

People and objects in the jewellery medium

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Abstract: Jewellery, as a medium of emotional connection between people and objects, can express personal emotional memories as well as convey concerns and reflections on social phenomena through the use of ready-made products. In their creations, jewellery artists, through the unique use of objects and clever design, make jewellery not only decorative, but also a work of art that carries emotions and concepts. As society continues to develop, the relationship between humans and objects will continue to evolve, and jewellery, as an important medium for this relationship, will play an increasingly important role in the art and social fields. Through ready-made jewellery, we can not only see the artists' unique perspective and deep understanding of objects, but also feel their sincere expression of personal emotions and social issues. This expression not only enriches the connotation of jewellery art, but also provides us with new perspectives and ideas for understanding and exploring the relationship between people and objects.

Keywords: people and objects; jewellery medium; emotional expression

1. The development of human-object relationship

In the long course of history, relevant theoretical scholars have never stopped studying things, and the understanding of things has been constantly debated and under development. During the Ancient Greek period, most of the earliest philosophers took the material nature as the origin of all things (Hadot, 2002). Socrates rejected this type of nature study philosophy because he was more concerned with personnel and ethics. Whereas Plato, on the one hand, agreed with Heraclitus that all sensible things are in eternal flux and therefore impossible to know; on the other hand, he suggested that the cause of all things is the Idea (Mason, 2016). Through reason, man gathers the disparate sensory perceptions into a unity, and looks in remembrance to that which is truly what it is. It is the partaking and recollection of the Idea that individual things are considered to be between the real and the unreal, and their meaning and function are naturally inferior. The task of the philosopher is therefore to search for ideas, for truths, for fundamental laws, rather than to study concrete things. Christian theology was heavily influenced by Plato's philosophy, and the biggest difference between the two was simply that the origin of the world was replaced by God from the Idea. Augustine said that all that exists was created by God and that everything God made is good (Adams, 1972). Thomas Aquinas further clarifies that God is the absolute original Being and that God created all things from nothing; God is not equivalent to original matter because "matter is only potentiality" (Davies, 1992). The Christian doctrine's contempt and disparagement of material wealth, its exhortation and reminder of the brevity of life, echo Socrates' expectation of the soul's continuous perfection and Plato's yearning for the world of ideas. During the Renaissance, Leonardo da Vinci, on the basis of his

many inventions and experiments, proposed that "all our knowledge comes from our sensory faculties". This view was later echoed in Hume's *An enquiry concerning human understanding*, "Our ideas or comparatively feeble perceptions are facsimiles of our impressions or comparatively vivid perceptions" (Hume, 2016). It is clear that human experience of things forms the basis of knowledge, and that experience of concrete things leads to truth and science, and a human-centred socio-cultural mentality was thus gradually established. However, European philosophy took a major turn after the 17th century. Hobbes proposed in *De Corpore* (1655) that the whole of the universe consists of objects, and that objects are not dependent on human thought, coincide with a part of space or have the same extension. In other words, objects exist autonomously, independent of human thought and reproduction, so that they are in fact called "subjects". This has given rise to two understandings: one that objects can still be perceived by human senses and understood by reason, as Hobbes held, and another that objects are incomprehensible, as represented by Kant. In *The Critique of Pure Reason* (1770-1781), *Prolegomena to Any Future Metaphysics That Will Be Able to Present Itself as a Science* (1783), Kant argued that "objects are not intelligible to human senses and are known to reason". (1783), in which Kant suggests that "the things that exist outside of us as objects of our senses are already there, but what these things might be like in themselves we do not know at all". While man can recognise the phenomena of objects by virtue of his sensual and intellectual faculties, he can only treat the "thing-in-itself" itself as an "object of faith" by means of pure and practical reason. But at the same time, Kant insists that "the supreme legislation of nature must be in our hearts, i.e., in our reason", and that we must "seek nature on the basis of its universal lawfulness, in the conditions of empirical possibilities which exist in our sensibility and reason". ". In other words, the cognition of things is actually embedded in the cognitive structure of the self, and the human being is the de facto cognitive subject. At this stage, the human being is capable of perceiving objects but is placed in a position above them. Whereas the object that I am going to explore is reacting on the person through the person's perception, the theory of self-reflexivity proposed by scientists such as von Foerster, Maturana and others in cybernetics research is similar, and in simple terms it refers to "on the one hand, 'observing' is an act of the (human) system; on the other hand, the (human) system also can be observed" (Von Foerster, 2003). Such a view points to the relationship between human beings and objects in their interactions, just as Heidegger thought about objects, which, according to him, are in fact 'aggregates', in which heaven, earth, human beings, and God, as a totality, are aggregated (Harman, 2011). The thing is thus not in opposition to the human being, nor is it an object of knowledge for human enquiry; rather, it is the place where we live, the mysterious home that holds us. Since the 1980s, scholars such as Appadurai, Daniel Miller, and Bill Brown have explored thingness as something akin to the structure of the subject, as opposed to the subject, and as equally important. They have traced the "social life of things" and made a biography of things, fully affirming the subjectivity, dynamism and generativity of things (Appadurai, 1988), and Axel Honneth has suggested that people should have an attitude of "recognition" towards the outside world, both in

