

Reflections on the Nationalization of Jewelry Design

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ABSTRACT

Driven by rapid economic development, fashion and design have also sparked revolution after revolution. However, in the field of jewelry design in China, there are few outstanding and representative revolutionary styles. In recent years, with the emergence of various ethnic characteristic cultures such as Hanfu culture and cultural and creative peripherals, the demand for jewelry with ethnic style characteristics has also increased. However, in the current industry, there are phenomena of lacking novelty in jewelry design, severe market homogenization, and extremely insufficient high-end jewelry with ethnic characteristics. From the current development perspective, seizing the opportunities provided by social development for nationalization, strengthening the integration with the nationalization development of various industries, will help to reposition China's jewelry design in the international market, and truly make nationalized jewelry design prosper.

Keywords: *Jewelry design, Nationalization, Design innovation, Design development, Nationalized integration.*

1. INTRODUCTION

China's jewelry development has a history of tens of thousands of years, while the Chinese jewelry industry has only developed for a few decades. Under the impact of foreign brands, the entire jewelry industry has exposed a serious problem of homogenization, especially in product design, which lacks uniqueness and ethnic culture, and mostly plagiarizes Western jewelry styles or product designs from well-known brands such as Taiwan and Hong Kong. [1] In the dazzling jewelry market, most styles come from Europe and other countries. China's jewelry design is not yet mature, and its market share is relatively small. [2] Under the impact of this phenomenon, it further reflects the shortcomings of Chinese jewelry design, such as lack of distinctive features, outdated product design, and low-end market. But with the rise of the Chinese economy, consumers are not limited to the concept of luxury jewelry when purchasing jewelry, and their aesthetic requirements for jewelry design have also greatly increased, which has put forward higher demands for jewelry design.

Nationalization refers to one of the symbols of the artistic maturity of a nation, which requires writers and artists to creatively use their unique artistic thinking, forms, and techniques to reflect

real life, express their own unique thoughts and emotions, and make their works have a national atmosphere and style. [3] To achieve nationalization in the artistic expression of works, authors must strive to learn, familiarize themselves with, and grasp the unique material and cultural life, thoughts and emotions, desire and psychological methods, as well as their common artistic hobbies, in practice. They must inherit and play to the best historical traditions of national literature and art, as well as the consciousness of creating excellent cultural and artistic ideological traditions. Compared to other literary works, jewelry design has an absolute advantage in terms of nationalization. Firstly, the development of jewelry in China has a long history and provides the most convincing learning material for contemporary jewelry design. Secondly, as the only country among the four ancient civilizations with uninterrupted civilization, China has distinct and rich national characteristics and spirit, which also provides many sources of inspiration for jewelry design. Furthermore, jewelry is different from other literary works in that it is smaller in size, and its appearance itself gives meaning, better reflecting the requirements of ethnic characteristic works. Nowadays, the trend of the public's pursuit of foreign countries has gradually declined, and the

call for the protection of Chinese local and ethnic culture is increasing. There is an endless stream of products related to ethnic culture in the market, which also represents that the nationalization of jewelry design is a trend and a universal trend.

2. INNOVATION IN JEWELRY DESIGN NATIONALIZATION

2.1 Innovation Background of Jewelry Design Nationalization

According to its historical and cultural significance, the earliest gold and silver jewelry that appeared since the Shang Dynasty has been developed in China for over 3,000 years. After experiencing the political, economic, cultural, social, industrial, economic, scientific and technological development of various dynasties and dynasties in China, the history and culture of jewelry are also constantly advancing. In the process of continuous development, jewelry craftsmanship and technology are also gradually improving. For example, throughout history, royal families have highly respected exquisite jade carving products, and the Tang, Song, Ming, and Qing dynasties were even more exquisite and beautiful than jewelry from previous dynasties in China; In the Ming Dynasty, jewelry was constantly innovating and developing new styles and shapes. In the Qing Dynasty, various jewelry accessories were boldly combined with gold and silver headwear designs. The manufacturing of jewelry was extremely exquisite, and the design craftsmanship was unparalleled. [4] The information that can be obtained from this is that each dynasty has very prominent characteristics, and the progress of the times has also made requirements for innovation in the development of jewelry. Similarly, in the current era of rapid updates, innovation is the top requirement for nationalization of jewelry design. Unlike pure innovation, the nationalized innovation of jewelry design adheres to the concept of nationalization, inheriting and promoting national traditions and characteristics, and innovating in styles, patterns, craftsmanship, and other aspects. Throughout the over 3,000 year history of jewelry development, no dynasty has completely abandoned the inherited ethnic characteristics. In ancient times, there were numerous and complex types of jewelry, and most of them were not suitable for daily life today.

