

# The Influence of Chinese Imagery Aesthetics on National Fashion Jewelry

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**Abstract:** Chinese national fashion jewelry has become a new trend of jewelry consumption in China. The popularity of national fashion style is a reflection of cultural self-confidence. This paper deeply discusses and analyzes the influence of Chinese imagery aesthetics on Chinese national fashion jewelry design, and provides a new perspective for understanding and excavating the value of Chinese traditional culture in contemporary design. The analysis results reflect that Chinese imagery aesthetics has three remarkable characteristics: symbolism, artistic conception and fuzziness, which endow Chinese national fashion jewelry with profound cultural connotation and unique aesthetic value. The influence of Chinese imagery aesthetics on Chinese national fashion jewelry design is reflected in three aspects: first, the aesthetic value of imagery in jewelry design, which makes every piece of jewelry possible to evoke associations and emotional resonance among viewers, and strengthens the status of jewelry as a carrier of emotion transmission; The second is the guiding role of imagery in innovative design, which provides designers with a rich source of creativity and stimulates their ability to interpret and transform traditional elements in a modern way; Thirdly, in the ingenious design of the integration of tradition and modernity, including the pursuit of emotional and natural themes in the design, the expression of poetry and vitality in the application of modeling language in the work and the modern fashion design of traditional elements through the combination of traditional materials and craftsmanship technology.

**Keywords:** Chinese Imagery Aesthetics; Chinese National Fashion Jewelry Design;

**Traditional Culture; Innovation and Integration; Aesthetic Value**

## 1. Introduction

With the acceleration of globalization, the influence of Chinese traditional culture in the world is increasing day by day. As a unique cultural phenomenon, national fashion culture is being redefined and shaping China's brand image, and Chinese national fashion jewelry is gradually emerging and becoming a new trend of jewelry consumption. As an important carrier of culture and aesthetics, jewelry design is no longer limited to a single functional pursuit, but begins to integrate profound cultural connotations. Chinese imagery aesthetics, as an important part of Chinese civilization, its unique symbol, metaphor and symbolic expression provide a rich source of inspiration for the jewelry design of the national fashion. The purpose of this study is to deeply explore how Chinese imagery aesthetics affects Chinese national fashion jewelry design, in order to provide new design concepts and practical guidance for jewelry designers, and also provide a new perspective for academic circles to understand and excavate the value of Chinese traditional culture in contemporary design.

## 2. Overview of the National Fashion Phenomenon

With the development of China's social economy and the continuous improvement of its international influence, Chinese traditional culture has regained its vitality on a global scale [1]. "National fashion" is literally understood, that is Chinese trend, which is the combination of domestic products and tide brands. The broad sense of "national fashion" needs to be considered from two factors: First, whether the defined domestic products have the genes of traditional culture is the core of "national fashion". Secondly, whether the

traditional culture can be integrated with the current trend and become more fashionable is the key [2]. The concept of "national fashion" came into being, which not only refers to a trend, but also is a manifestation of cultural self-confidence. In recent years, in the field of jewelry design, many designers began to explore and apply Chinese traditional cultural elements, such as dragons and phoenixes, landscapes, ceramic ornamentation, etc, to create unique jewelry products which both have traditional charm and modern aesthetics. National fashion jewelry is no longer just a commodity, but a carrier bearing Chinese historical stories and national spirit, showing profound cultural connotation and characteristics of the times. From brand marketing to design concept, the rise of national fashion jewelry reflects consumers' re-recognition of collective cultural identity and aesthetic empathy for traditional culture. Young consumers who regard the pursuit of national fashion trend as a form of highlighting individuality and expressing emotion, have a high sense of belonging to Chinese tradition and gradually become the backbone of producing and spreading traditional culture [3].