terms of recognising the existence and value of the personhood of others, and in terms of recognising the existence and value of the personhood of others. He recognises the existence and value of the personhood of others and the coexistence and connectedness of the world around him, and respects the various orientations of meaning given to objects by others (Honneth, 2014). By this stage, the exploration of things gradually shifted to the exploration of materiality, and the subject-object dialectic between human beings and objects was readjusted, and things gradually became the subject of an emphasis on a transcendent anthropocentric view of matter as a force with autonomy and agency, with a greater focus on the ontological exploration of materiality. This is in line with Bruno Latour's actor-network theory, which refers to the breaking down of the ontological distinction between humans and objects as actors who can form an intersubjectivity of mutual identification (Latour, 2007). It is similar to Harman's object-oriented ontology (i.e., the "OOO" system) that holds that things are always in diverse relationships with people and with other things, and that they are subject and object to each other, and that they are phenomena and realities to each other (Harman, 2018).

By exploring the relationship between humans and objects, we can see from this that in recent years, people continue to affirm the role of the object itself, it can be said that the study of the object itself has become an important issue that relevant scholars in various fields continue to explore and debate, and people as the user of the object, in the perspective of using and being used, people have always been in the dominant position, and this is limited to the object's functionality, but it is so that the functional object also often restricts our own activities, such as a mug, do you need to put your fingers through the cup handle to hold the cup to drink. Functional objects also often limit our own activities, such as a mug, do you need to put your fingers through the handle to pick up the mug and perform the action of drinking. Or a pen, do you need to fit your fingers into the shape of the pen to hold it firmly and write? From this point of view, does the human being still occupy this dominant position in order to acquire the function of the object by fitting the form of the object as much as possible? The answer is no, as mentioned earlier, the relationship between man and object is interaction. Such an interaction requires a direct dialogue between man and object or a certain kind of behaviour that produces a certain kind of interaction based on physical or psychological relationships. How such a relationship can be produced and reflected in jewellery requires that jewellery be viewed as a medium.

2. Jewellery as a medium for emotional connection between people and objects

Can jewellery be a medium? Or can jewellery be a medium for objects? In order to answer this question clearly, I need to broaden the scope of my vision and bring this question into the medium of art. The medium of art is the system of symbols by which the artist uses a specific material material to externalise his or her inner artistic ideas into an original work of art. Artistic creation is far from "intuition as expression" as Croce claimed, but has a process from inside to outside, from conception to materialisation (Jing, 2011). Such a view points to the fact that any

work of art is a material being, and that the medium is particularly important in this process through the artist's creative impulse, artistic conception and the formation of the work. As Heidegger mentions in *The Origin of the Work of Art*, the work of art arises from and depends on the activity of the artist; and the artist brings honour to the artist himself through the creation of the work of art, that is to say, the work of art enables the artist to appear for the first time as the master of art. The artist is the source of the work, and the work is the source of the artist. The two complement each other and are indispensable (Heidegger, 1991). And while he emphasises that all works of art have this character of objects, we must see works of art as things that people experience and appreciate. He gives the example of stone in architecture, wood in woodcutting, colour in painting, speech in linguistic works and sound in musical works. In the work of art, the element of the thing is so firmly present that we are forced to say, in turn, that the art of architecture exists in stone, woodcutting in wood, painting in colour, and the work of language in sound (Heidegger, 1991). Such a view shows the materiality of the artwork, referring to the materialisation and the character of the artwork as a sensory object in which it exists. And it is only by virtue of this materiality that the artist can complete the inner artistic conception into an objectively existing work, and the work can be independent from the author and become an aesthetic object for the appreciator. Dewey talks about the material production process of art from an empirical point of view stating that art is a material production process, both for the art of beauty and for the art of technology (art includes making pottery, chiseling marble, pouring bronze, painting colours, building houses, singing, playing musical instruments, playing a role on stage, dancing to the beat.) (Dewey, 2007). To summarise his point, it means that every art takes some kind of material material, something in or out of the body, with or without the use of tools, to do something, thus producing something visible, audible or touchable. And when Dewey talks about the role of the medium of art, he argues that the medium acts as an intermediary between the artist and the perceiver; that the artist has the power to capture a particular kind of material and turn it into a reliable medium of expression; and that the medium is different in different arts. But they all possess mediums (Dewey, 2007). From this point of view, he affirms that every art gives its creative unity to the complexity of its parts through the use of its substantial medium. Conversely, in the field of jewellery, the answer to the question of whether jewellery can be a material medium is yes. Qin Xinghua classifies art media into four basic types: material, instrumental, carrier and symbolic, and summarises the key features of each. Material type (materiality, visibility); Tool type (invisibility, technology); Carrier type (carrying, dissemination, cross-border); and Symbol type (ideogram, abstraction, polymorphism) (Xinghua, 2024). This categorisation takes into account the different functions undertaken by art media in various parts of the art system, and also synthesises the particular forms of art media in different art disciplines. The artistic expressions and contents using jewellery as a medium are diverse, but unlike other art media, jewellery and people have a natural intimacy and interaction. Because jewellery is not like other paintings or installations, there is often a certain viewing distance between the work and the audience, while jewellery works can be

