

Application and Commercial Value of Traditional Chinese Auspicious Patterns in Modern Jewellery Design

Yao Hong, Dr. Hassan Alli, Dr. Nazlina Shaari

Faculty of Design and Architecture, Universiti Putra Malaysia, 43400 UPM, Serdang,
Selangor, Malaysia

Email: halli@upm.edu.my, nazlinashaari@upm.edu.my

Corresponding Author Email: 476493921@qq.com

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i8/22408>

DOI:10.6007/IJARBSS/v14-i8/22408

Published Date: 31 August 2024

Abstract

This study explores the application of traditional Chinese auspicious patterns in modern jewellery design and their commercial value. Through literature review, image analysis and case studies, the study found that these auspicious patterns not only enrich the cultural connotation of modern jewellery design, but also give jewellery works unique value and market appeal. The beautiful meanings and traditional culture carried by auspicious patterns make jewellery works not only ornaments, but also carriers of culture and emotions. Research shows that, combined with modern design concepts, these traditional patterns can provide jewellery designers with rich creative inspiration, promote the innovation and diversification of modern jewellery design, and satisfy consumers' pursuit of personalization and cultural heritage. The study also found that this integration not only promotes the inheritance and innovation of traditional culture, but also enhances the market competitiveness and commercial value of jewellery brands, demonstrates the unique charm of Chinese culture, and promotes the diversified development of the jewellery market.

Keyword: Traditional Chinese Auspicious Patterns, Modern Jewellery Design, Commercial Value, Innovative Applications

Introduction

Today's society is in the transformation stage from industrialization to Informa ionization. From the perspective of long-term interests, design must have its own characteristics and style. In addition, the trend of nationalization of artistic design identity can reflect the requirements of national culture and is an identification with national culture. The application of traditional auspicious patterns in modern design is an extension and re-creation of traditional pattern art. Through various effective methods, this ancient visual culture can burst out with new brilliance, and modern design has also gained deeper connotation and meaning (Weina, 2019; Sun & Aziz, 2023). Only based on a deep

understanding of Chinese traditional culture and modern trends can new creative elements be found by adding Chinese traditional culture, thereby creating better works (Zhang & Liu, 2022). When the designed product does not need to display national cultural elements in an all-round way, designers can usually use local parts to focus on display to attract consumers' attention and leave enough room for imagination for the exchange of product concepts to achieve twice the result with half the effort (Zhang, 2020).

People's aesthetic concepts develop with the advancement of productivity and the accumulation of people's long-term social life experience. At this stage, many well-known designers have flexibly and skilfully applied traditional Chinese auspicious patterns to modern designs, which not only produces a good visual experience, but is also loved and sought after by people, and has achieved success again and again. Therefore, modern design at the current stage should focus on the extraction and application of traditional Chinese auspicious patterns, and focus on the integration of classical beauty and modern beauty, so that modern design can burst out with brighter sparks under the impact of historical essence (Weina, 2019).

Modern jewellery design pursues innovation and diversity, and traditional auspicious patterns as design elements can provide designers with rich sources of inspiration. Through the innovative use of these patterns, designers can create jewellery pieces with distinctive personalities and unique styles to meet the needs of different consumers. Therefore, studying the application of Chinese auspicious patterns in modern jewellery design is of great relevance. These patterns contain rich cultural connotations and symbolic meanings, and can give modern jewellery unique cultural value and emotional resonance. By integrating traditional auspicious patterns into jewellery design, it can not only convey good wishes and spiritual sustenance, but also enhance the aesthetic and commercial value of modern jewellery.

Motivation and Contribution

Traditional Chinese auspicious patterns, as an important part of Chinese culture, contain profound historical accumulation and rich cultural connotations. They not only represent good wishes and symbolic meanings, but also reflect the unique understanding and pursuit of the Chinese people for life. In the field of modern jewellery design, how to combine these traditional patterns with contemporary design concepts, inheriting cultural essence while meeting the aesthetic needs of modern consumers, has become a topic worth exploring. This study aims to conduct an in-depth analysis of the application of traditional auspicious patterns in modern jewellery design, explore their commercial value, and enhance the competitiveness of jewellery brands in the market, in order to provide new creative sources for modern jewellery design and promote the innovation and development of traditional culture in the context of the new era.

This study reveals the application of traditional auspicious patterns in modern jewellery design, which not only enriches the cultural connotation of jewellery works, but also provides creative inspiration for designers. This integration contributes to the inheritance and innovation of traditional culture, achieving the regeneration of culture in modern design. Through the study of practical cases, it has been proven that the combination of traditional auspicious patterns and modern design can endow jewellery works with unique market

appeal and commercial value, thereby enhancing the market competitiveness of jewellery brands.