Therefore, for today's pragmatic lifestyle, there is a necessity to innovate some daily jewelry. For example, filigree inlay, a highly ethnic craft, can be used in modern jewelry. For example, designer Li Sang cleverly combined various design styles and patterns of traditional Chinese floral silk craftsmanship with a large number of traditional Chinese painting elements and applied them to the process of traditional Chinese floral silk inlay craftsmanship. The unique silk filling technique, various production techniques, and various special decorative patterns integrated with Miao silver inlay craftsmanship make the overall detailed design of the work appear extremely simple, natural, and transparent, not too cumbersome. [5] But innovation does not mean directly applying traditional materials. Chinese designers are very proficient in using Chinese elements, but more often they simply apply them mechanically, from clothing to packaging, from craft crystals to jewelry, such as auspicious patterns, the Four Friends of the Cold, fortune, happiness, wealth, longevity, and some ethnic minority jewelry and totems. [6] This phenomenon will only create a "stereotype" and "old-fashioned" impression among consumers towards local ethnic jewelry design. So, when designing and creating, it is important to correctly apply ethnic characteristics and nationalize jewelry design in a reasonable manner, in order to achieve true innovation.

2.2 The Requirements of the Times for Nationalized Innovation in Jewelry Design

The innovation of nationalization in jewelry design is based on ethnic characteristics. When it comes to jewelry with ethnic characteristics, most people have the impression that ancient jewelry is gorgeous and valuable. Ancient crafts are more complex than they are today, and pure handmade craftsmanship adds a lot of value to handicrafts. However, the development of technology has also provided convenience for jewelry design, allowing for batch processing and production of complex processes using technological means. Improvements can be made on the basis of the original pattern of the process, combined with innovative processing methods. Taking filigree craftsmanship as an example: the ancient traditional folk handmade filigree craftsmanship is sealed and protected with various modern natural and new

artificial crystal resin materials. The use of the crystal clear natural artificial crystal resin materials can perfectly transmit the unique spatial hierarchical structural and curved surfaces of artificial metal filigree. Alternatively, by combining modern natural new metal filigree materials with modern artificial crystal wood materials through technological means, the handmade natural handmade filigree patterns can be embedded into the more complex and loose natural artificial wood materials in structural shapes, thereby achieving a perfect contrast in texture effect between the natural artificial wood grain texture and the artificial metal filigree texture. This is another beautiful organic perfect combination between the artificial handmade pattern texture and the natural artificial pattern texture. This is the innovation of technology under the development of the times, which promotes the innovation of ethnic characteristic craftsmanship.

Under the promotion of reform and development, the exchange of Chinese and Western cultures has also been strengthened, allowing Chinese handicrafts to incorporate more Western elements, bringing convenience while also leading to the imitation of Western design by Chinese design. The changes of the times have gradually faded some of the jewelry styles passed down from ancient times from people's vision. If the designers innovate the styles of ancient jewelry, it is also a way to cater to and reform the current market. For Western accessories such as tie clips and cufflinks, pairing them with Chinese ethnic patterns can be a successful innovation. Furthermore, China now occupies an absolute position in the international market, and many occasions require accessories with Chinese characteristics to appear. In addition, in recent years, Hanfu has once again entered the public's eyes, and ethnic clothing has once again been on the topic list. Hanfu has been improved and has also taken to the streets, becoming clothing that people can wear on a daily basis. Similarly, jewelry as clothing accessories must also follow suit. The designers of jewelry should also draw inspiration from it to innovate, and create designs that are suitable for the present and highly ancient. Beautiful symbolism is also an indispensable component of traditional Chinese jewelry. Throughout history, every piece of jewelry has contained its beautiful symbolism and unique meaning. However, as mentioned earlier, the

changing times have also given rise to more symbolism in handicrafts. With this as the theme, the designers can design works that are nationalized and have modern new meanings. Modern people have a high tolerance for things, such as combining the patterns of jade pendants into pendants, and combining the jewelry of a hairpin with a ring or bracelet, which can be a successful innovation. The innovation of nationalizing jewelry design also caters to this trend.

