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Innovation and application of traditional Chinese floral patterns in jewelry design

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Abstract: Traditional Chinese floral patterns have evolved from 7,000 years ago to the present, and the evolution of each dynasty has been closely related to the social, economic, cultural, political, and religious beliefs of human beings at that time. The paper explores the traditional Chinese floral patterns. This paper explores the application and possibility of traditional Chinese floral patterns in jewelry design by analyzing the changes of traditional Chinese floral patterns through the dynasties and generations, from which we learn that the progress of the craft of making floral patterns and the development of science and technology also affect the use of traditional Chinese floral patterns in jewelry design and the way of their realization. The techniques and materials used in modern jewelry are also inextricably related to the style and meaning of traditional Chinese patterns. Only through better understanding of Chinese traditional patterns and current jewelry techniques can we better integrate the national culture into modern jewelry design.

Keywords: Chinese traditional floral pattern; Floral pattern jewelry; Modern jewelry; Jewelry design.

1. Introduction

Chinese traditional floral pattern, like Chinese traditional culture, has a long history with the progress of the times, and its pattern form has not only formed a unique style after the inculcation and baptism of history and the evolution of the times, but also became a representative of the thought culture of the common people and the skill level of the dynasty from ancient times to the present. Traditional Chinese floral patterns are also widely used in the lives of common people because of their aesthetic and decorative functions, and the changes in floral patterns created by successive dynasties have also witnessed the change in style and the gradual growth of craftsmen's skills in the pursuit of beauty, and have presented the profoundness of Chinese culture and condensed the essence of unique Chinese culture.

Some of them are created by folk artisans and shown in finished products, such as wooden furniture, clothes embroidery, decorations and other objects, after years of historical baptism. Some products are lost or damaged due to preservation, while others are just lost in the river of time, and no one knows about them anymore, so there is very little information about detailed patterns in Japan and abroad. Although there are still products designed with traditional culture as elements, not many common people know that this is a traditional pattern and have traditional floral patterns, and traditional floral patterns still need to be promoted and used more directly. In this paper, we have studied and explored the style of traditional Chinese floral patterns that have changed with the development of history over time, and also explored and studied the innovation and application of traditional Chinese floral patterns in jewelry design, in order to arouse more people's interest in the study of traditional Chinese floral patterns and add a new strength to Chinese traditional culture.

2. The historical development of Chinese traditional floral patterns

2.1. The origin of floral patterns

The pattern is a kind of decorative pattern with meaning, which appeared naturally when the ancestors began to create, as a form of expression, and is an important cultural heritage born from the wisdom and talent of skilled craftsmen over the generations. The emergence of traditional Chinese floral patterns originated from the people's worship of nature and their love of beautiful plants, and was closely related to their agricultural work life and fishing and hunting life. As a kind of traditional Chinese culture and art, there are also various designs of patterns, among which the flower patterns use different forms to depict a variety of images of flowers with rhythmic beauty, and the flower patterns are mainly the images refined from the observation of flowers in nature.

Traditional Chinese floral patterns have a long history, and the origin of floral patterns can be traced back even to the Hemudu culture 7,000 years ago. According to the archaeological discoveries of the Hemudu site, among which a large number of primitive artworks with a wide range of themes have been unearthed, there are carved rice patterns in the pottery engraving works. It also reflects the inner world of the ancestors with religious consciousness who expect a good crop and peace in heaven and earth.

2.2. Status of flower patterns

After the reform and opening up, the economy began to grow rapidly, productivity increased, and the technology in all aspects was in a state of continuous development, and floral patterns as decorative patterns were more widely used in clothing, architecture, furniture, crafts, decoration and other products. As a decorative pattern with artistic beauty, there is no shortage of places where floral patterns are used, and there are many examples of beautiful products created through the fusion of floral pattern elements in modern times.

Through the baptism of the long stream of history, the

pattern has different characteristics in different periods, containing different symbols and ideas, to a certain extent, also symbolizes the humanistic thinking, social economy, production technology of each period, the performance of its rich oriental traditional beauty and historical flavor of the pattern, the integration of the current trend of aesthetics and then innovative design with the times, it is able to add a very oriental color traditional Aesthetic rhythm.