worn in addition to viewing, in which the identity of the audience is transformed into a more intimate wearer, making jewellery as a medium of objects and people produce a more direct emotional connection between them. The interactivity of jewellery, in addition to wearing this action, some artists will use jewellery as a kind of playful interactive device, through physical and chemical principles, making the interaction between the work and the audience, allowing the audience to participate in the work itself, and even in this experiential behaviour, the audience has also become a part of the work.

3. Emotional expression in ready-made jewellery

People always have some special feelings for jewellery, which is why even as a small-sized medium, it can carry some emotions and stories that other large-sized mediums cannot (Tsoumas, 2022). In readymade jewellery, the objects chosen by jewellery artists can be broadly classified into: jewellery and non-jewellery, man-made and natural objects, first-hand and recycled materials, etc. The readymade objects used may come from shops, streets, rubbish bins, from long-term personal collection, accidental finding or exchanging with strangers. In contrast to traditional jewellery materials, readymades inherently carry more information to be interpreted by the viewer. Visually, the shapes and colours of jewellery are also taken from the world of readymade objects. Artists' use of visual elements emphasises artificial arrangements that serve the concept of the work, either pursuing randomness in effect, presenting a chaotic and rich unity, or treating readymade objects as if they were natural objects, retaining or altering their intrinsic characteristics "on purpose". or treat the finished product like a natural object, and "deliberately" retain or change its inherent characteristics. These ready-made products become a collection of objects, and jewellery appears in the public eye as a medium. Here, jewellery becomes a carrier of objects in form, and a means of expressing the artist's emotions in concept, and the combination of the two creates an emotional resonance and connection between form and concept, as well as with the audience. The emotions expressed by the artists through the use of different ready-made products are also different, which also forms the category of jewellery expression of different emotional themes, which is mainly distinguished into two categories: personal and social.

3.1 Personal Emotion: Nostalgia and Memory

Many jewellery artists like to use nostalgic and memory-themed readymade jewellery to evoke nostalgia for the past and revisit memories through the use of old objects and materials with a sense of history. These jewellery pieces are not only decorative but also carry deep emotions and stories (Wallace, 2007). By transforming or directly applying old objects, jewellery artists embed nostalgic elements in their jewellery works, triggering the viewer to think directly about the objects and to recall the past times that the objects correspond to. In Jiuyang Liu's (Track, 2021), he uses brightly coloured marbles as a design element. Marbles were the author's childhood toys, and with the development of modern society, the attribute of marbles as toys

has gradually faded away from people's attention, but they have become an important part of the author's own childhood memories. At the same time, he also creatively adds the sound of marbles colliding into the whole presentation stage of the work, which can be seen that he divides the work into two parts, consisting of the upper part of the more rounded curved track and the lower part of the winding track, and in the upper half of the hole is set up in a round shape, which can be put the marbles into the inner part of the work, so that during the process of putting marbles into the work, marbles will make the sound of marbles colliding with each other. This sound is similar to the sound of playing marbles as a child, allowing the viewer to interact with the jewellery in a way that combines the senses of sight, touch and sound, thus evoking the wearer's childhood memories of playing marbles. In this case, we can see that the artist is directly using the marbles as a readymade object, because the object itself has a temporal and storytelling nature, and through the medium of jewellery, the jewellery is used as a carrier of the object to express the nostalgic theme of childhood memories. In another of his works (*The Bracelet*, 2020), It given to him by his grandmother is used as a design element. Diamonds are synonymous with expensive and precious in the modern world, and he has set the bracelet on a ring with diamonds to express the author's feelings for his grandmother, which are as precious as diamonds. It is worth noting that in this work, the bracelet given by his grandmother is in an old state, and even oxidised in most places, showing a yellowish or even blackened state, but the author retained the original state of the bracelet without artificially polishing or buffing it, which is a great contrast to the ring part, showing the traces of time, and retaining nostalgia and imagination for the viewers in the viewer's senses.