3. THE DEVELOPMENT OF JEWELRY DESIGN NATIONALIZATION

3.1 Market Development of Jewelry Design Nationalization

Society is developing at a rapid pace, and jewelry design is no exception. However, in recent years, the homogenization of jewelry design in the market has become too severe, blindly pursuing Western brands such as Cartier, Tiffany's, Van Cleef & Arpels, and Chow Tai Fook in Hong Kong. In recent years, gold bracelets imitating the classic Cartier series "LOVE" have appeared in the market. The imitation of styles and changes in materials has actually reduced the value of bracelets in the minds of consumers. Design requires continuous development and updating, and if Chinese jewelry design blindly follows the footsteps of Western design, it cannot achieve development. The market development of nationalized jewelry design should make good use of local resources and ethnic characteristics, and transfer excellent ancient craftsmanship to modern times. This is not a cultural regression, but rather a revival of ethnic craftsmanship and the development of design.

Social demand first determines the supply of the commodity market, and the supply of this market often reacts and is used simultaneously to meet social demand. Under the correct guidance and promotion of the market environment in the new era, people's living standards are gradually improving, and the jewelry industry has gradually become a crucial component of the market economy activities in contemporary China. Market guided consumption has also led to the rapid development of the jewelry industry. So in today's era, it is also a good time for the nationalization of

jewelry design to develop, and nationalized jewelry design also needs to be developed.

3.2 *The Development of Jewelry Design Nationalization*

Since the development of Chinese jewelry in the 1980s, there have been few works with distinctive ethnic characteristics. Due to the lack of jewelry design, jewelry sellers in shopping malls or jewelry stores purchase directly from manufacturers, and due to the lack of jewelry design talent, sellers can only sell according to the jewelry styles provided by jewelry suppliers. [7] Some of the works of great masters are highly imbued with ethnic colors and culture, but the works of famous masters are almost impossible to reach ordinary people's homes, making them unattainable to the public. In modern jewelry design, especially in mainland China, jewelry design has shown a trend of diversification with the emergence of different trends, and different design styles in China and foreign countries are influencing China. [8] Therefore, it is necessary to develop nationalized designers and design concepts. It is not simply the use of a few elements of Chinese traditional culture in product design, but rather the need to delve into the essence of Chinese traditional culture and explore how to use modern design concepts to interpret the spirit of Chinese traditional culture. Only in this way can designers design good works that truly belong to nationalization, and nationalization can truly develop.

Secondly, the nationalized market needs to develop, and society needs to determine the market. Therefore, as a jewelry designer, there is a necessity to constantly tap into the market potential. For example, the recent emergence of "ancient culture" is a good market opportunity. People often say that fashion is a cycle of twenty years, and the trend has always been like this. However, as a local fashion, the reason why it has been popular for so long is naturally due to its unique charm. The raw stones in the Chinese jewelry market are mainly made of local materials. Although China has a vast territory and abundant products, the real precious jewelry has always been dominated by foreign brands. Is it a brand problem or a market problem? Because jewelry companies do not have their own brand culture with distinct characteristics and personalities, the drawbacks brought about by the

rapid expansion of industrial clusters and rapid market size are becoming increasingly prominent. The products between merchants within the industry circle have led to highly homogeneous products in the market. The design of the jewelry industry should also pursue "de-utilitarianism", consolidate national brand culture, and also have a place in the international market.

