



Chinese Local Jewelry Design Strategy in the Context of New Chinese Culture

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Abstract. A country's cultural traditions represent its essence. Under the new historical conditions, the birth and growth of the Chinese nation are aided by the richness of Chinese culture. Promoting China's soft power requires a focus on the country's cultural and creative industries, of which the fashion sector is a significant subset. The formation of a new Chinese culture within the setting of global culture not only reflects the search and demand of modern customers for humanized and emotionally designed products but also adheres to the historical background of returning to traditional Chinese culture. The new Chinese culture is an expression of national pride and a direct result of China's progress in the areas of economic, cultural, and technological, which also is a profound reflection of national self-confidence. This study will through interviews with Chinese local jewellery brand designers, explore the design methods and creative concepts of Chinese local jewelry. At the same time, by observing the modeling and materials application of Chinese local jewelry online and offline, analyzing the common elements and materials collocation in the market through questionnaire. This paper will though the design strategy conforms to the characteristics of Chinese localized jewelry by delving into the essential connotation of Chinese native traditional national culture and launching from the perspectives of traditional national cultural symbols, Oriental aesthetics, and technological innovation .

Keywords: New Chinese style · cultural and creative industry · Chinese native jewelry design · traditional national culture · oriental aesthetics · design concept

1 Introduction

In China, a new cultural phenomenon has emerged: the new Chinese style. Reviving ancient Chinese culture, which is essentially a modernization of traditional Chinese culture in form and content, is what the new Chinese cultural movement is all about. Under the rapid development of contemporary Chinese politics, economy and culture, it is also imperceptibly changing the lifestyle and values of local people. Traditional Chinese aesthetic ideals are making a comeback as more and more people realize that national pride stems from inside, rather than from without, and they no longer need to rely on foreign cultures. A nation's progress is bolstered by its people's self-assurance in their cultural identities. The Party's 20th National Congress outlined a plan to foster cultural endeavors and cultural enterprises with the overarching goal of advancing the success

and growth of the socialist culture. Keeping and improving China's rich cultural heritage is crucial for boosting the country's "soft power," or its cultural influence and influence on the minds of the general public [1]. The traditional culture with Chinese characteristics can be traced back to the rich legacy of Chinese culture fostered throughout China's 5,000-year civilization. The new Chinese culture is based on the traditional, combined with the contemporary diversified era background, and deduces the contemporary design innovation way with obvious characteristics of the traditional Chinese culture style.

Chinese jewelry has been around for a long time, and its rich history, cultural development, and profound cultural deposits have made it a singular symbol of China's national characteristics and traditional cultural spirit, as well as one of a performance hallmark of China's venerable artistic and cultural canon. Because of the prevalence of Western cultural ideas and aesthetic concepts in today's society, as well as the influence that the West's mode of communication and development has had on China's cultural inheritance and development, China's traditional jewelry has become increasingly homogenized, and there have been issues with the aesthetic expression of individual pieces of jewelry and other issues.

Based on the aesthetic consciousness of Oriental connotation aesthetics and examining the characteristics of multi-dimensional and diversified forms of expression against the backdrop of new Chinese culture, this paper will examine the jewelry design system following three parts to explore the essential connotation of Chinese native traditional national culture and launching from the perspectives of traditional national cultural symbols, Oriental aesthetics, and technological innovation.

2 New Chinese Cultural Interpretation

The new Chinese culture has become a new design trend in the realm of jewelry design due to the comeback of Chinese traditional aesthetics and the transmission of Chinese traditional cultural consciousness. Its style of design has a strong Oriental appeal since it aims to combine traditional cultural symbols with modern new materials and technologies. The new Chinese aesthetic is a clear sign that traditional Chinese culture is making a comeback. "The interpretation of the cultural importance of Chinese traditional style in the current era background is a modern design based on the full grasp of Chinese contemporary culture," is how the industry personage world characterizes the new Chinese style [2].

The "Zhong" is the embodiment of Chinese traditional culture in its purest form and the basis for the growth of Chinese indigenous jewelry in the context of modern Chinese society. The "new" is rooted in the "China" foundation, while the "China" collection serves as a lens through which the "new" is viewed and integrated with the traditional art and modeling's innovative and reformist design approach. "New" necessitates not only the design technique and the presentation way of works, but also a dynamic grasp of the development of The Times, in tandem with the development of the entire society, timely control of consumption demand, aesthetics and consciousness, artistic trends, and the development of fashion trends, to present traditional culture in an updated art form.

