepts, because they have very different effects and effects in sociology. Clothing can be found in any social and cultural form where people can wear clothes, but fashion must go through systematic construction and cultural dissemination to form an operation process of fashion system. It is the process of transforming clothing into a specific and symbolic market and showing it through clothing. (Kawamura by Reni, 2018) For example, a specific form of visual art practice is developed around the

physical properties of relevant media, and is restricted by the rules that make a special visual meaning. The relationship between media materials and rules regulates the artistic practice. However, this is not a passive relationship. Through different cases and moments, these basic principles can be repeated, changed, extended, and sometimes even transformed into something completely new. (Paul Crowther, 2021) Fashion people will choose clothes reasonably. Recently, although there has been a trend of criticism that "it is too simple to say", many people will choose to wear them better in order not to increase the number of clothes

owned. (Nobuyuki Nakai, 2018) The old saying “people rely on clothes” is still used today, and the wrong dress in certain occasions can cause disastrous consequences. But how do people gain the knowledge of clothing rules? How are the rules of everyday clothing influenced and modified by the new styles? How do the way we dress ourselves promote our own expression? Ultimately, why is fashion an important phenomenon and so important? The intricate relationship between upscale fashion and everyday clothing has not yet been fully understood. (Jennifer Kracker, 2000), the idea that women are afraid of clothes and others “match” shows that everyone always wants to be “different” from others, and with business mechanisms, “difference” becomes a necessary condition for competition. (Originally, 2012). Basically, the concept of identity includes it in various situations of everyday life. (Susan B. Kaiser, 2000), “Traces of Time” focuses on the concept of taste, taste is the medium of aesthetic discrimination, it is highly personal, but at the same time has a collective. Aesthetics is everywhere affecting the food we eat, the music we listen to, the books we read, the way we dress up, and how we decorate the physical space we live in. Taste expresses itself through objects and styles, and it also conveys complex information about our values, pursuits, beliefs, and identity. (Penny Sparke, 2020), beauty, or style, has become a unique selling (buying) point accepted in all industries, regardless of age, gender, and globally. When beauty is no longer just a luxury and decoration, but a popular, a marketing, and even drive the overall economy, aesthetics is not only limited to the appearance, form of beauty so simple. (Virgini Pass, 2004), design is one of the few disciplines that is both scientific and artistic. Functional and valuable design works require all the designer’s wisdom, rationality, and the ability to clearly express his feelings and beliefs. Therefore, for each piece of work, designers must strike a balance between emotion and logic, which is absolutely a special talent. (Debbie Milman, 2019), clothing design is actually a subjective behavior, but clothing is the need of people (consumers). The basic design should consider the “five W” and “one H” problems, that is, the problem of consumer demand: “Who, Where, What, What, Why, How”.

(<https://ms.mbd.baidu.com/r/VOIQJtSS6Q?f=cp&u=f807008391169ce1>)

People are born with a yearning for color harmony — “Beauty is harmony”. Color harmony is reflected in the tonality of color. Color harmony is the most critical factor in the process of color perception, which affects the relationship between the visual field and people’s needs, affects the emotions and emotions of the audience, and determines the occurrence of subsequent behaviors. The balance of color can add to the icing on the display, the overall design needs to construct a small world of color balance. (Obscure Inc, 2009), the consumption view in the era of appearance level is not single, but diversified. (Bund pictorial, 2010) The promotion methods of fashion brands generally include advertising, personnel, marketing, public publicity, sales promotion, POP (point-of-purchase) promotion of fashion shows, etc. The fashion show with great aesthetic impact and artistic value is undoubtedly the most exciting and most means to the consumption and the desire to buy. Charming fashion models, rhythmic and infectious music, wonderful scene setting and elegant atmosphere, fully mobilize people’s senses, let the brand full of spirituality and vitality. As these promotion methods have their own characteristics, it is necessary to optimize the combination and comprehensively apply the influencing factors of enterprise development goals, operation and service policy, product positioning, price and life cycle, and target consumers. (Yang Yixiong, Li Min & Zhu Yi, 2020), corresponding to different stages in the commodity life cycle, the sales volume of clothing is obviously different, and show certain rules. Therefore, in the rise of niche and personalized consumption, the consumption demand of each individual consumer will be amplified with the help of social platforms. (Wu Zhiyin, 2021) The media of visual experience mainly includes the design, packaging and style of clothing and products, as well as the color, lighting, theme, window, patterns and internal and external decoration of terminal stores. Visual coordination and impact can attract the attention of consumers, bring wonderful visual enjoyment, and form an intuitive impression of the brand. (Yang Yixiong, Li Min & Zhu Yi, 2020) We only see what we look at, gaze is a kind of choice behavior, the result of gaze is that what we see into our energy level — is not necessarily the range within reach of — touching things, is to put ourselves in the relationship with him.

