

Research on the Application of Chinese Traditional Auspicious Elements in Modern Jewelry Design

Jiayu Wu

Wuhan Textile University, Wuhan, Hubei, China

Abstract

With the rapid and in-depth development of the whole social economic and cultural construction process since the present age of human society in China, People's overall level of basic economic life happiness has been increasing significantly, nowadays, the material life that the whole human life pursues and obtains is no longer just a kind of psychological satisfaction that individuals get from a certain kind of spiritual material life on the basic cultural life. More importantly, we should try to pursue such a spiritual level of material spiritual enjoyment. As a result, all kinds of traditional fashion jewelry and the elements of wearing and designing and manufacturing technology of our traditional folk in modern times have gradually begun to penetrate deeply into all kinds of daily spiritual life styles of our modern people, wearing traditional auspicious jewelry can be more, more real, reflect the show of its personal fashion, elegant, refined life and spiritual taste. It will also be able to fully demonstrate the unique artistic charm of Chinese traditional fashion, so how can such a number of Chinese folk ancient cultural traditions and fashion style of traditional folk auspicious jewelry elements and its design and manufacturing process elements into the modern fashion jewelry products. Undoubtedly, it has become one of the most ideal choices for many young designers in China to pursue the trend. The author of this paper analyzes and discusses the elements of auspicious patterns in Chinese traditional culture and folk customs and their unique decorative functions in the design and decoration of Chinese jewelry patterns, its characteristic principle, and the art concrete application and the method, as well as in the jewelry design application value.

Keywords

Modern Jewelry Design; Chinese Culture; Traditional Elements; Auspicious Pattern; Tradition Meets Modernity.

1. Introduction

As a unique ancient traditional totemic culture in China, the elements of Chinese auspicious patterns have always played an extremely important role in the whole history of human society. Auspicious pattern elements have gradually begun to be widely used in our society in all walks of life, such as construction, painting, clothing and so on. The elements of auspicious patterns contain rich cultural themes with national characteristics. Jewelry designers often look for inspiration from these elements of auspicious patterns. They apply the elements of auspicious patterns to the shapes and patterns of jewelry designs, combined with the techniques and aesthetic principles of contemporary jewelry design, countless jewelry works with national characteristics and cultural connotations have emerged. The content of Chinese auspicious patterns in Chinese tradition is relatively rich and colorful, although the patterns are entirely different in form of expression, but the various Chinese folk-custom elements involved in the content of these auspicious patterns are all very worthy of us to further understand and tap its cultural potential, suitable for us as China's contemporary fashion jewelry design inspiration source.

2. The Application of Traditional Auspicious Elements in Contemporary Jewelry Design

2.1. Animal Prints

The kinds of ancient Chinese Zodiac auspicious patterns depicted in Chinese paintings on animal subjects are extremely complex and numerous, from the common and popular patterns of Arowana and bird in the Neolithic Age in the Primitive Society of China, the patterns gradually developed and evolved to the patterns of various animals, birds, dragons and dragons, which were widely used in the bronze ware period of the Shang and Zhou Dynasties in China, as well as the patterns of flowers and birds, butterflies, bats, goldfish and so on, these ancient Chinese Zodiac animals also appear to be very rich patterns, with a strong traditional culture of decoration, from ancient times to the present, it is also a number of auspicious decorative elements that have been studied and referenced by numerous jewelry designers and are widely used, the design of animal auspicious patterns is also still a source of inspiration for many jewelry designers, they are often or will be deliberately in these Chinese traditional auspicious patterns in the design of the combination of decorative elements appear in a proper deconstruction and reorganization, or is deliberately to carry out some moderate appropriate exaggeration and some deformation, or some more simplified style of extraction, to redesign and combine or Recombine, and then I design and manufacture the production of a number of national characteristics of the style of jewelry and some of the characteristics of modern personalized style of some contemporary popular jewelry works.

2.2. Plant Pattern

Since ancient times, plant pattern has been widely used in people's life, and the plant pattern forms are various, such as Dogwood pattern, Lotus pattern, precious pattern, curly grass pattern and so on. These are with strong Chinese characteristics and strong vitality of the plant patterns. After thousands of years of development, these colorful auspicious patterns of plants are graceful and orderly, full of a kind of natural beauty, people through these changing patterns to express their good fortune, happiness, peace and the pursuit of the best and the most genuine desire. In China's contemporary jewelry design will often use these patterns to do jewelry modeling design, to enhance the cultural connotation of jewelry. In Contemporary Jewelry Design, the complex patterns of the patterns themselves are often abstracted and simplified, and then arranged according to a certain rhythm and rhythm to form a new shape.