### 3. Chinese Imagery Aesthetics Theory

#### 3.1 Concept and Characteristics of Imagery

"Imagery theory" originates from the core idea of ancient Chinese aesthetics. "Imagery" is also called "vivid expression and bold outline" from a certain angle, which means emphasizing the performance of the image and express the author's inner emotions. It pays attention to "vividness", "conveying the inner spiritual essence by depicting realistic outward images", "rhythmic vitality", "carving the shape (of various things) according to the shape (of the original material).", etc. Its main purpose is to excavate and express the inner beauty of objects [4], and its core connotation is to express abstract concepts or emotions in concrete forms. It is not a direct copy of reality, but a blend of artists' subjective emotions and objective objects, that is forming an artistic realm beyond reality. Imagery has three remarkable characteristics: first, it is symbolic, and imagery often conveys deep meanings through symbolic techniques, such as fables and metaphors; Second, artistic

conception, the atmosphere and situation created by imagery can arouse the resonance and association of viewers; The third is fuzziness that imagery is not accurately depicted, but the art of leaving blank which is leaving the viewer with imagination space [5]. These characteristics make imagery an indispensable aesthetic element in Chinese traditional art, especially jewelry design, and endow the national fashion jewelry with profound cultural connotation and unique aesthetic value.

#### 3.2 Imagery Elements in Chinese Traditional Aesthetics

Chinese traditional aesthetics takes Confucianism, Taoism and Buddhism as the core, among which the concept of imagery has a long history. It emphasizes the combination of abstract spiritual ideas and concrete objects in the form of symbols, metaphors and fables to form a unique aesthetic concept. For example, the philosophical concept of "unity of man and nature" is reflected in natural imagery, such as artistic conception in landscape painting; "unity of form and spirit" is reflected in the imagery of characters, in order to pursue the harmony and unity of inner spirit and outer form. In addition, symbols such as dragon and phoenix, lotus, jade and the eight diagrams often endowed with profound meanings in ancient Chinese culture [6]. They are not only visual elements, but also symbols of morality, auspiciousness and cosmic order. These imagery elements not only enrich the cultural connotation of jewelry design, but also influence the designers' application and treatment of space, color and material in their creation, which makes the national jewelry works more story-telling and emotional resonance.

#### 3.3 Application of Imagery in Art Design

As the core concept of Chinese traditional aesthetics, imagery is not limited to poetry and painting, but also deeply affects the design practice of various art categories. In art design, imagery emphasizes that through abstraction and symbolism, designers' emotions, ideas and cultural connotations are transformed into visual language, which makes it have unique artistic conception and symbolism. For example, in jewelry design, designers may use traditional Chinese elements such as dragons

and phoenixes, landscapes, flowers and birds, etc and transform them into jewelry shapes, colors and textures so as to create works of art with oriental charm [7]. The application of imagery makes jewelry not only the carrier of material, but also the inheritance of culture and the sustenance of spirit. At the same time, imagery theory encourages designers to break the shackles of form and pursue the deep meaning of design, so that every jewelry work can arouse the audience's resonance and thinking. Therefore, it is so great significance to understand and apply the principle of imagery aesthetics to enhance the cultural connotation and artistic value of national fashion jewelry design.

#### **4. The Development Course of Chinese National Fashion Jewelry Design**

##### **4.1 The Rise of Modern National Fashion Jewelry Design**

Since modern times, with the acceleration of globalization and the promotion of Chinese cultural influence, Chinese traditional cultural elements have begun to renew in various design fields, especially jewelry design. During this period, designers were no longer limited to the single imitation of western design style, but began to explore the integration of Chinese traditional imagery aesthetics into modern jewelry design for forming a unique "national fashion" style. Inspired by symbolic patterns such as dragons and phoenixes, landscapes, flowers and birds, designers have created a series of jewelry works with oriental charm, which not only show the profound connotation of Chinese traditional culture, but also meet the needs of consumers for personality expression and cultural identity. At the same time, with the popularity of social media and online platforms, the design concepts and works of national fashion jewelry have spread rapidly, further promoting the rise and development of national fashion jewelry design. This trend is not only enthusiastically sought after in the domestic market, but also won more and more attention and praise on the international stage, which indicates the far-reaching influence of Chinese imagery aesthetics in the field of contemporary jewelry design.

##### **4.2 Mainstream Design Styles and Their**

##### **Characteristics**

(1) Ancient charm style: By taking inspiration from traditional cultural elements such as dragon and phoenix, auspicious beasts, landscapes, flowers and birds, it emphasizes the harmony between handicrafts and nature which shows profound cultural connotation. Through fine carving and mosaic techniques, designers integrate symbolism in Chinese imagery aesthetics into jewelry design, giving each work a unique oriental charm [8].

(2) Modern simplicity style: With the diversification of aesthetics, some national fashion jewelry tends to simplify traditional elements, adopt modern lines and geometric shapes, and integrate the balance and order in oriental philosophy to form a design style that has both oriental charm and contemporary aesthetics [9].