Background of Study

China has a history of five thousand years and a long-standing culture. Broadly speaking, culture refers to the sum of all spiritual and material products created by humans (Johnson, 2013). In addition, traditional Chinese culture refers to the values, ways of thinking, aesthetic tastes and behavioural norms formed during the historical development process with the characteristics of the Chinese nation. This study systematically reviews existing literature to understand the historical background, cultural significance and application status of traditional Chinese auspicious patterns in modern design, aiming to comprehensively reveal the cultural connotation and commercial value of Chinese auspicious patterns.

The Historical and Cultural Background of Chinese Auspicious Patterns

Judging from the existing literature, Chinese scholars have achieved fruitful results in their research on traditional Chinese auspicious culture. According to the research of Shibin (2023), the integration and innovation of traditional Chinese auspicious culture in the design of modern IP brands and cultural creative derivatives are introduced in detail, providing an important theoretical reference for this article on the concept, connotation and expression of auspicious culture. These documents agree that in my country's auspicious culture, "longevity, wealth, health, good virtue, and a good death" evolved from the "Five Blessings" are its core content. They are interrelated and have their own characteristics. Detailed introduction to traditional Chinese auspiciousness. Cultural system, and provides in-depth research, providing an important theoretical reference for this article's research on the concept, connotation and expression of auspicious culture.

Traditional patterns are traditional cultural elements in ancient China. The history and cultural background of Chinese auspicious patterns can be traced back to ancient times. Their development has gone through thousands of years of historical changes and gradually formed a unique art form. Traditional patterns are unique national art styles handed down from past dynasties (Zhang & Dong, 2023). Overall, Chinese traditional pattern culture originated in the Neolithic Age and has experienced evolution and development in many historical periods. It not only played an important role in ancient society, but also shines with new lustre in modern design. By consulting these documents, we can more comprehensively understand and inherit Chinese traditional pattern culture, while providing a reference for its innovative application in modern design.

According to research by Li (2020), Chinese traditional patterns mainly refer to ethnic patterns and styles with obvious local characteristics based on this pattern. Traditional Chinese patterns are China's unique visual cultural products. The national style of traditional style, the importance of visual products lies in the long tradition of cultural inheritance, and its meaning is often associated with some ancient legends and traditional Chinese auspicious patterns. Traditional Chinese patterns mainly refer to the symbolic meaning created during the birth and development of Chinese civilization, representing the aesthetic taste and value orientation of each period derived from nature (Xu et al., 2020).

Modern Applications of Traditional Auspicious Patterns

Traditional Chinese auspicious patterns are formed and developed around auspicious historical themes (Dong, 2015). Traditional Chinese auspicious patterns are an artistic style used to express the yearning and pursuit of a better life. It has not only the emotional value of the people, but also a certain aesthetic value. It is a great treasure of China. With the development of the times, these patterns are constantly given new connotations and forms. Traditional cultural patterns are not only a beautiful form of decoration, but also a system of symbolic meaning. Traditional culture is defined as the ideas, morals, relationships, styles, arts, rules and regulations spread by a country or nation. Today, traces of traditional cultural patterns can be found in more and more tangible products.

In recent years, scholars have also explored the innovative applications of traditional auspicious patterns in modern design. For example, Li et al (2022), studied the application of Chinese auspicious patterns in sustainable clothing design and proposed methods such as splicing waste cloth, embroidery, and natural dyes to achieve modern environmentally friendly designs of auspicious patterns. These studies reveal the new vitality and application prospects of traditional auspicious patterns in contemporary aesthetics. Zhang (2020), believes that in the design of industrial products, the appearance of Chinese patterns in the form of direct presentation will give people strong visual stimulation, so the application of this method is relatively common. Therefore, during the design process, designers should conduct an in-depth analysis of national cultural elements and integrate them with industrial products from different angles to give consumers a new feeling (Yu et al., 2022).

Huang and Kang (2013), believe that Chinese auspicious patterns have been widely used in fashion, graphic design, and even in product design, but there are still some problems in application, which This is because there is insufficient research on Chinese auspicious patterns to serve as a basic theory or reference for designers. In addition, people now increasingly prefer products with personalization, diversity and brand culture. Although China's jewellery sales have developed a long way, product design is still lagging behind. Most of China's jewellery industry cannot meet the volume requirements of the market. However, as young people are becoming customers of the industry, this affects current sales and demand, while the demand for jewellery design is increasingly shifting towards modern designs, which should have their own personality and modern appearance.