4. THE INTEGRATION OF JEWELRY DESIGN AND NATIONALIZATION

4.1 *The Integration of Jewelry Design Concepts and Nationalization*

In the development of jewelry design, more emphasis is placed on highlighting jewelry and creating independent themes. In today's highly inclusive society, it is impossible to simply highlight individual themes and distinctive features, while nationalized jewelry design is more unique and highly symbolic. So in order to nationalize jewelry design, there is a must to integrate nationalized jewelry design with other concepts, works, and forms in order to achieve icing on the cake.

Firstly, it is necessary to clarify the true concept of nationalization in jewelry design, which is not simply restoring previous designs or directly applying elements with ethnic characteristics, but designing works with ethnic characteristics and characteristics that can reflect real life. The nationalization of jewelry design requires a fusion of ideas, applying current trends to nationalized jewelry design. Various jewelry design works also demonstrate that the application of traditional cultural elements in jewelry design is not simply appropriation or imitation. Instead, it is necessary to retain the charm and characteristics of traditional elements, consider innovation in shape, color, material, and structure, and form new design language. "Originating from tradition, born in modernity" make it fashionable and have a clear traditional style. The fusion of ideas can spark the collision of works, facilitate the appropriate fusion of ideas, and contribute to the nationalization of jewelry design [9]. Taking the Palace Museum as an example, Oreo Biscuit Company and the Palace Museum have launched a joint biscuit, which has been highly sought after by consumers since its

launch. In the eyes of most people, Oreo is considered a snack for children, while the Forbidden City is a majestic and dignified Forbidden City. The collaboration between the two has opened up new doors for consumers and greatly increased the popularity of both brands. The fusion of ideas can spark the collision of works. Proper integration of ideas can contribute to the nationalization of jewelry design.

4.2 The Integration of Jewelry Design Nationalization and Popular Aesthetics

Jewelry and accessories cannot be developed independently. Jewelry and accessories are not only worn separately, but more importantly, paired together. The series should complement each other in every occasion and clothing. If the nationalized jewelry design can perfectly integrate with modern matching, it is not a limitation for the nationalization of jewelry design, but rather more conducive to helping the nationalization of jewelry design stand firm in the current trend. At present, the acceptable level of understanding and social inclusiveness of modern things in Chinese culture is actually very high. Designers should continue to increase our research and attention to the application of excellent traditional cultural elements and materials in design. They should integrate and absorb cultural traditional pearl material design with Chinese national spiritual elements, greatly enhancing the charm of national jewelry material design and application. The combination of Chinese traditional historical and cultural elements with the essence of the world's contemporary classic jewelry craft design has long been one of the feasible channels and the best beneficial reference way for contemporary jewelry design and the innovative application of technology, inheritance and development of national culture, which can effectively promote the long-term and sustainable development of the Chinese traditional industrial culture, and comprehensively enhance the core connotation of the development of contemporary jewelry culture [10]. Nationalization is a very prominent symbol and also has its own characteristics. However, nationalized jewelry design cannot blindly pursue the prominent features of nationalization and blindly imitate antiques. Instead, it needs to integrate with some current elements. Some jewelry designs are like customization, although they have uniqueness, their

limitations are too strong, and they do not have practicality. The current public, although pursue uniqueness, places more emphasis on practicality. Nationalized jewelry design has strong inclusiveness, which also indicates that nationalized jewelry has a wider range of applications, can be better and more suitable for matching, and is also suitable for more occasions. For example, modern people are paying more attention to dressing up in occasions, and jewelry can add aura to the wearer. The jewelry design, which combines nationalization and modern concepts, not only reflects nationalization but also is suitable for modern occasions, and daily wear does not feel abrupt.

5. CONCLUSION

The nationalization of jewelry design requires not only highlighting its ethnic characteristics but also paying attention to certain modern artistic features. Integrating ethnic elements into jewelry is a challenge, but it is also the charm of jewelry design. Five thousand years of history have left Chinese with precious wealth, and three thousand years of jewelry development have showcased the accumulation of handicrafts. The nationalization of jewelry design is a necessary path to do a good job in local jewelry design, and also a path to promote the development of Chinese jewelry in opening up international markets. Innovation, development, and integration will undoubtedly contribute to the development of jewelry design in China, and lay a solid foundation for the nationalization of jewelry design, forming a brand culture of Chinese jewelry design.

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