(John Berger, 2021), the first thing consumers do in a consumer environment is to visually search to locate the target they can focus on. (Katerine V. Young Song-Boyd, 2021), of course, the store design of all levels of clothing brands, from the location to the internal and external decoration design, should consider the long-term timeliness of static display. (Han Yang, 2006) The limitations of human perception make it unable to see the light waves that affect our “feeling”, and the irony is here: color affects our feelings and behavior in a way we can not see. (Patti Belranton, 2017), through the application of visual elements in the scene, the physical space can open the appropriate psychological space for consumers in the appropriate time and space under the visual elements, so as to reach transactions. (Zhang Xiang & Xu Saihua, 2019) Mind is bombarded with information: there are really too many companies, too many products and too much marketing noise in the market. (Ai Reese & Jack Trout, 2021) Into the mind: Being the first is a shortcut to the customer’s mind. If you’re not number one, you have to find ways to target the first product to enter the mind. In the era of “We Media”, everyone should understand the positioning thinking. (Ai Reese, Jack Trout, 2021) In 2015, the state launched the “Made in China 2025” strategy, requiring “Made in China” to be oriented to the market, close to demand, focus on core competitiveness and brand building ability, and effectively supply to meet the demand of consumption upgrading. (<https://mbd.baidu.com/ma/s/lezY5bgm>)

2. Research Purpose

This paper is about the impact of the similarities and differences of women’s overall styling design on consumers’ visual experience in dynamic and static display. Problems are found from the perspective of demand background, content and significance. By studying the commonalities and differences of the overall styling design in the dynamic and static environment of women’s clothing display, the role of the overall styling design in the display is analyzed, and the impact on improving the visual experience of consumers is analyzed. Finally, the connection between the consumer market and designers and products is solved to meet the shopping needs of consumers.

This study was designed to address the following questions:

RQ 1: What is the demand background of women’s

overall styling design in China? What is its content and meaning?

RQ 2: A comparative study of commonness and differences between dynamic and static display?

RQ 3: An analysis of the impact of consumer visual experience

The next introduction will cover the literature review, the demonstration and analysis process, and the impact of the research experience. After that, we should first understand the background, content and significance of the requirements, and then analyze the commonalities and differences, determine the impact achieved through the comparison of commonalities and differences, and finally express the goals that are achieved after the study. Finally, we will summarize the purpose of the study, with the main findings and concluding remarks.

3. Arguments

In recent years, with the mature development of the clothing industry chain, the consumption trend of fashion requirements, cultural connotation, brand grade and overall image design of clothing is increasingly prosperous. Since 2000, China’s clothing retail has maintained a steady growth trend. While the industry improves the brand level, it also pays attention to the demand of consumer experience upgrading in clothing retail. Overall modeling design in the clothing retail industry display link, the largest proportion is women’s wear. Women’s clothing accounts for about 50% of clothing production every year. Especially in the economically developed areas, the investment cost of personal image has reached 15% of the total expenditure. China’s per capita consumption level of clothing, makeup and hair style increases by about 8% every year. (Han Xuefei, 2012)

It should be said that the current women’s wear market is in a state of saturation and fierce competition, from luxury brands to ordinary off-brands, various brands, diversified, dazzling. The coming of each season, women’s wardrobe will always be short of clothes, the same clothes to wear a few times is easy to produce visual fatigue. The reason why the women’s wear market is still booming should be the fact that women love the new and the old. From the idea that women are afraid of clothes and others “bump shirt”, we can know that everyone always wants to have a “difference” with others. If the business mechanism is added, “difference”

becomes a necessary condition for competition. (Originally, 2012)