Therefore, this study explores the innovative application and commercial value of traditional Chinese auspicious patterns in modern jewellery design, which is of great significance. Traditional Chinese auspicious patterns are not only rich in content and diverse in form, but their design follows the principles of formal beauty, such as balance, symmetry, rhythm and harmony. By studying the application of these patterns in jewellery design, it can provide designers with references and theoretical references, promote design innovation, and enhance the market competitiveness of jewellery products. At the same time, research also contributes to cultural inheritance, giving traditional culture new vitality in the modern context, and satisfying the aesthetic needs and cultural identity of modern consumers.

Materials and Methods

The methods used in this study include an extensive literature review, which plays a key role in understanding the existing body of knowledge and keeping up with the latest research

results. In addition, this study also uses a case study method and selects several representative Jewellery brands and designers discussed in detail the application of traditional Chinese auspicious patterns in modern jewellery design and market feedback through in-depth interviews and on-site observations.

Specifically, it includes analysis of the design concept, evaluation of market response, and summary of success factors. Through the analysis of specific cases, the cultural connotation and commercial value of traditional auspicious patterns in modern jewellery design are revealed, providing rich reference and theoretical support for jewellery designers, and also providing a new perspective for the innovative application of traditional culture.

Results and Discussion

With the continuous development of modern cultural design, the commercial value of traditional Chinese auspicious patterns has increased significantly. This not only helps protect and inherit this unique and auspicious cultural heritage, but also helps expand its commercial market. However, it is also necessary to realize that how to maintain the innovation of modern jewellery design and the inheritance of auspicious culture while meeting the needs of the modern market is still a problem that requires in-depth discussion. The research results also found that there are three main factors that need to be considered when using traditional Chinese auspicious patterns in modern jewellery design:

- a) The balance between culture and modern aesthetics: The core cultural connotation of traditional auspicious patterns should be retained in the design to ensure that its symbolic meaning and traditional aesthetics are inherited. At the same time, designers need to combine modern aesthetic trends, simplify and modernize traditional patterns, and make them more in line with the visual preferences and fashion needs of contemporary consumers.
- b) Innovation in materials and processes: In addition to traditional gold and silver materials, you can try to use new materials, apply modern technology, refine the production process, and improve the sophistication and three-dimensionality of the pattern. This not only preserves the details of traditional patterns, but also enables innovation in craftsmanship.
- c) Market positioning and consumer demand: In the design, appropriate auspicious patterns and design elements should be selected based on market positioning. The high-end market focuses on luxury and rarity, the mid-range market focuses on cost-effectiveness, and the low-end market focuses on popularity and fashion.

Case Study: Application of Auspicious Patterns in Modern Jewellery Design

Case study is a method of in-depth exploration and analysis of single or multiple specific instances, with the aim of gaining a deep understanding of a phenomenon, event or process by studying these cases in detail. Through specific case studies, we conduct an in-depth analysis of the application of traditional Chinese auspicious patterns in modern jewellery design, revealing their design concepts, market responses, and business success factors. The following are 2 cases showing the application of traditional Chinese auspicious patterns in modern jewellery design.



Figure 1: 'Fu' Character Ruyi Lock (left) and 'Fu' Character Peace Buckle (right)

Source by author

Figure 1 shows Ruyi Lock and Peace Buckle. which is a product sold by the well-known Chinese jewellery brand Lao Fengxiang jewellery. The designer combined traditional auspicious cultural elements (Ruyi lock, pattern with the Fu Character) with modern design concepts in his creation. The combination is intended to inherit and promote the excellent traditional Chinese culture. The target consumers of this Ruyi lock product include middle-aged and young people who have a deep interest in traditional culture, as well as consumers who buy high-quality gifts.

