

Research on Chinese Blue and White Culture and Art in Smart Jewellery Appearance Design

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Abstract:

With the continuous development of technology, more and more smart jewellery products have entered people's daily lives and become one of the most popular areas of concern for product designers. However, the current design of smart accessories focuses more on practical functions while largely weakening decorative functions. Their appearance generally lacks aesthetics and fails to meet users' emotional needs and inspire their desire to buy. Culture is considered an effective means to enhance product recognition and break product homogenization. In the global market, IP smart jewellery products with cultural flavour have gained a good market response. Therefore, this study aims to analyse the application of Chinese blue and white art to the appearance of smart jewellery from the perspective of the classic cultural art of Chinese blue and white art. This paper firstly analyses the top ten mature brands of smart jewellery and related factors to gain an in-depth understanding of the design elements; secondly, based on the modelling elements and cultural connotation of existing blue and white products, we explore how to extract blue and white elements to develop the appearance design of smart jewellery products; and finally, through the interview method, we conduct online one by one interviews with 15 groups in the field of smart jewellery for the health needs of sedentary users, and the results show that the main elements affecting the design of smart jewellery are function and appearance. The appearance design of smart jewellery is integrated with Chinese national culture to create a style with generosity, simplicity, and fashion; in terms of function, it should be easy to operate and targeted. This study focuses on UI design and tries to develop IP smart jewellery products, integrating Chinese style, which both revitalises Chinese blue and white culture and art and is the pursuit of consumers for fashion sense and personalised wear, and providing new ideas for the new trend and development of the smart jewellery industry.

Keywords:

Smart Jewelry, Chinese Blue and White Art, Cultural Connotation, Appearance, Function

1. The Current Status of Research on the Appearance and Design of Smart Jewellery

The appearance and design of smart jewellery is one of the hot topics in the current design field. With the continuous progress of technology, the function of smart jewellery gradually increases; however, the appearance of the jewellery also becomes particularly important. Therefore, the research on the appearance and design of smart jewellery has become more and more in-depth. In the existing research, there are roughly two styles of smart jewellery appearance design: one is the traditional jewellery appearance design, and the other is the appearance design of smart jewellery based on science and technology. Traditional jewellery design focuses on aesthetic appearance, while technology-based smart jewellery design is more focused on functionality and practicality. The following selects the more representative smart jewellery design brands in the market and conducts research on their appearance, usability, and related cultural significance to provide a reference for designers to innovate cross-cultural smart jewellery product design. In June 2015, China's leading diamond jewellery brand Zhou Tai Seng launched the “Baby Care” series of smart pendants (Figure 1), combining a number of practical functions to create a “prevention before it's too late” mechanism. As long as the child walks within 10 metres of the parents, the alarm will automatically remind them to take care of the child in time. In addition, it can also provide real-time UV and humidity monitoring to care for the baby more carefully, realising the first “cross-border cooperation” between jewellery and technology. The pendant is made of K gold (including diamonds), and its shape is exclusively licenced by the author of “Rabbitsky”, which is popular all over the Internet [1]. It combines the fashionable and gorgeous colour scheme of Mark Long with the brilliance of precious metals, showing the charm of a cute school, which makes people love it. It combines the fashionable and gorgeous colour scheme of Mark Long with the precious metal lustre, showing the charm of a cute school, which makes people love it.



Figure 1. “Baby Care” series pendant.



Figure 2. “Blooming” series bracelet.

Figure 1. Source: <http://m.zb580.tv/news/95069.html>

Figure 2. Source: https://m.sohu.com/a/257432467_100282565

In 2018, TOTWOO, a Chinese-Italian hybrid fashion smart jewellery brand, launched three series: Bloom, Brave, and Time Memory, which completely surpasses other traditional sports and health-oriented wearable devices because it successfully extracts classic cultural elements and perfectly integrates them with technology to illustrate the concept of “love and luck” [2]. It is a wearable device that surpasses other traditional sports and health-oriented wearable devices. The device has received widespread attention both inside and outside the industry for its integration of technology into the jewellery’s own design of fashion beauty, emotional connection, and personalised experience. The “Bloom” collection (Figure 2) includes pendants