The requirements of the whole women's wear market for women's wear design are always fresh and attractive, pay attention to speed, quarterly replacement, and always keep different. Some women's design should not only pay tribute to the classic, but also new creativity, using some nostalgic elements, some fashion ideas. Most of the time, the elements of nostalgia can not be copied, to renovate the concept, absorb elements, re-create, to conform to the current aesthetic concept. Fashion is not created in a vacuum but exists in a specific cultural and institutional context. Laws once pointed out that a particular style of clothing to be worldly must be worn by a certain part of the world, before he can be considered as a fashion trend. (Kawamura, 2018) Order 1: The core of the overall styling design of women's wear is to use materials and design to create different wear styles. (Nakai Shinyuki, 2018) The overall styling design can play a big role through different clothing and makeup collocation, mix and design old, new and new elements to stimulate consumers' vision, convey the new fashion, and meet the high-level consumer needs of consumers.

3.1 Demand Background, Content and Significance of the Overall Modeling Design of Women's Wear

For a long time, people determine their dressing level by multiple factors such as their cultural literacy, social background, social role and consumption ability. Basically, the concept of identity includes it in various situations of everyday life. (Susan B. Kaiser, 2000) Although often used together, "clothing" and "fashion" are two completely different concepts, because they have completely different effects and effects in sociology. Clothing can be found in any social and cultural form where people can wear clothes, but fashion must go through systematic construction and cultural dissemination to form an operation process of fashion system. It is the process of transforming clothing into a specific and symbolic market and showing it through clothing. (Kawamura by benevolence night, 2018) Everyone can wear clothes, but to wear their own style, unique, unique taste, it is quite a test of people's ability. When facing a pile of decorations, clothes, how to construct a whole and comprehensive image needs to be carefully designed. The female overall modeling design is a way of combining clothing and clothing with

makeup (hairstyle, makeup, etc.), integrating the current popular elements, and re-create a combination design dominated by visual sense.

3.1.1 Background of the Overall Styling Design Requirements of Women's Wear

In fact, clothing design is a subjective behavior, but clothing is the need of people (consumers), its basic design should consider the "five W" and "one H" problems, that is, the consumer demand problem: "Who, Where, What, What, Why, How".
(<https://ms.mbd.baidu.com/r/VOIQJtSS6Q?f=cp&u=f807008391169ce1>)

The focus of this key issue is that the designer should design the product with the overall state of the consumer, or with the center of individual creativity. Design is one of the few disciplines that is both scientific and artistic. Functional and valuable design works require all the designer's wisdom, rationality, and the ability to clearly express his feelings and beliefs. Therefore, for each piece of work, designers must strike a balance between emotion and logic, which is absolutely a special talent. (Debbie Milman, 2019) Usually, designers absorb and think about history, trends and other multiple experiences, design clothes, express their ideas, whether they can be well connected with the market and be accepted by consumers, the overall modeling design of the marketing display link is very important. Clothing is an important part of fashion products. Fashion products themselves are closely related to popular elements, seasonality, consumer preferences and other factors, and the market capacity is very easy to expand or disappear with the passage of time or fashion trend. Therefore, the fashion product market is a rapidly growing market segment with huge prospects, and also an extremely competitive market. (Li Min, 2010)

In the current segmentation of clothing retail products, the overall styling design of clothing in sales is increasingly prominent. Clothing and clothing can enhance the fashion sense through the overall styling design, and better express the creative style of designers. Beauty, or style, has become a well-accepted and unique selling (buying) point, both in all industries, regardless of age, gender, and globally. (Virginia Pass, 2004) The overall styling design of high taste can improve the viewing degree of clothing, influence the fashion view of consumers, and let consumers generate consumption power.

3.1.2 Content of the Overall Modeling Design of Women's Wear

The overall modeling design of women's wear mainly has the following contents: analyzing the brand style, determining the style of hair and makeup look, and the overall collocation of clothing and its accessories (jewelry, hats, shoes, bags, gloves, etc.).