Table 1

*The design concepts of the Ruyi lock and the Peace buckle**Source by author*

Jewellery Product Name	Traditional Elements	Modern Innovations
Fu Character Ruyi Lock	<ol style="list-style-type: none"> 1. The central Fu character represents happiness and good fortune, a common symbol in traditional Chinese culture, signifying blessings and good wishes. 2. The design of the lock draws inspiration from traditional lock shapes, symbolizing auspiciousness, longevity, and security. In Chinese tradition, it is often given to children and elders to wish them good health and success in life. 3. The intricate carvings include motifs such as dragons and phoenixes, which not only enhance visual appeal but also imbue the jewellery with deep cultural significance. 	<ol style="list-style-type: none"> 1. Uses modern craftsmanship and materials, such as gold, which symbolizes wealth and honour, enhancing the jewellery's sense of luxury and contemporary fashion. 2. The refined laser engraving and modern production techniques make the jewellery more delicate and sophisticated while retaining traditional elements. 3. Although rich traditional elements are preserved, the overall design is simpler and more in line with modern aesthetic preferences.
Fu Character Peace Buckle	<ol style="list-style-type: none"> 1. The same "Fu" character is used, symbolizing happiness and good fortune, which is a common motif in traditional Chinese culture and represents good wishes. 2. The round shape of the buckle symbolizes peace, health, and completeness, with its form representing harmony and permanence. 3. The detailed carvings, including traditional motifs like dragons and phoenixes, not only increase visual appeal but also enrich the jewellery with cultural depth. 	<ol style="list-style-type: none"> 1. Uses modern materials and techniques, such as gold and ruby, with gold symbolizing wealth and honour, and red adding joy and passion, enhancing the jewellery's sense of luxury and modern fashion. 2. While the traditional round shape and Fu character are retained, the overall design is simpler and more elegant, reducing excessive decorations to fit modern minimalist trends. 3. The design follows the golden ratio, balancing traditional motifs with a modern sense of beauty.

Table 1 shows the design concepts of the Ruyi lock with the character "Fu" and the Peace buckle with the character "Fu". By analysing the design concepts of them, we can see that traditional cultural elements play an important role in the two jewellery designs, symbolizing the best wishes for happiness, peace, health and longevity. At the same time, modern innovative elements make the jewellery more fashionable and modern while maintaining its cultural connotation through simple and elegant adjustments in materials, craftsmanship and design, in line with contemporary aesthetic needs. This design concept that combines

tradition and innovation demonstrates the balance between inheriting culture and catering to the modern market.

Details (Sales volume)		July	August	September	October	November	December	Total	
A Jewellery Company in Shandong	Shop 1	Ruyi Lock	30	39	46	51	23	52	241
		Peace Buckle	68	56	58	78	62	50	372
		Similar products	13	15	17	15	12	19	91
	Shop 2	Ruyi Lock	52	50	49	69	19	91	330
		Peace Buckle	48	42	82	26	63	62	323
		Similar products	18	11	15	16	18	12	90
	Shop 3	Ruyi Lock	50	63	62	50	59	60	344
		Peace Buckle	36	26	48	78	76	63	327
		Similar products	11	16	15	19	14	15	90
Subtotal		326	318	392	402	346	424	2208	



Figure 2: Sales data of a jewellery sales company in Shandong
Source by author

This study obtained the sales data of a jewellery company in Shandong Province, China, analysed the market performance of two jewellery products, and evaluated their market success and popularity through the data. Figure 2 shows the sales volume of Ruyi locks and Peace buckles in the jewellery company’s three stores in the past six months. The main sales channel for this jewellery is offline (physical stores). By comparing the sales data of Ruyi locks, Peace buckles and other similar jewellery products, it can be seen that jewellery products incorporating traditional Chinese auspicious patterns perform better in the market and are more favoured by consumers. Specific analysis shows that in shop 1, the total sales volume of Ruyi locks in the past six months was 241 pieces, while Peace buckles reached 372 pieces. In the same store, the total sales volume of other similar jewellery products was only 91 pieces. In the shop 2, the sales volume of Ruyi locks and Peace buckles were 330 and 323 respectively, while the sales of other similar jewellery products were 90. In shop 3, the sales volume of Ruyi locks and Peace buckles were 344 pieces and 327 pieces respectively, while the sales volume of other similar jewellery products was 90 pieces.

The success of Ruyi locks and Peace buckles in the modern jewellery market clearly demonstrates their widespread popularity and commercial appeal. Consumers' strong interest in these products reflects their dual role in inheriting cultural values while meeting modern aesthetic needs. These findings provide valuable reference for the brand’s future product development and marketing strategies. The success of Ruyi Lock and Peace buckles in the market is mainly due to the following key factors:

a) Cultural integration: The success of Ruyi Lock lies in its perfect combination of traditional auspicious symbols and modern design elements. This approach not only retains the essence of cultural traditions, but also resonates with the aesthetic preferences of modern consumers. The design cleverly uses the word "福" and combines the shape of the Ruyi lock with traditional patterns, symbolizing happiness, peace and good wishes, and enhancing the cultural connotation of the jewellery.

b) Design innovation: By using innovative modern production techniques, traditional patterns are transformed into modern, fashionable designs, attracting the attention of more young consumers. By keeping the design simple and refined, these traditional symbols are given a new look that meets the aesthetic needs of today's market.

c) Market strategy: It can be seen from the sales data that sales during traditional festivals such as the Mid-Autumn Festival and the Spring Festival are much higher than in other months. Therefore, displaying the cultural connotation and aesthetic value of these auspicious patterns through festival activities and exhibitions will help enhance the cultural influence of the brand and expand market coverage.