2.3. Application of Geometric Patterns

In the middle of the Western Zhou Dynasty, the geometric pattern has been developed quite well. In the later bronzes, the artistic pattern is the main body, supplemented by other geometric pattern decoration. There are many characteristics of geometric patterns, but in the contemporary jewelry design, designers most value the regularity, rhythm and conciseness of the geometric patterns themselves, designers tend to extract the overall movement trends and trajectories from these orderly and graceful geometric patterns and apply them to contemporary jewelry design. Among the modern jewelry artful design, the most widely used geometric patterns are the pattern of Cloverleaf, the pattern of grid, the pattern of beads, etc. . Its predecessor is actually a kind of cloud thunder pattern that we have seen quite often today, it is also a more primitive type of geometric pattern that we can see from the patterns of ancient Chinese ritual bronze and ceramics, compared with the one that we are used to seeing, generally speaking, the pattern is composed of a kind of natural lines, which are arranged in a smooth and orderly manner and are either continuous or continuous and gyrating, the circular natural lines are generally called as Moire lines, and the long square lines are usually called thunder lines, on the Moire, there have been spirals, hooks, s-shaped, t-shaped, c-shaped, diagonal shapes, etc. , in the classification of thunder patterns, the General People can be

divided into ruo-thunder patterns, Zigzag Thunder Patterns, rhombus-shaped thunder patterns, hook-and-line-shaped Thunder Patterns, rectangle-shaped Thunder Patterns and h-shaped thunder patterns, etc. , it can not be clearly distinguished whether it is a rectangular line or an oblong line or a convoluted line. Both can be called cloud thunder pattern.

2.4. The Use of Text Patterns

The Chinese character is originally a great design creation in the history of mankind. At first it was used as a tool for communication and communication. Later, after people continuously expanded and extended its scope of application, eventually, it became a pictorial symbol with aesthetic function, so now the characters have dual functions: recording, communication, communication and other functional and visual aesthetic, because Chinese characters have their own rules and structures of beauty, the variations of various forms of Chinese characters are also very expressive. When the Chinese characters with auspicious meanings are presented in the form of designs and patterns, they can also bring a good decorative effect, it conveys the unique charm of Chinese characters.

At present, the use of auspicious characters in jewelry is becoming more and more frequent. Jewelry designers modify the ancient auspicious characters a little, and then combine the consumer aesthetic concept to design contemporary jewelry works with cultural details. The most frequently used auspicious Chinese characters are “Fu”, “Lu”, “Shou”, “Xi” and “Cai”, which basically sum up the most primitive and most eager things of the Chinese people at that time, of course, the auspicious patterns formed by their deformation or combination with other auspicious elements are the most important part of the Chinese traditional patterns, and their various forms are also very common in jewelry design, are full of auspicious meaning, by everyone’s warm welcome.

2.5. Device Design

The auspicious patterns of objects are also widely used in the design of contemporary jewelry. Jewelry designers often use the shapes of auspicious patterns to shape the three-dimensional shapes of contemporary jewelry, with this kind of ancient lucky-like objects modeling to create a lucky-like atmosphere. Among them, the shape of the long-life lock is another type of pattern which is most commonly used in the design and manufacture of modern jewelry. According to the relevant historical documents at present, the long-life lock is actually called the long-life lock or the life lock at the earliest, the epidemic started in the Warring States period and the Han Dynasty. In ancient times, people were particularly prone to catching a cold because of the hot weather in May of the lunar calendar. As a result, around the double ninth festival, the ancients also often used these red, yellow, blue, white, black, multicoloured silk strings tied around their arms and necks or hung around their necks and necks to wear them, which both have the implication of protecting their own health and safety, said Life extension, a professor of psychology at the University of California, San Diego, and the role of longevity, to the Ming Dynasty, evolved into a special for children to wear a silver neck jewelry, that is now we say the long-lived lock. In ancient times, the shape of long-lived lock is quite rich, and most of them are exquisite in design, leaving Chinese people with a kind of life feeling which is far beyond the specific form of “Long life and 100 years old” and full of distinctive national characteristics. For thousands of years, the ancients always placed their best wishes on the “Long life lock”, which they sincerely hoped would help children grow up healthy and safe. The ancient long life lock included many shapes, there are lock-shaped, lotus-shaped, double fish-shaped, ding-shaped, butterfly-shaped, shaped and so on.

3. Application Value of Chinese Traditional Auspicious Pattern Elements in Jewelry Design

At present, China is in a period of economic, cultural and artistic globalization. Under this situation, various art forms in the Western world have infiltrated into almost every field of our life, contemporary Jewelry designers are also beginning to think more about the local characteristics of China's culture and enjoy the surprise it brings. Of course, the Chinese auspicious patterns boldly introduced in the field of modern jewelry design do not mean blindly pursuing archaize, retro and so on, this kind of too one-sided, narrow-minded excessive advocacy of traditional auspicious pattern elements has long been unable to conform to the modern people's traditional aesthetic concept, and what should be emphasized more is the bold innovation and design after the combination of local jewelry nationalized design and Chinese contemporary traditional jewelry cultural design, and strive to be able to be in a cultural global jewelry world, using our "Native language" theory of jewelry art and design will provide a more novel research possibility for our country's contemporary jewelry pattern design field's further development exploration.