1) Analysis zing brand style requires a certain fashion acumen. Generally, luxury brands have the role of a vane in the women's wear market, and the recognition of luxury brands can improve the fashion acuity, which is quite important in the overall styling design.

2) Hair style and makeup design. When integral modelling design, the color use of hairstyle, makeup look part should conform to the content of clothing design. The makeup part conveys the concept of the designer, and accurately uses the color language to accurately express who the protagonist is, or what. Trendy, fashion-forward cuts are looks for people who know their personal style and confident about wearing it. (Francine Maroukian & Sarah Woodruff, 2017) Hair and makeup design should match the brand style. Sometimes, through the hair design and color design of makeup can clearly understand the style of the brand.

3) In the overall modeling design, clothing accessories as the focus design, which can achieve a certain visual impact. People's heart is born with a yearning for color harmony — "beauty is harmony". (Zhang Xiang & Xu Saihua, 2019) The perfect overall collocation is the color control and the color perception of the focus position. The limitations of human perception make it impossible to see the light waves that affect our "feelings," and the irony is here: color affects our feelings and behavior in ways we can't see. Each color has a unique influence on us. Even the most subtle changes in a certain color can have a profound impact on our behavior. (Patti Belranton, 2017) Take the large color of the clothing silhouette as the keynote, highlighting the accessories with bright colors and clear details, allowing the audience to examine the harmony of the overall effect, confirm the overall effect, and express disgust or love through emotions. The balance of color can add to the icing on the display, the overall design needs to construct a small world of color balance. (Obscure Inc., 2009) For example, simple and fashionable and modern modeling,

sometimes need to have a clear texture in the color. From hairstyle, makeup look to dress, accessories, should maintain balance on match color, thereby the integral style of clear expression of clothing, make a person at a glance.

3.1.3 The Significance of Women's Dress Style

The practice of visual art revolves around the physical properties of relevant media, and is restricted by the rules that produce a special visual meaning. The relationship between media materials and rules regulates what we call artistic practice. (Paul Crowther, 2021) The overall look of women's wear is a practical art practice of combining art and business. However, this is not a passive relationship. Through different cases and moments, these basic principles can be repeated, changed, extended, and sometimes even transformed into something completely new. (Paul Crowther, 2021) The consumption concept of the era of appearance level is not single, but diversified. (Bund Pictorial, 2010) When consumers see a dress, or a bag or other goods, after a variety of colors, style, style, material, size, etc., they will always return to a collocation problem, and this is the content of fashion. When it comes to matching details, there are many problems. With this bag, with that shoe, what to wear inside, what to wear outside? What does jewelry match, how to adjust hair, makeup and nail? Between each tonal to be harmonious also want to have bright spot, design reasonable configuration, appear in the mind is a whole image. The idea of this overall design is completed between lightning, ultimately leading to the decision to buy or not. The old saying "clothes" is still used, and the wrong dress can have disastrous consequences. But how do people gain the knowledge of clothing rules? How are the rules of everyday clothing influenced and modified by the new styles? How do the way we dress ourselves promote our own expression? (Jennifer Crake, 2000)

However, the limitations of consumers' personal level and taste are often backfired. Therefore, under the diversified consumption view, the overall modeling design of the dynamic display and static display of goods is extremely important. It can solve the lack of consumers' fashion thinking ability, provide professional collocation, and help consumers quickly find a suitable style.

4. Differences Between Dynamic and Static Display

The difference between the dynamic and static display of the overall modeling design of women's wear lies in the different visual points. The dynamic display pays attention to the audio-visual effect and focuses on the components of the performance. The overall modeling design will be relatively focused on the artistic effect, emphasizing the visual impact and attraction effect.

4.1 *The Commonness of Dynamic and Static Display*

Taste expresses itself through objects and styles, and it also conveys complex information about our values, pursuits, beliefs, and identity. (Penny Spark, 2020) Among the consumer groups, the post-80s and post-90s have economic strength, are the backbone of market consumption, pursue personalized consumption, and have the greatest demand for personal image and overall shape. The fashion quality level of these consumers is not low, can master the fastest and latest fashion information through the network, maintain fashion acuity. They can feel the message conveyed by the dynamic and static display in the fashion display, and they are good at expression and willing to interact and communicate. Compared with static display, these consumers are more interested in dynamic display of T show and graphic advertising photography. To the makeup look of integral modelling, dress, accessories and other collocation, from color, style has strong personal consciousness. To the personalized clothing goods in the visual and psychological acceptance is also high.