and bracelets created by Italian “jewellery poet” Marco Dal Maso in a classic Italian baroque style. Nine Swarovski petals are set by hand, and the heart of the flower is made of solid gold for love, hinting at TOTWOO’s core philosophy, which is “heart and soul connected”. If there are many romantic cryptic messages hidden under you and the blooming flowers, this collection emphasises the emotional experience of the wearer, symbolising the ubiquitous love and care aimed at lovers who are “Made for Love”. The “Brave” collection includes pendants and bracelets. The open design of the bracelet (Figure 3) resembles two people embracing. The main material is made of 925 silver and set with black and white natural onyx. The combination of metal and onyx is both tough and stylish, and the onyx itself is meant to “ward off evil spirits and protect the body”. The back side is enamelled with a red “brave heart”, symbolising that only through courage can we gain true love. Therefore, we should take the initiative to embrace all the unknowns. The “Memory of Time” series pendant (Fig. 4) combines filigree inlay technology with the filigree craft of inlay, which is thousands of years old in China, with elegance and modern fashion; a dial like a clock is circled with different shapes of gold and silver filigree, symbolising the constant change of time. Various inlaid pieces of jewellery are like the beauty of love—colourful years worth remembering and cherishing. People can store unforgettable memories in jewellery. When people want to recall, gently touch the jewellery, and the memory of that year will come up on the screen of the phone. In conclusion, the analysis of the design elements of the representative smart brand jewellery and the research of its smart jewellery appearance design have entered a brand new stage. Self-concept as a way to explain product symbolism is based on the concept that consumers are attracted to products with symbolic images that are most similar to their own self-concept [3]. “IP” refers to the most quintessential form of expression that arises when culture accumulates to a certain level. It has a complete worldview and values, and it has its own vitality [4]. There is a huge potential consumer market and a strong purchasing power of fans behind traditional cultural IPs. Therefore, on the road to romance, smart jewellery must meet different consumer values to continue to move forward. The symbolic meaning it represents is more important than its direct use [5].



Figure 3. “Brave” bracelet.



Figure 4. “Memory of Time” pendant.

Figure 3. and Figure 4. Source: https://m.sohu.com/a/257432467_100282565

2. Create the Classic IP Design of Chinese Blue and White Culture

In November 2020, China’s Ministry of Culture and Tourism released a document titled “Opinions on Promoting the High-Quality Development of the Digital Culture Industry”, in which the concept of IP was introduced. The document proposed that we need to cultivate and create a number of original IPs with distinctive Chinese cultural characteristics, strengthen the development and transformation of IPs, and make full use of industrial forms such as animation and games, online literature, online music,

online performance, online video, digital art, and creative design to promote the creative transformation and innovative development of outstanding Chinese traditional culture. Chinese blue and white art is a traditional Chinese ceramic art famous for its blue and white patterns. Its long history dates back to the Tang Dynasty and flourished in the Yuan, Ming, and Qing dynasties [6]. It is characterised by underglaze painting of blue and white flowers, using unique shapes, lines, and colours to express a beautiful, vivid, and elegant artistic style. With its exquisite production techniques and elegant artistic style, blue and white porcelain has become one of the representatives of traditional Chinese culture. The design of Chinese porcelain is a reflection of Chinese aesthetics, which emphasises beauty, harmony, and a unique outlook on life [7], and for centuries, the blue and white design of Chinese porcelain has been a symbol of Chinese culture and aesthetics [8]. Chinese blue and white art has a variety of shapes, with common designs such as figures, animals, flowers, and landscapes. Of these, figures and floral motifs are the most common. The floral motifs on blue and white porcelain are dominated by peonies, lotus flowers, and plum blossoms, which show a unique beauty. The figure motifs include court figures, people's lives, and historical stories, reflecting the life of society at that time. The design and expression of these patterns fully demonstrate the unique charm of traditional Chinese culture. As a cultural classic, the cultural connotation of blue and white porcelain is not only reflected in the patterns and words but also in its traditional values and philosophical thoughts. Blue and white porcelain shows a harmonious and unified visual effect through coordinated changes in several compositional elements such as shape, pattern, colour, and craftsmanship [9]. This spirit of inclusiveness reflects Confucianism in traditional Chinese culture. As shown in Figure 5, the design pillow with the blue and white Chinese character “Hui” pattern has symbolic meanings such as harmonious relationships, wealth, and abundance. It is also a symbol of an auspicious, happy, and stable family environment, and the “Hui” pattern is homophonic with the Chinese character “Smart Wisdom”. The “Hui” pattern is homophonic with the Chinese character for “wisdom”, which is derived from the fact that a good night's sleep will bring quick thinking and insight. In addition, with the improvement of people's living standards in China, the trend of consumer upgrading has become a trend. Therefore, the concept of intellectual property (IP) was born. In countries such as Europe, America, Japan, and Korea, IP has been popular for many years and has formed a unique development model in the field of digital culture [4]. By incorporating Chinese blue and white culture into product design, designers are not only injecting a unique cultural aesthetic into the product but also realising the IP development and transformation of Chinese blue and white culture by combining traditional Chinese patterns with modern product design to enhance the added value of the product, which can create a product that stands out from the competition so that customers can immediately recognise the product and meet the trend of consumer perception. As a result, Chinese blue and white culture has also influenced the way products are marketed. Companies often use traditional Chinese cultural art in their advertisements to establish a connection between the product and Chinese culture, which is a good way to emphasise the IP design of the product and make it stand out from the competition. For example, through the creation of the “Shanghai universe” and the “Feng Shen universe”, the animated films “Shanghai: Goodbye Monster” and “New Gods: Yang Jian” have successfully brought traditional cultural IP movies back to the public eye [10]. This fact proves the importance of traditional culture in terms of its enduring popularity in the marketplace as well as its aesthetic value. The application of Chinese blue and white culture in the appearance design of smart