3.1. It Helps to Improve the Beauty of Contemporary Jewelry

Chinese traditional culture has produced many beautiful auspicious patterns in its long historical development. The beauty of the body can still bring people the same visual enjoyment and moving, these visual aesthetic factors are the language beyond the connotation of auspicious culture, those simplified forms, abstract forms and the application of colors that refer to traditional auspicious patterns can bring people an intuitive and true feeling of simplicity and beauty, which goes right to the heart of people, as well as the expressive techniques of contemporary jewelry design, it is a contemporary jewelry work with auspicious taste that the auspicious pattern is strongly deformed and decorated with high purity and high contrast colors to form a full expression of modern auspicious pattern.

3.2. Help to Mold the Brand Image of Chinese Jewelry and Promote the Cultural Connotation of Chinese Jewelry

In this future, the trend of nationalization of jewelry pattern design style will become more and more obvious. As one saying goes, "The more national, the more global", in today's highly globalized world economy and culture, only when designers deeply understand and study the profound cultural connotation of Chinese auspicious culture can they create jewelry products with Chinese characteristics and ensure that the culture of their own nation occupies the whole head in the torrent of various foreign cultures, unassimilated contemporary jewelry designers have become aware of the influence of Chinese auspicious patterns on the design of Jewelry in China, and have gradually begun to put design inspiration on Chinese auspicious patterns, I hope that with the help of the ingenious use of auspicious pattern elements, I can design jewelry products with my own characteristics, stand out among the current numerous jewelry brands, and shape my own jewelry brand culture and image, in order to occupy a place in the world jewelry industry.

3.3. It is Helpful to Promote the Research of Chinese Jewelry Culture and the Inheritance and Development of Local Jewelry Technology

The auspicious patterns in Chinese traditional patterns have been widely used in people's daily life since ancient times, and can meet the needs of different social strata. After thousands of years of development, the auspicious patterns have already been fixed, for example, the content of the expression of auspicious patterns is programmed, and the form of expression also has its fixed inheritance and dependence, that is to say, in the elements of Chinese traditional auspicious patterns, specific images and the combinations related to them, the meaning of

expression and the occasion of its use are both prescribed. After a long period of historical development, people have gradually formed a common and specific thinking and common logic in their minds, and formed a specific cultural phenomenon, this has decided the modern design to the auspicious pattern inheritance inevitability. Therefore, the inheritance of Chinese traditional auspicious pattern elements by means of contemporary jewelry design is not simply a realistic imitation, but a pursuit of spiritual likeness, it is the true inheritance to express the historical features and cultural connotation of the elements of Chinese traditional auspicious patterns and the everlasting vitality of human beings through jewelry, this can also make the Chinese traditional auspicious pattern elements in the status of the art world has a great promotion.

4. Conclusion

China regards the culture of auspicious symbol patterns in traditional jewelry as one of the national treasures that has nurtured the profound development of history and culture of jewelry in China, will make it gradually integrate with the western Contemporary Fashion Jewelry Design Ideas, permeating the idea of auspicious patterns and symbols of Chinese traditional culture into the whole design process of contemporary jewelry in China, it will not only enrich the rich inner and cultural details of China's contemporary traditional jewelry design art, but also contribute to the inheritance, evolution and innovation of the elements of traditional auspicious patterns in jewelry design, at the same time, it will also help you to better master the veins of Chinese Contemporary Jewelry Modeling Design and international trends, and improve the overall competitiveness of Chinese contemporary jewelry design works in the Contemporary International Jewelry Market, to enhance the unique position and social influence of China's contemporary jewelry products in the international jewelry market.

References

- [1] Shuangyang District. Thinking on the application of Chinese traditional auspicious patterns in contemporary jade carving. Famous author, 2020(12): 96-97.
- [2] Zhang Jiang Shufang. Chinese traditional auspicious patterns in the use of sculpture [J]. *Tiangong*, 2020(02): 64-65.
- [3] Gao Yiting. On the application of Chinese traditional auspicious pattern image culture in modern design. *Western leather*, 2020,42(09): 102-103.
- [4] Ma Chengliang, Guan Huiliang. Chinese traditional auspicious patterns are imperceptible to the present age. *Popular Literature and art*, 2020(01): 110-111.
- [5] Poyanli. On traditional art in modern jewelry design [J]. *Tiangong*, 2021(02): 86-87.
- [6] Jiang Qian. The application of traditional auspicious patterns in modern jewelry design. *Popular literature and art*, 2017(15): 149-150.
- [7] Li Chenchen and Hu Zhanmei. An analysis of the combination of Chinese traditional auspicious patterns and jewelry design. *Art Literature*, 2019(06): 132-133. Doi: 10.16585 J. No, no, no. Mswx. 2019. 06. 063.
- [8] Grace Gao. Explore the traditional art in modern jewelry design [J]. *Chinese artists*, 2019(12): 117.