Fig 1. Jiuyang Liu, *Track*, 2021



Fig 2. Jiuyang Liu, *The Bracelet*, 2020

But there are some jewellery works where the artist makes his own expression of emotion through the secondary creation of the object. In Luo Kefan's jewellery work (*Lightheartedness I*, 2021), we can find that he has transformed the readymade product of a windmill, placing it in a jewellery device that can be pressed and moved, and through the continuous pressure between the fingers, the windmill can be turned. Such a form of expression is due to the fact that the author grew up under the indoctrination of his parents' traditional concepts with strict and rough education,

in which his windmill played an important role, becoming the creator's most sincere playmate, as well as a window for him to vent his pressure, and even a friend who gave him faith. The operation mechanism of the windmill is simple, just by inhaling and exhaling, it is able to rotate, and this rotation brings the purest and happiest feedback to the creator. The windmills can be seen everywhere, spinning carefree in the wind, which is not only a memory of the creator's childhood, but also a symbol of the creator's desire for freedom and dreams. Artist Lin Cheung's work (*Pearl Necklace*, 2017) comes from a string of pearls given to her by her mother. Before it was transformed into a new piece of jewellery, she never wore it because she felt it didn't suit her, so it sat on a shelf and accumulated a thick layer of dust. Until one day she suddenly saw the necklace and pondered why pearls could only belong to women, she didn't believe that pearls themselves had only one femininity, so she began to experiment with the original necklace in the form of a chain of pearls, each pearl hand-carved, each pearl reassembled into a chain link, and when the viewer wore it, the gender associations belonging to the traditional pearl necklace disappeared, and all about the memories associated with this strand of pearls given by her mother are transformed into new forms of embodiment.



Fig 3. Kefan Luo, *Lightheartedness I*, 2021



Fig 4. Lin Cheung, *Pearl Necklace*, 2017

Through the above analysis of the jewellery works, we can see that the artists have placed the expression of emotions in the context of nostalgia and reminiscence of the old times, the design of jewellery arises from the nostalgia and emotion of adults for their personal memories of childhood and the objects accompanying them, the readymade objects in the jewellery works serve as a unique imprint of the process of growing up, they have played out the creative process of self-accumulation in designing the readymade objects. In the process of designing the ready-made objects, the creative thinking of self-accumulation and the actual feeling of the audience's psychological changes and emotional fluctuations make the works resonate with the self and the audience in the heart, so that the design works can better convey the information and emotions, thus realising the mingling and interaction between the

design and the people. However, it can be seen that the above jewellery artists differ in their use of ready-made products. The former's marbles are not modified in any way, and through the design of the jewellery structure and the use of sound elements, the jewellery work conveys nostalgia for childhood memories, and the bracelet also retains its most primitive state. The latter, on the other hand, is a secondary processing of the windmill, which is adapted to the jewellery piece by altering its shape, in order to achieve the effect of rotating it by pressing on the mechanical structure, conveying memories of childhood, and a secondary transformation of the pearl necklace by using processing methods similar to those used in the 19th century to process the Whitby jet chain, in order to get rid of the restrictions of the object on the person's gender identity and the beautiful memories of the original object. In conclusion, the theme of nostalgia and memory in ready-made jewellery is mostly expressed by the use of objects with a temporal dimension, which have the characteristics of the old and are a reminiscence of the present for the events that happened in the past time. The use of ready-made jewellery has no boundaries, whether it is used directly or indirectly through secondary transformation, it can be established.

3.2 Social Sentiment: Environmental Protection and Recycling

In addition to the personal emotions expressed by jewellery artists through readymade products mentioned above, jewellery artists also express social emotions through readymade products, and in various ways. They often make use of waste or unexpected materials from daily life, through clever designs and combinations, they convey their concerns, criticisms or reflections on social phenomena. The concern for environmental issues is particularly notable because the redesign and reuse of ready-made products carries its own environmental attributes (Mantyi-Ncube, 2020). Through the medium of jewellery, the reuse and recycling of discarded objects and rubbish draws the public's attention to environmental issues, which is in line with the concept of sustainable design. In Mian Wu's work (*Starting with a Ring*, 2012), she deconstructs the values of large-scale industrial production, which places a high emphasis on standardisation, through the reuse of wax moulds generated during the mass production of jewellery. In today's mass production of commercial jewellery, the method of casting jewellery through wax moulds has become a standard in the industry. In the process of repeating a series of complicated procedures such as pressing moulds, opening moulds, injecting waxes, repairing waxes, planting wax trees, casting, moulding, polishing and so on, all kinds of errors will inevitably occur, which also results in the appearance of a large number of residual wax films, a phenomenon which triggers her thinking about standards and residuals. Her work is completed with 100 wax flushes from the mother mould, objectively retaining the results from the first to the last, cast into metal and finished. Without using traditional rules to judge between good and bad, standard and defective, inevitable and accidental, the standard result can be seen as an accident in these 100 wax punches. In the traditional way of mass production of jewellery, we can see the strong human desire to control materials and precision, which seems to be the ability,