By cleverly integrating traditional auspicious patterns and modern design elements, the Ru Yi Lock and Peace Buckle successfully combine cultural heritage and modern innovation. Its unique design and profound cultural connotation have made it widely recognized and commercially successful in the market. The research results provide valuable reference for jewellery designers and brands, demonstrating how to achieve commercial success through innovative design and cultural heritage.

Conclusion

Through the case study of the Ruyi lock and the peace buckle, we can find that the application of traditional Chinese auspicious patterns in modern jewellery design not only gives the jewellery works unique cultural connotation and aesthetic value, but also significantly enhances the market competitiveness of the brand. and commercial value. Through modern interpretations of traditional patterns, designers create jewellery pieces that are both in line with traditional culture and have a modern feel, which are deeply loved by consumers, especially among young consumers.

The successful application of traditional Chinese auspicious patterns in modern jewellery design proves its strong commercial value. Through case studies, it can be seen that these patterns not only enrich the cultural connotation of jewellery, but also enhance market appeal and bring significant commercial benefits to the brand. In the future, further exploration and innovative application of traditional auspicious patterns will continue to bring unlimited possibilities to jewellery design.

References

- Dong, X. (2015). Application of Chinese Traditional Auspicious Patterns in Logo Design. Proceedings of the 2015 International Conference on Social Science, Education Management and Sports Education. <https://doi.org/10.2991/ssmse-15.2015.265>
- Huang, Y., & Kang, B. (2013). Research of Chinese Auspicious Elements in Tableware Design - Illustration with Chinese Auspicious Fish-. International Journal of Contents, 9(4), 92–101. <https://doi.org/10.5392/ijoc.2013.9.4.092>
- Johnson, M. T. (2013). What is culture? what does it do? what should it do? In Palgrave Macmillan UK eBooks (pp. 97–119). https://doi.org/10.1057/9781137313799_5
- Li, D., Park, J., Kim, S. H., & Liu, S. (2022). Developing sustainable clothing design using Chinese auspicious patterns. International Journal of Costume and Fashion, 22(2), 14–28. <https://doi.org/10.7233/ijcf.2022.22.2.014>
- Li, J. (2020). The expressive study of Chinese traditional patterns on modern utensils. 2020 3rd International Conference on Interdisciplinary Social Sciences & Humanities. https://webofproceedings.org/proceedings_series/ESSP/SOSHU2020/SOSHU20105.pdf
- Shibin, F. (2023). Analysis on the Integration and Innovation of Chinese Traditional Auspicious Culture IP Brand and Cultural and Creative Derivatives Design. Frontiers in Art Research, 5(8). <https://doi.org/10.25236/far.2023.050820>
- Sun, J., & Aziz, A. A. (2023). Exploring the redesign value of Chinese traditional Auspicious patterns in the context of modern design. EDUCATUM Journal of Social Sciences, 9(1), 12–26. <https://doi.org/10.37134/ejoss.vol9.1.2.2023>
- Weina, Y. (2019). Extraction and Use of Chinese Traditional Auspicious Patterns in Design. IWACLE 2018. https://webofproceedings.org/proceedings_series/ART2L/IWACLE2018/IWACLE18055.pdf
- Xu, C., Huang, Y., & Dewancker, B. (2020). Art Inheritance: An education course on traditional pattern morphological generation in architecture design based on Digital Sculpturism. Sustainability, 12(9), 3752. <https://doi.org/10.3390/su12093752>
- Yu, L., Feng, X., Wang, J., Kong, W., & Chen, W. (2022). Research on the mechanism of emotional design in Chinese cultural and creative products. Heritage Science, 10(1). <https://doi.org/10.1186/s40494-022-00751-0>
- Zhang, L., & Liu, Y. (2022). Research on Chinese traditional culture development art innovation design and development system. Journal of Education Humanities and Social Sciences, 3, 92–98. <https://doi.org/10.54097/ehss.v3i.1552>
- Zhang, X. (2020). Analysis of the application of national cultural elements in the design of industrial products. Proceedings of Business and Economic Studies, 3(4). <https://doi.org/10.26689/pbes.v3i4.1418>
- Zhang, X., & Dong, Y. (2023). Research on the graphic reconstruction of traditional auspicious patterns in contemporary art design. Highlights in Art and Design, 2(2), 73–79. <https://doi.org/10.54097/hiaad.v2i2.6797>