jewellery is to create excellent traditional cultural IP, to give traditional culture contemporary connotation and form from a modern perspective, and to realise the creative transformation and innovative development of traditional culture, i.e., by using the stylistic elements of blue and white art, combining traditional culture with modern technology to create smart jewellery with fashion and cultural connotation, which not only enriches the design style of smart jewellery but is also helpful to inherit and innovate traditional culture.



Figure 5. China blue and white “Hui” pattern pillow.

Figure 5. Source: https://img1.fr-trading.com/0/4_26_88008_720_477.jpg

3. Innovative Ways of Using Chinese Blue and White Art in Intelligent Jewellery Design

So how do we refine the application of Chinese blue and white art elements in smart jewellery? Through the above, these culturally integrated designs aim to develop new value orientations through the vehicle of science and technology, using knowledge based on traditional and modern cultures. Here, scholar Leong proposes the design thinking of cultural integration: cultural integration refers to the intersection of a specific culture with contemporary Western or “global” culture, resulting in a specific and universal artificial cultural adaptation, where the key issue is the selection of cultural elements. Here, I use the framework of “Cultural Space” (see Figure 6), which has three levels (culture, function, and appearance) that can produce different levels of integration in the process of mutual connotation [11]. In the East-West design experiment, the intention and motivation of cultural integration are to revitalise and transform the Chinese mother culture, to breathe life into it, and to combine it with the popular methods of contemporary Western culture to form a new model of product design practise. For example, the “Double Happiness” condiment set is one of my early experiments in multidimensional design, discussing the thoughtful integration of the external (material) and intermediate (behavioural) dimensions of the condiment set. Emphasising how it combines the beauty of ceramic art with the practicality of salt and pepper, it incorporates one of the most influential and iconic cultural symbols of the West, McDonald’s, into the traditional Chinese craft of blue and white porcelain and offers a new interpretation of traditional ceramic art in a contemporary context to create a functional and beautiful product. Table Aesthetics: Discusses how the “Double Happiness” condiment set adds a touch of elegance and sophistication to any dining table. Emphasise their ability to enhance the overall dining experience by providing visually appealing and functional elements to the table setting. Exquisite Craftsmanship: Explore the skilled craftsmanship involved in creating the “Double Happiness” condiment set. Discuss the meticulous process of hand-painting peony designs on ceramic surfaces and the attention to detail required to achieve a flawless finished product. Cultural Fusion: Explore the harmonious fusion of Chinese blue and white art and Western food culture in the “Double Happiness” condiment set, highlighting the unique combination of these two distinct

traditions. Artistic symbolism: showcasing the peony motif on the “Double Happiness” condiment set and the “double mouth” form in the centre, emphasising how love and harmony are represented in Chinese culture. Aesthetic Appeal: Describe the appealing visual allure of the “Double Happiness” condiment set, highlighting the intricate details of the blue and white ceramic design, the elegance of the peony pattern, the simplicity of the West, the geometric modernity, and how these elements enhance the overall appeal of the set. Ceramics have artistic, technical, and technological requirements; therefore, contemporary designers need to have expertise in aesthetic interest, ceramic materials, and craftsmanship. With the influence of globalisation and traditional IP culture, it is crucial for designers to actively explore the unique essence of national culture in a contemporary setting. In addition, designers should incorporate Chinese blue and white culture and art into the field of smart jewellery and integrate contemporary western design ideas and symbols into their creations. This harmonious fusion will inject a sense of identity, cultural depth, and trendiness into jewellery products, transforming them into nationalised, internationalised, and fashionable visual art styles.