rationality and values given to us by the industrial civilisation. In this value system, the ultimate fate of the defective wax film is to be discarded. But in her works, we can see the artist's courage to face this value head on, to speak out for these defective products, and to respond to sustainable design. In Xiao Liu's (*Immortal Symbols*, 2013) series, the author transforms plastic shopping bags collected from all over the world into 20 plastic pieces with fixed shapes through technological processing, and when these plastic pieces are arranged and combined, they form a symbol of a Han Dynasty tomb culture. When these plastic pieces are arranged and combined, they form a pattern similar to the jade art in the Han Dynasty burial culture, and this simple imitation of the pattern deepens the cultural connotation of the work itself. Jade exists in tombs and has been used for thousands of years without being able to be dissolved naturally. Similarly, plastic, a great invention of the industrial age, is widely used in today's society all the time, but it is also not able to be degraded naturally, which is a great nuisance to the environment. Plastic is cheap, jade is expensive, and there is a huge gap between the two in terms of value attributes, but the fact that neither can be naturally degraded makes the two somewhat related. The author has keenly observed this, therefore, by constructing an immortal symbol using the daily consumed plastic shopping bag, inspires the similarities and differences in visual and cultural connotations between plastic and jade, leading the viewer to think about how easy purchases and uncontrolled consumption behaviours should be re-conceptualised and treated as the society's material materials become more and more abundant and prosperous. As we can see from the above two works, the artist uses the residual wax film and plastic bags as design elements through the art form of jewellery, and reuses the existing ready-made products into his works, which are used to express his concern for environmental issues. Although there are differences in the techniques of creation, the conceptual setting of the works tends to reflect on contemporary social issues and directly express social emotions, which is also the characteristic of using ready-made products in art works, i.e., reflecting the current society more intuitively, thus stimulating the audience's thoughts and discussions on social phenomena.



Fig 5. Mian Wu, *Starting with a Ring*, 2021



Fig 6. Xiao Liu, *Immortal Symbols*, 2013

Conclusion

Firstly, the relationship between humans and objects has undergone many transformations over the course of history. From the exploration of the origin of matter by philosophers in the ancient Greek period, to the replacement of the origin of things with God in Christian theology, to the emphasis on sensory experience in the Renaissance period, to the cognition of the autonomy of objects after the 17th century, this series of development shows that the human cognition of things has gone through a change from negation to affirmation, from dependence to interaction. In the theories of modern philosophers such as Kant, von Fust, and Heidegger, there is a gradual realisation that objects are not just passive beings, but beings with subjectivity and agency. This relationship of interaction means that objects are not just objects of human activity, but also react back on humans, influencing their behaviour and cognition. This relationship has been further deepened in the exploration of "materiality" since the 1980s, in which objects are regarded as forces with autonomy and mobility, emphasising the important position of objects in human society.

Secondly, jewellery has a unique significance and function as a medium of emotional connection between humans and objects. Art medium is the material material used by artists to express their inner conception in creation, and jewellery, as an art medium, externalises the artist's emotions and concepts into concrete works through its materiality and sensuality. The theories of Heidegger, Dewey and other scholars show that the materiality of artwork makes it a bridge between the artist and the audience, and jewellery, as a medium in close contact with the human body, is able to convey emotions and ideas more directly. Jewellery is not only an object of sight and touch, but can also form a deeper emotional connection through wear and interaction. This interactivity makes jewellery uniquely suited to express both personal and social emotions.

Finally, readymade jewellery demonstrates its rich artistic and social significance through the expression of personal and social emotions. In terms of personal emotions, jewellery artists evoke nostalgia for the past and revisit memories through the use of old objects and materials with a sense of history. For example, the works of Jiuyang Liu and Kefan Luo convey a deep sense of nostalgia by preserving or transforming old objects and incorporating personal childhood memories and family emotions into their jewellery. In terms of social emotions, the jewellery artists express their concern and reflection on social phenomena through the use of waste or unexpected materials, while Mian Wu and Xiao Liu's works, through the reuse of salvaged waxed film and plastic bags, convey their concern for the environment and call on people to think about the issues of consumerism and environmental protection. These works not only have aesthetic value, but also stimulate the audience to think and discuss about social issues.