The new Chinese culture nevertheless has its roots in traditional Chinese aesthetics. The new Chinese culture has always revolved around the same central idea: the

continuation of Chinese cultural traditions through the sharing of Chinese aesthetics, the retelling of Chinese stories, and the recounting of Chinese traditional practices. Unlike the traditional way, the new Chinese culture incorporates modern aesthetic consciousness, technology, and materials while still retaining the traditional Chinese style's serious, elegant, and beautiful traits [3]. It represents the meeting of Eastern aesthetics with contemporary aesthetic consciousness. It's not just a carry-on from yesteryear, but a daring new take on the underlying aesthetic principle. As the Chinese public's awareness of the value of local design grows, a new Chinese culture is beginning to take shape. It forsakes the customary Chinese approach to design, jettisons the constraints of conventional form and structure, and brings its ideas about form and functions up to date. It blends the progress of The Times with an emphasis on emblems of traditional Chinese national culture to give Chinese aesthetics a modern update.

3 New Chinese Style Jewelry Design Concept

3.1 Symbols of Traditional National Culture

The visual form of traditional national cultural symbols reflects the particular meaning of Chinese traditional culture, and these symbols often incorporate aspects from a wide range of Chinese cultural traditions, such as those of ethnic minorities and traditional Chinese patterns. The origin and development of any history require long-term incubation and development. Through long-term development of religion, politics, economy and so on, the elements of the nation are formed. Each people group's folk practices and cultural traditions are a microcosm of that area's larger norms. Minority elements are the most intuitive symbols of minority culture. Traditional cultural aspects of different ethnic minorities in modern Chinese jewelry design transmit their sense of belonging to and national identity in visual products in two ways: through explicit element symbols and invisible elements. Two distinct design approaches are used to incorporate ethnic symbols into contemporary Chinese jewelry: To begin, local Chinese jewelry under the new Chinese style incorporates the dominant element symbols of patterns, colors, techniques, materials, and decorative techniques of unique minority styles to reflect these groups' distinctive cultural dominance; for example, the Zhuang frogman dance pattern, the Miao butterfly mother pattern, the Miao bird clothes, etc. Secondly, the cultural elements all have their intrinsic meanings [4], such as the unique Bawu musical instrument of Hani nationality and the sun and moon flower decoration of Jinuo nationality. Through in-depth understanding of the cultural characteristics of the nation, the life scene, habits, etiquette culture, praying culture and other cultures are taken as the design carrier to contain cultural symbolic meaning, and these invisible elements are applied in the design of modern Chinese jewelry.

The cultural significance of the many forms and deep meanings of traditional Chinese decoration dates back to the earliest times of the Chinese civilization. The term "bat" is a homonym with "blessing," therefore combining bat stripes with longevity peach stripes in contemporary Chinese jewelry conveys an optimistic message that the wearer can look forward to a lifetime of prosperity, good health. Moire represent loftiness, ruyi, and other concepts. Using a wide variety of linguistic and artistic devices, such as morphological traits, rhetorical strategies, font patterns, tales, and other expressive

approaches, traditional ornamental patterns are a distinctive and significant manifestation of Chinese cultural heritage. The style of traditional Chinese jewelry is often expressed through the usage of Chinese traditional decorative motifs. On the one hand directly applying traditional patterns in the design of Chinese jewelry is one common approach, and while it's straightforward, it lacks creativity in terms of both shape and pattern. On the other hand is to showcase the works by condensing, rearranging [5], and overlaying the conventional designs. On the basis of aesthetic connotation, modern modeling rules and traditional modeling elements are integrated. Chinese traditional national cultural elements are not visual symbols in a narrow sense, and new Chinese native jewelry is not a simple representation of traditional national cultural elements. With the development of global diversified culture and the recognition of Chinese traditional culture at home and abroad, the symbols of traditional national culture in modern jewelry design can reflect the inheritance of national culture and enhance the commercial value of Chinese local brands.