3. Traditional Chinese floral pattern pattern characteristics

3.1. Stylistic characteristics of floral patterns

The variety of traditional Chinese floral patterns, coupled with the fact that they have experienced seven thousand years of time, as a kind of art that expresses traditional culture, in the various dynasties and generations of the social, economic, cultural and other factors influenced by the time, the style of floral patterns in different times produced different style characteristics.

After entering the maturity of decorative patterns, the Song and Yuan dynasties, compared with the Tang dynasty period of strong sense of glory and wealth, the style appears more calm, simple, elegant, but also more focused on the realistic expression. In the color of the Song and Yuan dynasties is also different from the Tang dynasty, changed the Tang dynasty period gorgeous rich bright colors, more use of inter-color, cold color to show the main elegant cool style. The lotus pattern of the Song Dynasty is also more fresh and elegant ornaments, while in the Yuan Dynasty, flower patterns were more often used on blue and white porcelain, peony patterns, pine, bamboo and plum patterns, lotus patterns, chrysanthemum patterns were used as common flower patterns, in addition to camellias, petunias as a backdrop to the picture and used.

3.2. Aesthetic characteristics of floral patterns

The simple living condition of the early ancestors and the real world at that time were reflected in the fact that the ancestors in the primitive society used their young and crude ability to copy and model to depict the simple and beautiful patterns, and the people's spiritual world began to be enriched from the time they had the ability to create beauty. As time flowed, social, economic, educational, and production levels also developed, resulting in more changes, and people's ideology, culture, and artistic connotation also improved. Entering the Bronze Age, the flower pattern also from the simple depiction of the shape to the entity to create a three-dimensional flower pattern, more pursuit of aesthetic awareness is also born, in the stage of continuous excess, flower pattern also emerged from the way to simplify the flower into geometric figures continue to innovate and combine again, many attempts until the level of decorative patterns arrived at a mature stage, people gradually began to use flower pattern to express the moral to give the story, not only It is not only to express the beauty with flower patterns, but also to increase the story of flower patterns through pattern creation. Each step of this change is a stylistic advancement of decorative patterns, and it is also an aesthetic grinding of each generation of skilled craftsmen who created patterns to create art about beauty.

3.3. Cultural characteristics of floral patterns

The culture of humanistic thought in each era is influenced by the environment and the technology of the time. The cultural characteristics of traditional Chinese floral patterns mainly lie in the sentiments expressed through floral patterns by successive dynasties. Initially, the ancestors created different patterns of rice ears as a token of gratitude to the ears of rice for the food they obtained each day to satisfy their stomachs, and this was the most primitive idea and emotional support. This situation is also more intuitive in people's art creation, the addition of Buddhism is to make the content of the pattern become rich, the theme is also more clear, in this period of time the religious style is distinct, in this time the emergence of the lotus flower pattern is part of the creative theme of the influence of future generations of flower patterns, in the Tang, Song and Yuan dynasties, the technology of decorative patterns mature, all aspects of In the Tang, Song and Yuan dynasties, the technology of decorative patterns was mature, and the production technology in all aspects was also mature and developed, so the flower patterns of the Tang dynasty were influenced by the economy at that time and were full of glory and wealthy style, while the flower patterns of the Song and Yuan dynasties were created in the exact opposite direction after the glory and wealth.

4. The use of traditional Chinese floral patterns in jewelry design

4.1. Overview of traditional Chinese floral patterns

Chinese traditional pattern as a kind of Chinese traditional culture decorative pattern, and Chinese traditional pattern belongs to a kind of Chinese traditional culture of the people's material culture and spiritual culture of transmission and external expression, the change of pattern and its design is mainly from the dynasty and each nation's cultural traditions and national habits, belongs to a kind of folklore inheritance of cultural heritage, folklore culture and national culture are not exactly the same, but have a certain connection. Folk culture and national culture are not exactly the same, but have some connection and commonality, and the Chinese traditional pattern is the inclusion of both cultures. In a broad sense, it refers to the process of manufacturing certain utensils and decorative items, and the design of the line and surface patterns with shape design, color matching and complete structure is extracted from flowers as the key element. In a narrow sense, it refers to the decorative patterns related to flowers and plants that play a decorative role on certain objects, clothing, jewelry, furniture and other items.