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The Application and Role of Playfulness in Contemporary Jewelry Design

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Abstract: Contemporary jewelry design has long broken the confinement of traditional jewelry design, and is developing towards a diversified trend, while the playful psychology is also reflected in jewelry design, and the connection between the two is getting closer and closer in the present day, which is filled with the spirit of entertainment. Through case studies, we explore the application of playfulness in the design of jewelry artists and the role it plays in expanding the sensory experience and enhancing the fun of jewelry. In conclusion, interdisciplinarity is of great significance to contemporary jewelry design, and playfulness has broadened the boundaries of contemporary jewelry design and opened up new design ideas for jewelry artists.

Keywords: Playfulness; Contemporary jewelry; Design

1. The relationship between playfulness and contemporary jewelry design

With the emergence of the term "playfulness" since the 1940s, scholars and related theories on its research have continued to emerge and be further developed, and the scope of related professional fields involved is also expanding, including: mental health education, company management system, new media communication, industrial product design, etc. Playfulness is based on human mental activity, which belongs to the concept of psychology and is driven by the individual's imagination and emotions expressed in the behavioral activity to generate psychological pleasure with a playful attitude. Playfulness is based on human psychological activities, belongs to the concept of psychology, by the individual in the behavioral activities of the imagination and emotions, and promote the individual in this behavioral activity with a playful attitude to produce psychological pleasure and satisfaction, such a performance, the relevant research scholars are often compared with the state of children in early childhood playfulness. For example, according to Piaget, Playfulness in games is a human instinct. It is a personality trait of individual spontaneity We often see children playing on their own without being taught. (Madej, 2016) It can be seen that the tone of playfulness is full of relaxation, joyful atmosphere, is human nature and has the initiative of spontaneity. At an academic conference held in Belgium in the 1980s on the theme of "Children's Right to Play", scholars put forward the idea that "playfulness is not only important for children's development, but also for the physical and mental balance of adults." This pioneering viewpoint triggered a shift from a child's to an adult's focus on the subject of playfulness.

As for the origin of art, Schiller in the *On the Aesthetic Education of Man*, through the comparison of the relationship between the game and aesthetic freedom, first put forward the idea that art originates from the game, that art is a kind of aesthetic freedom to create the appearance of the form for the purpose of the game. (Schiller,

2016) It is a kind of instinct innate to human beings, and from this point of view, there exists a potential relationship between playfulness and art, both of which carry certain primitive impulses under the psychological trend of human curiosity about things, and are prompted by this impetus to exert the individual's subjective initiative.

Contemporary jewelry, under the influence of different design trends in different periods of time, has become more different from traditional jewelry in terms of form and value attributes. We can see that the development of contemporary jewelry has gradually tended to change from meeting the aesthetic needs of the public to pleasing the artist and expressing his personality and attitude. This change has a certain connection with the development of society and environment, at the same time, the artist's playful psychology also plays an important role in this change, because of the existence of the playful psychology, which makes the artist's design ideas and means of creation change when creating works, and makes the works themselves filled with the difference between the commercial jewelry does not have the fun and playfulness.

2. The Application of Playfulness in Contemporary Jewelry Design

The concept of narrative jewelry was first proposed by British jewelry artist Cunningham and argues that small objects can explore big themes, involve bold declarations and issue valuable questions. Like poetry, it is the art of reproducing visuals that condense and distill ideas down to a simplified form. (Pereira,2012) Jewelry is the form of adornment that is most intimate to the human body, and can be a storytelling language in its own right. In primitive society, jewelry has the function of transmitting information, such as observing the accessories of primitive tribesmen to judge the status of the tribe they belong to. With the beginning of the New Culture Movement, jewelry began to develop in the direction of art. Jewelry artists injected more of their personal experiences and emotions into jewelry, using it as a medium to express themselves and tell stories about their lives. Nowadays, contemporary narrative jewelry has gained wider attention and dissemination, and the subject matter of creation has become more extensive. In addition to expressing emotions, exposing human nature, and commenting on the system, artists have also entered into in-depth thinking and creation of the natural environment, anti-war and other global issues. Narrative jewelry is a form of jewelry that gives the viewer or the wearer an opportunity to understand an event or an act through the appearance of the jewelry and its own significance. That is, through the maker - wearer - viewer subtle relationship between the three, forming a unique way of communication narrative jewelry, in this expression and acceptance process, the formation of a new art creation. In the early stage of creation, creators need to retrieve their own memories or collect other people's memories and objects to reach the stage of piecing together the story, this process is full of expectations and surprises, human memory will not be like a movie, which cannot be manipulated to stop or rewind, and it is also very difficult for us to retrieve very detailed story fragments in our brains, and we sometimes need to be triggered by fixed objects to trigger our

memories. Through playful references, we can more easily pick up fragmented memories and connect them in a more relaxed and playful atmosphere. When thinking about the form of creation, we can dismantle or combine the collected objects, and in this process, similar to a child's building blocks, we can get creative inspiration and continue to deepen the details of the design, and ultimately produce the final work.