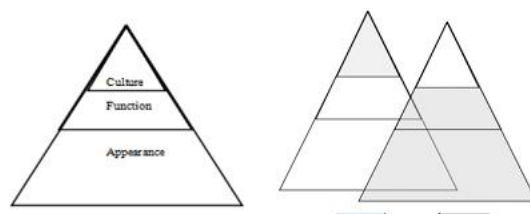


Figure 6. Simple hierarchical design model of Chinese and Western cultural integration structure.



Figure 7. “Double Happiness” condiment set (made by the author).

First of all, the rich and diverse patterns and colours of blue and white art can provide more choices and inspiration for the appearance and design of smart jewellery. The patterns of blue and white porcelain are mostly based on the themes of flowers and birds, landscapes, and figures, and the colours are also based on blue, white, and blue. These patterns and colours can provide more choices and inspiration for the design of smart jewellery and make the appearance of smart jewellery more colourful. The traditional blue and white is divided into thematic patterns and auxiliary pattern [12]. In terms of thematic forms, the blue and white theme patterns can be divided into five categories: the first category is flowers, such as lotus, peony, lingzhi, lentil, pomegranate, pine, bamboo, and plum blossom. The second category is auspicious animals, such as dragons, phoenixes, unicorns, deer, fish, magpies, mandarin ducks, etc. The third category is character stories, influenced by traditional Confucianism, Taoism, and literati painting. After Wen Ji returned to Han, Zhaogun came out of the fortress, as did three Gu Mao Lut. The fourth is rural life, such as infant play, fishing, and games, and the fifth is auspicious objects and Chinese characters, such as “Fu”, “Shou” and “Lu”. Several common motifs in the auxiliary decoration of blue and

white are: scrolling grass pattern (e.g., Figure 8), Ruyi pattern (e.g., Figure 9), lotus petal pattern (e.g., Figure 10), and Chinese character “Hui” pattern (Figure 11). In addition, the banana leaf pattern, the entwined branch pattern, the brocade pattern, the gold and silver flower pattern, and the money pattern are also common auxiliary patterns in the decoration of blue and white patterns. Given the large number of blue and white patterns and their different cultural connotations, designers must be culturally oriented in their innovative use of blue and white patterns and seek the intersection of blue and white patterns with the cultural connotations of the design object to achieve a perfect fusion of design beauty and traditional decorative beauty [13].

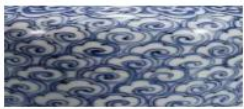
			
Figure 8. Scrolling grass pattern. Curled grass pattern.	Figure 9. Ruyi pattern.	Figure 10. Lotus petal pattern.	Figure 11. Chinese character “Hui” pattern.

Figure 8. Source: Li, W.W. (2015)

Figure 9. Source: <http://www.toutiao.com/a6592046325376745987/>

Figure 10. Source: <https://m.fx361.com/news/2021/0523/8384470.html>

Figure 11. Source: <https://kknews.cc/collect/mynqm6.html>

Secondly, the techniques and craftsmanship of blue and white art can provide more possibilities and challenges for the production of smart jewellery. The production of blue and white porcelain needs to go through multiple processes, including tyre making, brushing, glazing, firing, and so on. These techniques and processes can provide more possibilities and challenges for the production of smart jewellery, making it more delicate and high-quality. In addition to the well-known blue and white main colours, the colour system of blue and white jewellery is enriched by the use of blue and white pastel, blue and white five-colour, blue and white doucai, and blue and white glaze red derivatives, providing designers with a broader design space [9]. Qing Hua Wucai is a combination of underglaze blue and five underglaze colours used to decorate smart jewellery [12]. This kind of smart jewellery is not only colourful but also in line with the consumer psychology pursued by the public. As shown in Fig. 12, it is a blue and white multicoloured pendant. When decorating ceramic jewellery with underglaze blue and underglaze five colours, one of the “five colours” can be used as the main colour to paint the main ornament, while the other colours can be used as a foil, thus dividing the layers and highlighting the theme to achieve a unique decorative effect. Pastel is a kind of glaze colour, and it is rich in colour with blue and white as the main colours. It not only has antique, delicate, and soft colours but also enhances the compactness and elegance of smart jewellery. As shown in Fig. 13, the blue and white pastel necklace has a more elegant decorative effect with the soft pastel colour matched with the quiet blue and white. Qing Hua Glaze Red refers to the use of cobalt red and copper red materials to fully depict decorative patterns or apply colours on the same vessel blank. After firing, the visual effect is bright blue and red. The red ground serves as a foil for the white pattern, and the blue and white materials are complemented in certain places. The calmness is incorporated into the warmth, thus making the smart jewellery more attractive. A blue and white glazed red pendant, as shown in Fig. 14, has both the green, quiet, and

elegant characteristics of blue and white and the gorgeous, warm, and solemn characteristics of glazed red. The natural fusion of the two forms the aesthetic characteristics of contrasting cold and warm, dynamic and static, which can be described as wonderful and colourful.