(3) Integrating innovative style: Some designers try to break the traditional framework and combine western design concepts with Chinese imagery in order to create national fashion jewelry with international vision. This style emphasizes cross-border cooperation that it pays attention to the innovative use of materials, and the blending of technology and art, which shows the infinite possibilities of national fashion jewelry design [10].

(4) Social and cultural style: National fashion jewelry also reflects contemporary social and cultural changes, such as reflecting the regional characteristics in the process of urbanization in China, or taking contemporary Chinese women's strength as the theme conveying the spirit of the times and personal stories through jewelry and making it more emotional resonance and cultural identity.

#### **5. The Influence of Chinese Imagery Aesthetics on Chinese National Fashion Jewelry Design**

##### **5.1 Aesthetic Value of Imagery in Jewelry Design**

In jewelry design, imagery is not only reflected in the capture and reconstruction of natural forms, for example, the use of auspicious patterns such as dragons, phoenixes, and lotus flowers, but also in the in-depth excavation of traditional cultural symbols, such as the warmth of jade and the spirituality of jadeite. This pursuit of aesthetic value

makes Chinese national fashion jewelry works not only have unique visual aesthetic feeling, but also bear profound cultural connotation, which meets the needs of consumers for individuality and cultural identity. By skillfully integrating imagery element into the design, designers create jewelry works with both oriental charm and modern sense, which improves the artistry and market competitiveness of the overall design. At the same time, the abstraction and symbolism of imagery also make every jewelry work possible to arouse the association and emotional resonance of the viewer, which strengthens the position of jewelry as the carrier of emotional transmission.

### **5.2 The Guiding Role of Imagery in Innovative Design**

As a far-reaching cultural symbol, imagery not only provides designers with rich creative sources, but also stimulates their ability to interpret and innovate traditional elements in modern times. By excavating and reconstructing the imagery connotation, designers can break the routine and create unique jewelry works with the sense of the times and national characteristics. The abstractness and symbolism of imagery makes jewelry design break through the limitation of material form and expand to the depth of spiritual level, thus promoting the innovation of design concept. For example, designers may endow traditional imagery such as dragon, phoenix and lotus with modern materials and technologies for making them carriers to express contemporary aesthetics and values, and realizing the effective integration of traditional aesthetics and modern aesthetic language. This guiding role is not only reflected in the form innovation, but also in the renewal of design concepts and the deepening of consumers' recognition of oriental aesthetics.

### **5.3 Practical Case of the Integration of Tradition and Modernity**

Chinese imagery aesthetics promotes the ingenious combination of tradition and modernity in the design of national fashion jewelry, which is mainly reflected in the following three levels:

First, it is reflected in the emotion and naturalness of design theme expression. The

core of "imagery aesthetics" is to truly express emotion and pour out one's mind by excavating and expressing the inner beauty of objects, which coincides with the people-oriented design concept of modern jewelry, that attaches importance to the publicity of personality and the expression of emotion. At the same time, the world outlook of learning from nature and the unity of nature and man in imagery aesthetics also influences the design thinking and aesthetic preferences of Chinese jewelry designers by osmosis, which instigates them to take natural themes and natural elements as design themes to express their attitudes towards nature, society and life, and closely connect their emotions with them to pursue the "unity of nature and man". As shown in Figure 1, the "tree&horse" brooch designed by Ms. Su Mang, which is inspired by two trees, skillfully combines to form a "golden horse" shape for expressing the connotation that all things are similar and all beings live together.



**Figure 1. "Tree & Horse" Design by Mang Su**

The next is reflected in the poetry and vitality created by the language of form. The aesthetic elements of "Qi, Rhyme, Trend" in traditional imagery aesthetics affect the use of jewelry art language. The "Qi" highlights the expressive power of lines and aspires to rounded artistic effects. The most perfect state of a line is a circle, and the ups and downs of the line symbolize the aesthetic characteristics of the rhythm of life in the Chinese universe. As shown in Figure 2, the award-winning work of the Year of the Pig, "Xi Ben," presents the shape of a pig through a spiral curve, using abstract and concise expressions to depict the shape of a running pig. By controlling a single line in three-dimensional space, it adds dynamism and vitality. "Trend" refers to a particular force running through a literary work arising from its structure and style, which relies on shape and the viewer's imagination." Rhyme" refers to artistic appeal, which means the momentum, charm, and



vitality of the work, which can create infinite poetic sentiment from a limited picture, and achieving the transformation of things. As shown in Figure 3, the work "First Snow" has been designed by jewelry designer Zhiyin Zheng, according to the natural texture and the inlay process which reproduces the artistic conception and poetic beauty of snow landscape painting. Therefore, designers should pay full attention to the form and structure of jewelry art works, with fully feel the changes in the form, lines, shapes, colors, space and rhythm of jewelry art, and then pay attention to achieving a balanced and unified artistic effect in the changes.