The trend is keeping pace with The Times, the aesthetic level of consumers to improve, the consumption of goods also have higher requirements for beauty. In the face of the needs of consumers, the design thinking of designers only maintain variability, design style always maintain a unique personality, emphasize the original, to adapt to the change of the trend. Overall modeling designer should have a broad idea, to spend time to fully understand the various styles of clothing; through a long time accumulation, improve their fashion literacy. Only the creative collocation can express the original creativity of clothing design more accurately, and be recognized and accepted by consumers to buy. Whether offline and online dynamic and static display, from the perspective

of consumption data, consumers have a relatively rich psychological feeling of the visual presentation of the overall modeling design in the display, and the success of the display can be seen from the final consumption of consumers. The first thing consumers do in a consumer environment is a visual search to target what they can focus on. (Katerine V. Yang Song-Boyd, 2021) Therefore, it shows that both dynamic and static display need to pay attention to the visual impact of design works.

We only see what we look at, gaze is a choice behavior, the result of gaze is that incorporating what we see into our energy level — is not necessarily within the reach of — touching things, is to put yourself in the relationship with him. (John Berger, 2021) For example, offline on-site activities, how to make consumers achieve visual impact under different states and different spatial distances, needs to be carefully designed. Dynamic display clothing category is mainly the T station show field model show. T stage show models in the designed T stage performance, facing the audience, there is a sense of space distance, according to the level of clothing brands performance, most pay attention to artistic display. T show sometimes needs a background design, a script, telling a story, connecting the designer's clothes, and better express the designer's creativity through stage design, lighting, overall modeling collocation and so on. Therefore, the dynamic display is more in line with the ornamental value. For consumers, the intuitive feeling of the T station show is stronger, and it directly accepts the results of visual design and does not need too much imagination. In the static display, print advertising and store static display, shorten the spatial distance between consumers and clothing, pay attention to the visual and tactile feelings of viewers, so that people have a more sense of substitution. In the relatively close space distance, the details and quality of clothing, will have more heavy experience. The biggest common point between dynamic display and static display is that they rely on visual effects to make consumers have a sense of identity with clothing, and generate consumption under the aesthetic attraction of visual experience.

4.2 *Differences Between Dynamic and Static Display*

The difference between the dynamic and static display of the overall modeling design of women's wear lies in the different visual points.

The dynamic display pays attention to the audio-visual effect and focuses on the components of the performance. The overall modeling design will be relatively focused on the artistic effect, emphasizing the visual impact and attraction effect.

The overall modeling design of dynamic display is relatively complete, with no omission from head to toe. Offline T station show models walk the stage time is short, the pursuit of short time, fast, efficient effect. As an information provider, the audience is in a state of passive acceptance, without too much thinking or interaction on the spot. Some clothing display in the online broadcast room also emphasizes the visual effect. The anchor shopping guide introduction is generally completed within five minutes, or there are models to wear, or the anchor themselves fitting, the effect of the finished product is direct, and consumers do not need to think too much, but can place an order directly.

Static display is also divided into offline and online products. More attention is paid to the details and quality of products in offline display, especially the static display of clothing will be more oriented to daily life. The main content of static display in clothing retail is print advertising, store display, graphic online shop, etc., online and offline pay attention to the effect of graphic display. Especially online, online shopping consumers belong to "buy first before get", the advantages and disadvantages of the picture of clothing consumption is extremely important. Practice has proved that consumers are easy to be attracted by beautiful and clear pictures. If they want to understand the quality, style and style of clothes, they need high-quality picture display. For offline, the connotation of static series should be enriched. Some high-level brands (luxury brands) will display their high clothing in the form of exhibition to convey the brand culture. Of course, there are the store design of all levels of clothing brands, from the site selection to the internal and external decoration design, to consider the long-term timeliness of static display. (Han Yang, 2006) Style changes are not as fast as online, and pay more attention to the display of quality and taste.