Figure 12. Multicolor pendant.



Figure 13. Blue and white pastel necklace.



Figure 14. Blue and white underglaze red pendant.

Figure 12. Source: https://img.alicdn.com/bao/uploaded/i2/3009965815/O1CN018jGP1o1spJgLYOoyI_!!3009965815.jpg_300x300q90.jpg

Figure 13. Source: Li, W.W. (2015)

Figure 14. Source: http://m.tl.heku.org/images/TB1xHYpGVXXXbxaXXXXXXXXXXXXX_!!0-item_pic.jpg_360x360.jpg

Finally, excellent user interface design is not just about injecting personalization and taste into the software; it also includes providing users with comfortable, easy, and free operations to fully reflect the positioning and characteristics of the software. UI design refers to the comprehensive design of software in terms of human-computer interaction, operation logic, interface aesthetics, etc. [14]. The performance of UI design in product image design is mainly divided into two aspects: hardware interface design and software interface design. Hardware interface design, mainly through the design of the product form, colour, material, and other elements of different combinations of physical interface to reflect, is an important means to convey corporate product image information and is part of the traditional sense of product modelling design. Software interface design refers to the design of the information interface between people and products, mainly for digital products. Here, the interface includes the appearance of the product and its interaction behaviour. So, in a sense, the software interface is the same as the hardware interface, and the distinctive humanised software interface design is also a good reflection of the corporate image. The well-known Apple series products have a superior software interface to win the love of consumers. The humanised design of the interface has pioneered the humanization of the software interface, which has increased the intimacy between digital products and people. Therefore, designers should stand in the user's perspective to explore how to innovate the use of Chinese blue and white cultural elements: colours, patterns, shapes, materials, and other elements to develop more cultural connotation and beauty in intelligent jewellery products. It ultimately achieves the goal of improving the usability of the products and making the products we design more easily accepted, used, and remembered.

To sum up, the application of blue and white art in smart jewellery design is still different compared to traditional blue and white jewellery, which is a kind of smart wearable device, and designers need to combine the embedded electronic components and operation interface and figure out how to balance the difficult problem between the aesthetic balance of jewellery and the interactive function of smart devices.

Therefore, it is necessary to combine the modern intelligent design concept and constitute the product entity interface with different combinations of elements of blue and white culture such as form, colour, and material, which can not only inject cultural heritage and historical sense into the intelligent jewellery but also provide more choices and inspiration for the appearance design of intelligent jewellery and at the same time is an important means to convey the IP image information of enterprise products.

4. A Case Study of the Transformation of Blue and White Culture into Smart Jewellery Product Design

With the continuous improvement of consumption levels, people's consumption concepts of smart jewellery have changed. The focus of smart jewellery design has changed from focusing on the product itself to focusing on the user experience and user-centred design of smart jewellery [15]. In addition, it is increasingly important to design local characteristics into products in the global market, as products lose their identity due to similarity in function and form [16]. Therefore, a holistic UI smart product design concept presupposes that the hard and soft components of blue and white culture in this study must be understood. Based on a simple hierarchical design model of Chinese and Western cultural structures, the authors conducted interviews with 15 designers and retailers in the field of smart jewellery about the awareness and acceptance of smart jewellery in the pre-project period. Through communication and exchange, we aim to understand and take into account the actual needs of users who spend long hours sitting at work and to promote the development of the smart jewellery consumer market. The findings of the interviews are:

- a. Determine the product's traditional Chinese design style direction: generous, simple, fashionable style.
- b. Determine the shape of the product: sleek sense, innovative sense, geometric sense.
- c. Determine the colour of the product: grey, plain, or bright colour.
- d. Determine the material texture of the product: smoothness, lightness.
- e. Determine the material type of the product: a variety of materials with metal and ceramics as the main bodies.
- f. Determine the type of product: bracelet, necklace, pendant, or jewellery with diverse decorative functions.
- g. To determine the direction of functional development, according to the needs of different users, the function should be targeted and easy to use; heart rate detection, sedentary reminder, and hydration reminder are three practical functions that are welcomed; information feedback mode with vibration plus flash is the best.