With the change of humanistic thought and culture and the improvement of technology, as the pattern pattern on the apparatus, decoration, furniture, jewelry and other items, the flower pattern is also becoming more and more complex and exquisite, depending on the place where the flower pattern is used, the technology required is also different, and the materials used are also different. The same pattern can show different texture, color, precision, three-dimensionality or flatness, etc. Through different ways of expression, different national cultures can be expressed in different ways, and information about the people of the time can be seen from them. Through the dynasties and generations of flower pattern and its implication of the change and development, also can be observed from the people with the passage of time, excluding the war and strife caused by the progress of technology, spiritual culture and the pursuit of beauty is also gradually growing progress, flower pattern development to

the Tang Dynasty pattern maturity period until the Song and Yuan dynasties can be seen in the Chinese traditional flower pattern art of exquisite and humanistic thinking of the transformation, such results This result is closely related to the accumulation of culture in the past thousands of years, and it is because of the accumulation of the past that the present result is possible.

4.2. The way of applying traditional Chinese floral pattern jewelry

Since the birth of mankind began to produce the consciousness of beauty and the pursuit of beauty, jewelry has become one of the manifestations of human craftsmanship and art, from ancient times to the present, different times and different regions of mankind have different requirements and pursuits of beauty, each of them is wonderful, and these pursuits are constantly changing and growing based on the influence of human culture, thought, economy and so on, and then after the continuous evolution of technology with time Development, jewelry production methods are increasingly rich, production techniques are increasingly exquisite, the production of the subject matter has become more colorful. From the simplest carving on stones and bones to expressing the pursuit of beauty by creating jewelry by hand, it has become an important type of arts and crafts with the help of machinery and more different forms and materials to express personality and temperament.

Nowadays, it is an era of diversification, and there are all kinds of dazzling expressions in both the artistic expression of patterns and jewelry making process. We should not abandon the traditional Chinese style for the sake of innovation, or ignore the core features for the sake of pursuing peculiarities, but need to integrate the "Chinese style" and uniquely present it in a novel way, and design jewelry that can express the emotions and meanings, showing the characteristics of the current era and the national style. characteristics.

In addition to heritage and innovation, the combination of traditional patterns and materials is also very important in order to express the traditional Chinese patterns in jewelry. Jewelry from ancient times to the present eventually need to be made into a real physical display in front of the public, from the most primitive period using bone materials to today from gemstones, metal, etc. to plastic, glass, waste batteries and other materials, once the use of materials and then technology to show, jewelry will not be able to become an object to be used. Because of this, the material and process of jewelry is especially important. Different materials bring different forms of sensation, just as gold jewelry brings a sense of richness and cost, and diamonds bring a sense of beauty and dazzle. Craftsmanship also gives different senses, like the simplicity of Chinese knots and the mystery of carvings, in addition to simplicity.

5. Summary

This thesis mainly discusses the evolution of traditional Chinese patterns with the historical times, and proves that the design of floral patterns and the changes of their styles are a reaction to the reality of human life and a kind of spiritual and spiritual expression, which have accumulated a large number of very valuable and rich floral patterns through the long-term practice process of innovation. As a result, the rich variety of floral patterns, their diverse meanings, their long history, and their distinctive national characteristics and folkloric features make them a decorative art pattern that is difficult to be replaced by other art forms, and as a forest of art, the traditional Chinese floral pattern is also a floral landscape composed of countless gorgeous and beautiful flowers.

In addition, we also analyze the reasons for the emergence of the pattern composition, color style and symbolic meaning of traditional Chinese floral patterns, as well as the influence of the style brought by the changes of the time, and in this way we explore the style of the jewelry design which is suitable as a traditional Chinese pattern, and analyze and think about the prospect of the development of its traditional Chinese pattern as a jewelry creation element in the present and the future, and also feel the different colors, different geometric patterns, and different geometric patterns. In this way, we explore the style of traditional Chinese motifs in jewelry design, and analyze and think about the future development of traditional Chinese motifs as a creative element in jewelry, and also feel the feelings brought by different colors and geometric patterns, as well as understand and think about the style and feelings reflected by different techniques and symbolic meanings.

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