In general, after the overall modeling design in the display conveys the designer's thinking, the visual response of consumers directly determines the success or failure of the design through the psychological feeling of expression,

acceptance or rejection. The medium of visual experience mainly includes the design, packaging and style of clothing and products, and the color, lighting, theme, window, pattern and internal and external decoration of the terminal store. Visual coordination and impact can attract the attention of consumers, bring wonderful visual enjoyment, and form an intuitive impression of the brand. (Yang Weixiong, Li Min & Zhu Yi, 2020) The dynamic display of the offline T station show will pay more attention to the stage and the artistic expression form of lighting, which will ignore some too detailed things to meet the needs of visual impact. Static display Online and offline, we pay more attention to the picture sense of print advertising shooting and static display. Offline, the two are usually combined in the window to show close details and texture. Online and offline pictures require the delicate makeup of models, the texture of clothes, the harmony of the overall collocation, the sense of on-site environment and life and other clear information transmission. Through the application of visual elements in the scene, the physical space under the visual elements can open the appropriate psychological space for consumers with the right time and space, so as to reach the transaction. (Zhang Xiang & Xu Saihua, 2019)

5. Research and Analysis on the Influence of Consumer Visual Experience

The external disposal stimulus of light, color and smell will produce the most basic response and the most direct feeling or feeling, thus forming the basis of sensory experience. However, not all sensory stimuli can form sensory experiences. People will choose (cognitive choice), organize and interpret them according to their own unique experiences, preferences or expectations, and finally form a perception. The physical, psychological and emotional resonance of these experiences, things and environment is called experience. (Yang Yihao, Li Min & Zhu Yi, 2020). The overall modeling design of women's wear plays an important role in consumers visual senses, whether in the show field or in the daily consumption environment. Whether this visual experience can ultimately stimulate consumers desire to buy depends on the matching ability of the stylist. In the dynamic environment, namely "show", the overall shape is the combination of business and art, which is a direct indoctrination

to the viewer from physical to psychological. Lighting, venue, model, makeup, music, are very intuitive to show the effect of women's wear, the audience does not need too much thinking, the visual impact is directly clear. After the intuitive show, the audience can be consumption, also can be pure artistic appreciation, follow-up evaluation. If you're not number one, you have to find ways to target the first product to enter the mind. (Ai Reese & Jack Trout, 2021) For brands, the marketing purpose to achieve is to implant in the minds of the audience, which is the primary goal of this kind of display.



Figure 1. 2023 graduation show by author

Source: Shaoxing University of Arts and Sciences, Zhejiang Province, China. Direct by Chen Si.

Static display is also divided into art models and commercial marketing models. For example, some luxury goods like to do special art exhibitions, which display the products of various periods of the brand, mainly emphasizing the brand culture and brand level. In the exhibition environment, the audience can witness it close and quietly, see the details of the products and understand the quality of the products more. Its purpose is still to leave a deep impression on the minds of the consumers. Most commercial display is in the sales link, offline shopping mall window design, large print advertising, or online store goods column, its starting point is still visual as the center, and finally the visual experience to consumption. Therefore, most of the static display is designed for the purpose of consumption.



Figure 2. 2023 graduation show by author

Source: Shaoxing University of Arts and Sciences, Zhejiang Province, China, Photography and Direct by Chen Si.

6. Conclusion

In the Internet age, we are at the intersection of product economy and service and experience economy. Therefore, in the rise of niche and personalized consumption, the consumption demand of each individual consumer will be amplified with the help of social platforms. (Wu Zhiyin, 2021) In 2015, the state launched the "Made in China 2025" strategy, requiring "Made in China" to be market-oriented, close to demand, focus on core competitiveness and brand building ability, and effectively supply to meet the demand for consumption upgrading. (<https://mbd.baidu.com/ma/s/IezY5bgm>)

To improve consumption quality, we should first pay attention to consumption experience. For women's wear brands, the first step of consumption experience is to improve the visual experience of consumers. The demand of women's wear consumer market is changing rapidly, and the overall styling design can make consumers fully understand the concept of clothing design and design inspiration. The overall shape of women's clothing is a bridge to solve the fashion needs of clothing and consumers. Clothing enhances the fashion sense through collocation to meet the consumption level of consumers. Dynamic display and static display are both important means of women's wear marketing. Facing different consumer groups, the visual experience of the overall modeling design in the two displays for consumers is studied to meet the personalized needs, which can provide more good services

for consumers, and finally achieve the purpose of sales.