Based on the cultural design patterns of East and West and the results of the interview research, the authors developed a series of experimental blue and white smart jewellery designs (Figure 15). Here, the artistic elements of Chinese blue and white culture are not just visually or materially expressed but are deeply embedded and support the design philosophy (inner level) of the smart products, as shown in the following three product designs.



Figure 15. Blue and white smart bracelet/pendant/brooch (made by the author).

Integrating the timeless elegance of traditional Chinese blue and white into fashionable smart jewellery. This case blends the generous, simple, and stylish style of the Chinese blue and white Ruyi pattern with a modern design aesthetic. Define the shape of the product: design a smooth, streamlined shape that evokes a sense of sophistication and elegance. Explore innovative shapes that push the boundaries of traditional jewellery design while maintaining a sense of wearability and embracing a geometric feel to create a visually appealing product that makes the wearer stand out from the crowd. Determine the tone of the product. Infuse the product with harmonious shades of grey to provide a subtle yet sophisticated palette, choosing a lighter colour scheme that exudes a sense of freshness and enhances the overall aesthetic appeal. Determine the material texture of the product. Use a smooth texture for the product to provide a tactile experience that feels rounded. Strive for a lightweight structure that provides comfort and ease of wear without compromising durability, and utilise materials that exude a sense of sophistication and elegance to enhance the overall perception of the product. Define the material type of the product: Integrate metal and ceramic elements to create a fascinating juxtaposition of materials that add energy and vibrancy to the visual presentation of the product. Determine the type of product: Design and develop jewellery pieces with multiple decorative functions: bracelets, necklaces, and pendants that can be used as fashion accessories but also provide diverse decorative functions for personalization, allowing users to express their personal style and preferences. Determine the direction of function development: Focus on creating user-friendly functions that suit the needs of sedentary people and promote active and healthy lifestyles. Therefore, the product incorporates practical functions such as heart rate detection, sedentary reminders, and water reminders to enhance its usefulness. In addition, usability is an important consideration in designing products that effectively meet user needs. It involves how users interact with the product, understand its functionality, and perform their tasks effectively and intuitively. This interview examined two aspects of product usefulness: first, ease of operation; and second, the implementation of a combined vibration and blinking information feedback model to ensure that important notifications are easily noticed and effectively communicated.

5. Conclusions

Through the study of Chinese blue and white art and smart jewellery appearance design, it can be found that blue and white art has wide application and innovation potential in smart jewellery design. The design of blue and white smart jewellery needs to consider both appearance and function at the same time. The re-creation and application of blue and white elements as the main design elements of smart jewellery through digital technology is also an expansion of the scope of application of traditional blue and white elements under the concept of the Internet+ smart era. In

the future, with the continuous development of technology and cultural inheritance, the application of Chinese blue and white art in the design of smart jewellery will be more extensive and deeper. This article takes “Chinese blue and white art” as an example to show the cultural characteristics of blue and white and how to translate its unique characteristics into smart jewellery design suitable for the contemporary market. In addition, the typical cases of smart jewellery products developed in the market are studied and analysed to propose the main elements that influence the design of smart jewellery: two key elements, visual and functional. Visual design is mainly reflected in the appearance of smart jewellery, which is where the user’s first impression of the product is formed and belongs to the instinctive layer of product design [16]. In smart jewellery, there is an inseparable link between the function of the piece and its form and materials [17]. As a decorative electronic product, the external beauty of smart jewellery is the strongest experiential attribute that creates a strong stimulus at the user’s cognitive level and promotes consumption [18]. Therefore, in the product design, it is easier to be recognised and accepted by the market by retaining and expanding the classical elements of Chinese traditional culture and giving them deeper cultural meanings, so that users can show different levels of thought when wearing them and satisfy their pursuit of cultural values at the reflective level. At present, the design and exploration of smart jewellery are being improved, and the built-in functions are being upgraded gradually. In terms of future research on smart jewellery products, the focus is on how to combine the appearance design with the chip in a friendly way, but compared to non-smart jewellery, which attaches more importance to the consumer’s shopping experience and use feelings, after the chip is combined with the product at a later stage, it will be further tested to see whether it will affect the chip function, which is crucial for the production of the product. We want both the internal stability of the product (the chip is combined with the product) and also to not affect the function of the chip.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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