3.2 Eastern Aesthetic Conception

The study of beauty represents culture at its purest. Every civilization throughout history has developed its unique understanding of beauty and the arts. At the same time, it maintains its commitment to the aesthetic and artistic practices of the present. Oriental aesthetics is a common aesthetic thought formed by various eastern countries, nations and regions under the background of independent culture. The wonderful and rich cultural energy and information it carries is an integral element of the entirety of Oriental culture. Chinese traditional jewelry is rich in variety and exquisite in shape. Ancient and mysterious Xia Period jewelry, secretive and rich Shang Dynasty jewelry, free and romantic Tang Dynasty jewelry, and fresh and exquisite Song Dynasty jewelry all showcase the Oriental aesthetic taste with the peculiarities of the dynasty. The shape of traditional Chinese jewelry and how it has evolved is a window into the political, economic, and cultural climate of the country [6]. The design products demonstrate the aesthetic consciousness features contained in Oriental aesthetics by fusing the current popular styling with the excellent jewelry styles of ancient China, such as the highly decorative shaped hairpins in the Tang Dynasty, a wide variety of women's crowns in the Song Dynasty, and necklaces in the Qing Dynasty [7].

Gold, silver, jade, agate, pine, and other traditional Chinese jewelry materials are reasonably widespread and typical jewelry materials. Jade is a common component of Chinese traditional jewelry. In ancient China, there is a proverb that a gentleman does not remove jade without cause, as well as a legend that a gentleman is like jade: mild, gentle, and modest. Jade is imbued with the symbol of virtue, and the material's distinctive spiritual and cultural connotations and color qualities reflect the rich cultural deposits of Chinese culture. L'Elemento, a jewelry brand founded by Chinese designers, combines Oriental aesthetics with modern jewelry design in the design of its jewelry products and designs a series of unique jewelry works that capture the essence of jade by employing natural jade materials and the tone and texture of jade itself (Fig. 1). The extensive history and culture of China have created a reasonably flawless Oriental aesthetic color art system. The color gold signifies wealth and was historically associated with ancient emperors [8]. The color of lapis lazuli was valued by ancient Chinese



Fig. 1. Earring ornament: L'ELEMENTO 'ORO Gold'. *Material: 925 silver plated with 18k gold, Hetian jade*

emperors. Therefore, focusing on traditional ornamental components and traditional color art symbols in the local Chinese jewelry design under the new Chinese style would improve the product's national cultural traits and highlight the product's cultural connotations.

3.3 Technological Innovation

There are many ancient techniques in Chinese jewelry making that have been passed down from generation to generation, such as the cloisonne enamel technique, the floral silk method, and the Nanjing velvet flowers (an intangible cultural asset). The design and creation of new Chinese-style jewelry allow us to not only produce jewelry works with Oriental beauty but also to exert some promote over the continuation and dissemination of ancient Chinese handicraft techniques. If the local traditional craft is combined with other contemporary jewelry materials and crafts to create a new craft, then the adaptable, rational, and innovative use of traditional Chinese handicraft will also lay a foundation for the development and harmony of new materials [9], as proposed by the concept of new Chinese style local jewelry design. For instance, Zhang Tonglu mixes modern resin materials with enamel wire pinching and blue point technology. The technology of glass crystals was developed [10].

Rapid cutting, laser spraying, and 3D printing technology are just a few examples of the new technologies that have found their way into the jewelry manufacturing process as the society and economy as a whole have advanced rapidly. Additionally, the jewelry design industry has diversified how its wares are displayed, with innovations like the use of virtual jewelry to create an interactive experience [11]. The new Chinese-style local jewelry products that are the result of modern innovation and new technology have a wide range of expressive options that give them an edge in a market where modern jewelry is rapidly evolving.

4 Conclusions

Finding the right development path for local jewelry and break the traditional conservative design thinking. The rich history and many benefits of traditional Chinese culture are a reflection of the Chinese people's original creative temperament and their distinctive approach to aesthetics. It satisfies the pursuit and spiritual demands of customers for art by integrating traditional cultural aspects with local jewelry styles to present the artistic deposits and cultural meanings of design work from a visual standpoint. Enhancing cultural identity and self-confidence, it can also serve to promote and develop traditional Chinese culture, making it easier for consumers to comprehend and appreciate traditional culture as they learn about creative works. New Chinese-style jewelry is a product of The Times because of its dynamic evolution and the shifting perspective of modern art. The modern design concept, aesthetic concept, aesthetic consciousness, material technology, and technology are all employed to exhibit the traditional Chinese ethnic components in visual jewelry forms. Display the localized Chinese language system and the Eastern aesthetic seen in Chinese jewelry.

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