Fund Project

This research was supported by <Clothing virtual based on VR involves online personalized clothing customization simulation>, by Chen Si. 2020-2022.

References

- Ai Reese, Jack Trout. (2021). *Positioning: the war for the minds of users*. Beijing China National Machinery Press, pp. 1, 8, 200.
- DEBBIE MILIMAN, translated by Meng Shan. (2019). *Think like a designer 2: Brand Thinking and Other Noble Pursuits*. Shanghai: Shanghai People's Fine Arts Publishing House, p. 16.
- Debbie Millman. (2019). *Think Like a Designer 2: Brand Thinking means Higher Aspirations*. Shanghai People's Fine Arts Publishing House.
- Francine Maroukian and Sarah Woodruff. (2017). *The Handbook of Style: Expert Fashion and Beauty Advice, As told to Francine Maroukian and Sarah Woodruff* Quirk Books, Philadelphia, PA, Quirk Books, p. 17.
- Han Xuefei. (2012). *The application and development of clothing digitization in the field of image design*. Kunming, Yunnan province: Times Finance.
- Han Yang. (2006). *Store display design*. Beijing: China Textile Press, p. 47.
- <https://mbd.baidu.com/ma/s/IezY5bgm>
- <https://ms.mbd.baidu.com/r/VOIQJtSS6Q?f=cp&u=f807008391169ce1>
- Jennifer Craik, translated by Shu Yun. (2000). *Fashion face*. Beijing Central Compilation and Translation Press, p. 12.
- John Berger, translated by Dai Xingyue. (2021). *Watch the Way, Ways of Seeing*. Guilin Guangxi Normal University Press, p. 45.
- Katlin V. Yang song-Boyd, Shuming Cheng. (2021). *Why we buy buy buy: The psychological mystery behind consumer behavior*. Beijing: China Renmin University Press, 47, 5253, 61, 99100.
- Li Min. (2010). *Fashion Business*. Shanghai Donghua University Press, p. 79.
- Liu Ke. (2021). *Online and offline physical stores: practical operation*. Beijing China Overseas Chinese Publishing House, p. 32.
- Nakai Nobu. (2018). *Change Your posture, Change your temperament*. Beijing United Publishing Company.
- Obscure Inc. Translation by Baofeng Ming Ming. (2009). *Color matching design principle...* Beijing: China Youth Press, p. 78.
- Originally. (2012). *Style four theories: life aesthetics and image competitiveness*. Taipei: New Art and Cultural Creation, p. 55.
- Paschu, Virginia. (2004). *The Economics of Aesthetic Style*. Taiwan Business Intelligence Press.
- Patti Bellantonl. (2017). *If it's purple, someone's gonna die: the power of color in visual storytelling*. Beijing World Book Publishing Company, p. 47.
- PAUL CROWTHER. (2021). *Phenomenology of the Visual Arts (even the frame)*. Nanjing University Press.
- Penny Sparke. (2020). *As Long as It's Pink the Sexual Politics of Taste*. Nanjing: Jiangsu Phoenix Fine Arts Press, p. 002.
- Susan B. Kaiser, Translation by Li Hongwei. (2000). *Costume social psychology*. Beijing: China Textile Press, p. 661.
- Wu Zhiyin. (2021). *Social Marketing and Operation Practice Manual*. Beijing Posts and Telecommunications Press.
- Yang Yixiong, Li Min, Zhu Yi. (2020). *Fashion Marketing and Management*. Shanghai Donghua University Press, pp. 1416, 7175.
- Yuniya Kawamura, translated by Shi Jihan. (2020). *The Japanese Revolution in Paris Fashion*. Chongqing: Chongqing University Press, p. 1.
- Zhang Xiang, Xu Saihua. (2019). *Visual Marketing*. Beijing Press of Electronic Industry, 009010, 024.