The most basic expression of jewelry interactivity is the wearing relationship with the wearer. (Luming Wei 2019) This wearing relationship in the traditional concept of jewelry, mainly embodied in the decorative jewelry, to bring beauty to the wearer or highlight the value of its social status attributes, but with the development of human civilization and the emergence of contemporary jewelry, in the concept of art and the influence of post-modern trends, the interaction between jewelry and the human body does not only exist in the traditional form of simple wear, jewelry wearability is more to show the human body and jewelry. The wearability of jewelry is more about the subtle relationship between the human body and jewelry. Here the human body does not only refer to the traditional concept of fingers, wrists, necks, ears, these conventional parts of the human body, but covers the entire human body, including the internal and external, entity and spirit, which also makes people for the wearer for the jewelry experience more and more diversified and novelty. And with the help of modern technology, such as: VR virtual reality, deep learning, 3D printing and other ways for people to experience jewelry, but also endless, but also make the creation of jewelry in the form of more possibilities and playability. The jewelry experience not only refers to the jewelry and wearer interactivity, the process of making jewelry, but also for the audience to bring a relatively fresh experience, in the general concept of the public, jewelry production is still a high professional output process, no specific tools and certain related knowledge and experience is very difficult to complete a piece of jewelry works, and jewelry materials are mostly precious metals, such as: gold, silver, etc., this natural self-money properties also make people for production will produce a mysterious sense of exploration, and now a lot of jewelry studios are also precisely to seize this psychological people, opened a jewelry production experience courses, and has been recognized.

3. The role of playfulness in contemporary jewelry design

In the field of visual arts, human beings use their sensory organs such as eyes, ears, noses, tongues and bodies to perceive objects and experience the emotions embedded in works of art through the senses of sight, hearing, smell, taste and touch. Jewelry, as an extension and complement to the body, must be designed with the senses of sight and touch as key considerations. However, due to the nature of jewelry art, the senses of hearing, smell and especially taste are often rarely included in the sensory experience of jewelry. In contemporary art practice, some jewelry designers are exploring new ways to transcend the boundaries of traditional jewelry art. They emphasize the communication and expression of ideas, and try to expand the perceptual dimensions of jewelry art in their designs, exploring the intrinsic

properties and spiritual values of their works. These artists believe that wearing jewelry is not the only formal element, as long as some inner element of the work can be closely connected with the human body, jewelry art has its unique value. Jiuyang Liu's jewelry work (*Track*, 2021), adds the sound of marbles to the visual elements of the work. When the wearer inserts the marbles into the track, they will collide with other marbles to produce a sound that is similar to the sound of the childhood marble game, thus evoking the wearer's childhood memories and creating an interaction with the jewelry. Shuyue Zhang's work (*Distance*, 2021), uses LED lights to express social distance, by combining lights and jewelry to form a range around people as a safety circle, so that people can clearly see the distance they should keep, just like a spotlight that can give people a certain guidance to remind people to keep their social distance during the epidemic.



Fig 1. Jiuyang Liu, *Track*, 2021



Fig 2. Shuyue Zhang, *Distance*, 2021

The psychology of playfulness has a significant impact on the field of art creation, especially on the inspiration and the cultivation of innovative thinking of artists in the process of creation. This state of mind encourages artists to cross the boundaries of traditional thinking and explore a broader creative space, thus introducing novel elements to enrich the expressive power and ornamental value of artworks. In the field of jewelry design, the application of playfulness is not only limited to enhancing the visual and tactile sensation of the works, but more importantly, it expands people's traditional knowledge of jewelry through an innovative way of experiencing, and provides a new perspective of understanding and appreciating jewelry. Therefore, playfulness not only enriches the connotation of artistic creation, but also brings a deeper sensory experience and exploration of cultural significance to jewelry design. Fun design in jewelry refers to jewelry with different aesthetic interests, which can stimulate people's visual and tactile senses, cause people's emotional resonance, and arouse people's attention and interest. The fun of jewelry needs the artist in the early stage of design, the fun effect they want to achieve have predicted the judgment, need to hold a kind of playful mentality to look at the emotions to be expressed, this fun may be in the process of wearing in time, or may be after a long period of precipitation will happen, but the purpose of the two is to meet the basic functionality of the jewelry in addition to make the jewelry more playful, entertaining, thus making the work and the wearer of the piece of art more fun.