Figure 2. "Xi Ben" Design by Yichen Cheng



Figure 3. "First Snow" Design by Zhiyin Zheng

Finally, it is reflected in the combination of traditional materials and techniques with modern jewelry materials and techniques, such as combining traditional techniques of filigree, filigree enamel, cloisonne with modern jewelry production techniques. The necklace "Quiet Orchid" designed by designer Xu Lanlan (in Figure 4) combines traditional filigree techniques with fashionable gemstone inlay, which showcases the innovative application of Chinese imagery aesthetics in modern jewelry design. These cases not only

reveal the actual influence of Chinese image aesthetics in Chinese national fashion jewelry design, but also show its potential in promoting cross-cultural communication and development in the field of design.



Figure 4. "Quiet Orchid" necklace Design by Lanlan Xu

## 6. Case Study: The Application of Chinese Imagery Aesthetics in Specific Chinese National Fashion Jewelry Works

### 6.1 Imagery Interpretation of Work A

Work A, entitled "Heart is random, flowers follow the wind". (Figure 5.) The design of this work combines Chinese jade carving technology and material with modern gem inlaying technology for innovative design. In modeling, in order to set off the dynamic of flowers in full bloom and create the Qi and the Trend of jade pieces, the author uses different lengths, undulating lines and claw inlaid gems to embellish and depict the branches and tendrils of flowers fluttering in the wind. At the same time, a golden butterfly is designed to firmly grasp the dynamics of branches and tendrils.

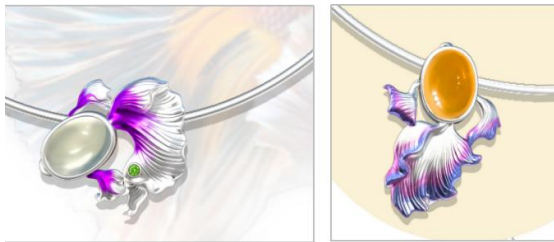


Figure 5. "Heart is Random, Flowers are with the Wind" Designed by the Author

### 6.2 Imagery Interpretation of Work B

Work B, entitled "Happy Fish" pendant series.

As shown in Figure 6, this series of works skillfully uses the essence of Chinese imagery aesthetics. First of all, goldfish is chosen as the design element that fish is a beautiful imagery element, which represents the meaning of prosperous reproduction and continuous happiness in Chinese traditional culture. while the "surplus" and the "fish" are homonyms, it caters to people's psychology of yearning for surplus and stability; In the creator's mind, fish is leisurely and comfortable, which is a symbol of spiritual freedom. In the design process, the author combines traditional jade material with modern jewelry and gold plating techniques. Through the shaping of spatial blocks and the delicate depiction of line textures, the jewelry work reproduces the ultimate dynamic elegance and stretch of fish. The work portrays the vivid beauty of fish's dance happy while reflecting the emotional pursuit and the symbolic significance of traditional auspicious culture.



**Figure 6. "Happy Fish" Pendant Series  
Designed by the Author**

## 7. Conclusion

With the comprehensive revival of Chinese traditional culture, Chinese national fashion jewelry has become a new trend of Chinese jewelry consumption. This paper reveals the unique position and influence of imagery aesthetics in contemporary Chinese jewelry design through the in-depth discussion of Chinese imagery aesthetics and the analysis of Chinese national fashion jewelry design practical cases. The influence of Chinese imagery aesthetics on the design of Chinese national fashion jewelry is mainly reflected in three levels: the aesthetic value of imagery in

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jewelry design, the guiding role of imagery in innovative design and the ingenious design of the integration of tradition and modernity. Chinese imagery aesthetics not only enhances the artistic value of Chinese national fashion jewelry, but also promotes its market acceptance and international influence.

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