Entertainment, so that the work and the wearer to produce a kind of unexpected and surprising wearing experience. This type of jewelry is mostly dynamic jewelry, adding small organs in the jewelry, with the help of magnetism, wind, mechanical and other principles of static jewelry into products with interactive experience, increase the interactive mechanism between the jewelry and the wearer, the use of the process of feeling the operation of the sense of freshness and fun, so that the product has a participatory and interesting. Moreover, jewelry will integrate the multiple needs of the material level and spiritual level, increase the added value of jewelry through functional changes, and create more diverse ways of communication between people, between people and objects, and between people and space. (Hong Chen 2018). For example, Hao Gu's jewelry work (*Snapping*, 2022) makes use of the most common structure in jewelry setting, the claw setting, which always appears with precious stones and is a carrier of desire. The work forcibly separates the bezel from the gemstone, utilizing a suction stone to show the state of mutual desire between the bezel and the gemstone, and at the same time showing the expression of human desire. When wearing this piece, the wearer can use the magnet's suction to quickly set the gemstone in the jewelry according to their own preference, breaking the traditional way of wearing jewelry in a witty way. South Korean artist Dukno Yoon's piece (*Wings*, 2012) mimics the flight of a bird through the use of feathers and minimalist metal structures, demonstrating the innovative and dynamic aesthetics of jewelry design. The work is unique in that it uses the wearer's hand movements - such as shaking the hand or bending the fingers - to activate the mechanics of the piece, triggering an up and down vibration effect on the wing portion of the jewelry. Through this physical interaction, the original static jewelry is transformed into a dynamic work of art, which not only enriches the visual experience of the viewer, but also adds to the wearer's interactive fun, reflecting the operability and experiential nature of jewelry design.



Fig 3. Hao Gu, *Snapping*, 2022

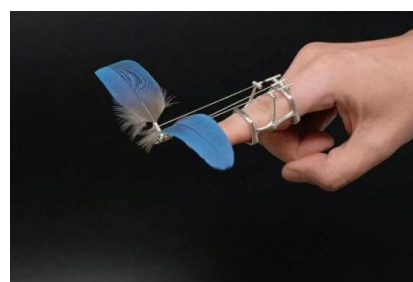


Fig 4. Dukno Yoon, *Wings*, 2012

Driven by playfulness, jewelry artists use their creativity to incorporate fun and interactive elements into the early stages of their designs, thus triggering both visual and tactile sensations when the audience wears their works, which in turn triggers their attention to the works and their deep thoughts. In addition, by conveying the playfulness to the audience, they not only strengthened the interactive connection between the works and the audience, but also conveyed the deeper thoughts and intentions of the works to the audience within the framework of playfulness.

Conclusion

The application and role of playfulness in contemporary jewellery design reflects the unique value of jewellery as an artistic medium. From the perspective of historical development, playfulness is a human instinct, which prompts people to display their imagination and emotions in their behavioural activities, so as to achieve psychological pleasure and satisfaction in their creations. Through playfulness, jewellery designers externalize their emotions and concepts into their works, making jewellery not only a kind of decoration, but also a carrier of emotions and stories.

In narrative jewellery design, the application of playfulness makes jewellery not only convey personal experiences and emotions, but also inspire creativity and form unique artistic expressions through the collocation and combination of objects. Through playfulness, designers can easily pick up and connect fragmented memories, giving jewellery more narrative and emotional depth. In the jewellery experience, the introduction of playfulness not only enhances the interaction between the jewellery and the wearer, but also expands the jewellery's sensory experience and creation form through modern technological means, such as VR virtual reality and 3D printing, making the jewellery more interesting and playful.

The role of playfulness in contemporary jewellery design is also reflected in the expansion of the sensory experience of jewellery and the enhancement of the fun of jewellery. By introducing novel elements, such as sound, light and mechanical structure, designers enrich the visual, auditory and tactile experience of jewellery, breaking the boundaries of traditional jewellery and providing a new perspective of understanding and appreciating jewellery. This kind of innovation not only improves the ornamental value of jewellery, but also enables the wearer to experience the fun and freshness of operation during the wearing process.

In conclusion, playfulness in contemporary jewellery design is not only a creative method, but also a design concept. It encourages designers to keep an open and curious mind in the creative process, explore more possibilities, and give jewellery a deeper cultural meaning and emotional value. Through playfulness, jewellery designers are able to closely integrate art and life, making jewellery works an important medium for conveying emotions, telling stories and expressing concepts, forming a unique artistic expression and aesthetic experience.

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