

INTEGRATING XIANG EMBROIDERY INTO MODERN JEWELRY DESIGN: A DIALOGUE WITH THE ART NOUVEAU*

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Abstract

Traditional handicrafts like Xiang embroidery are facing a decline, struggling to find relevance in the context of modern art and design. This study aims to explore the integration of Xiang embroidery with the Art Nouveau movement, which, with its well-established theoretical and artistic framework, offers potential for revitalizing traditional crafts. By comparing the aesthetic elements of Xiang embroidery and the Art Nouveau style, the research identifies shared design principles and seeks to extract key concepts from Western jewelry influenced by Art Nouveau. Using literature review, case studies, and field research, the paper examines how Xiang embroidery elements can be adapted into contemporary jewelry design that aligns with modern aesthetic preferences. The study concludes that incorporating Art Nouveau design principles offers a viable path for reinterpreting Xiang embroidery in a modern context, providing it with renewed artistic value and market potential in contemporary jewelry design. This integration further highlights its dual significance: enriching the contemporary art field through

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cross-cultural innovation while contributing to the long-term preservation and sustainable revitalization of traditional crafts.

Keywords: Xiang embroidery, Art Nouveau, traditional handicrafts, jewelry design, cultural integration, Aesthetic principles

Introduction

Art Nouveau is a very representative art style. It inherits the concept of the Arts and Crafts Movement. It has been developed for many years and still maintains a very important position in the world design field. In the process of world modernization, various fields of the art world have also pushed the original art into a more complex and changeable situation. The benefit is that art has been able to flourish with the tide of the times and a hundred schools of thought contend. However, the problem that needs to be faced is that art itself has begun to face chaotic expressions and bottlenecks. In this era, Art Nouveau began to appear around 1890 and achieved brilliant achievements from 1910. It greatly cut off the complexity and redundancy of classical art, promoted the world's art style from classical to modern, and became a monument in the history of aesthetics (Grishina, 2024). Therefore, the study of Art Nouveau not only concerns the evolution of artistic design but also offers a lens through which to trace the roots of aesthetic style in modern design.

Turning from the Western context to China, embroidery represents another significant artistic tradition with a long historical trajectory. In ancient China, embroidery was a traditional handicraft that has been developed for more than 3,000 years. Its earliest traceable appearance can be traced back to Emperor Shun. Among the many embroidery schools in China, Xiang embroidery is collectively referred to as Xiang embroidery, and its origin can be traced back to the Spring and Autumn Period and the Warring States Period. Xiang embroidery can be regarded as a young embroidery school in history. It

was not until the Guangxu period that the “Wu Caixia Embroidery Workshop” was opened in Changsha (Wu, 2024). Only then did Xiang embroidery establish its independent status, and it still has extremely high artistic value today.

However, in contrast to the enduring influence of Art Nouveau, the modern development of Xiang embroidery has faced significant challenges. It has been increasingly squeezed by the survival pressures brought on by modern art. This predicament is largely due to several inherent demands of the craft itself: a high cost of preliminary training, a time-intensive creative process, and a significant risk of failure. These factors have led to Xiang embroidery’s marginalization in a contemporary aesthetic culture that values simplicity, efficiency, and rapid dissemination. Even in Changsha, Hunan—the birthplace of Xiang embroidery—the industry has struggled. In recent years of global economic downturn, it has nearly vanished from the market. The craft, already known and practiced by few, is on the brink of disappearing from the very land where it originated.

The author believes that finding a viable path for Xiang embroidery to survive in today’s aesthetic landscape is an urgent task. Only by adapting to the characteristics of modern art and embracing necessary innovations can the essence of Xiang embroidery be preserved and this ancient art form, with over a thousand years of history, continue to thrive (Wang, 2019). In this regard, the emergence of the Art Nouveau movement, though brief in duration, presents a valuable point of reference. Its profound impact on cultural development, artistic philosophy, and broader social meaning provides an important framework for rethinking how traditional crafts such as Xiang embroidery might be revitalized in the modern era.

Objectives

1. How do the aesthetic principles underpinning Art Nouveau and Xiang embroidery converge conceptually and stylistically, and what insights can such a comparative analysis provide for understanding their shared design language?

2. In what ways can Xiang embroidery techniques and motifs be reinterpreted within Art Nouveau-inspired jewelry design, and how effectively can such integration address the demands of contemporary craftsmanship?

Literature Review

1. Overview of Art Nouveau

Art Nouveau is a landmark design movement that emerged in the late 19th century and peaked in the early 20th century. Widely developed across Europe and North America, it has exerted a lasting influence over the past century. Though mainly rooted in the West, Art Nouveau manifested in diverse forms across different countries, characterized by its spontaneous experimentalism. In the broader history of European art, the movement marked a dynamic transitional period and became a notable cultural phenomenon (Sembach, 2002). Stylistically, it blended straight and curved lines with graphic and decorative elements. The movement favored fluid, organic forms to express nature and femininity, often delving into themes of life, death, and desire. Its influence extended beyond art to architecture, fashion, interior design, sculpture, literature, and music—catalyzing a global artistic shift (Grady, 1955).

Historically, the movement arose in post-war Europe, where the Industrial Revolution had transformed economies and displaced traditional crafts. With new materials like glass and metal and improved technologies, artists resisted historicism, initiating Art Nouveau as a break from the past. They shifted art from elitist values to more accessible forms, using industrial

materials to create functional yet aesthetically rich objects (GÜN, 2021). This period of rapid industrialization also brought environmental degradation, sparking a renewed artistic focus on nature and rural life. The relationship between humans and nature became a core theme, shaping the organic visual language of Art Nouveau. In 1888, Samuel Bing established the Maison de l'Art Nouveau in Paris, formally naming the movement (Weisberg et al., 2004). Initially, the Art Nouveau movement was simplified into a modern style, and in its subsequent development it laid the seeds for modernism. Not only that, many artists and designers emerged in this movement, who bravely broke the shackles of traditional thinking and promoted an art movement based on the harmonious relationship between man and nature, absorbing the ideological and cultural nourishment of all ethnic groups of mankind, and promoting the integration of science and technology with art models. This was an unprecedented Art Nouveau movement and one of the solid cornerstones of today's art.

Art Nouveau is recognized for its flowing, nature-inspired lines and decorative elegance. Artists studied organic growth to derive creative insights, using nature not as a template to copy, but as a foundation for artistic reinterpretation. While critics viewed some works as overly ornate or lacking technical rigor, the movement was not imitation but reconstruction—transforming natural motifs into a unique visual language distinct from realism.

2. Artistic characteristics of Xiang embroidery

Xiang embroidery, unlike other regional embroidery schools, lacks strong local characteristics. Though its origins date back to at least the Han Dynasty, it took centuries to fully evolve. Renowned for its intricate craftsmanship and high artistic value, Xiang embroidery is especially distinguished by its refined use of color. Using techniques such as color blending and mixed stitching, artisans achieve smooth transitions from light to dark tones with remarkable

precision and vibrancy. Its primary techniques include mixed and fluffy stitches, creating rich, natural visual effects.

Today, according to design requirements, textures, and themes, more than 70 embroidery methods have been developed, and their techniques are unique and superb. The flexibility and variety of needlework and the realistic light and dark contrast in color create the three-dimensional, realistic, delicate and elegant artistic characteristics of Xiang embroidery (Li, 2024).

In terms of patterns, early Xiang embroidery mainly featured dragon and phoenix totems and witchcraft. In ancient times, Hunan was located in an inland mountainous area, and the local culture was mainly based on traditional Chu-Han culture, with a strong religious atmosphere (Yanzi & Wei, 2020). Therefore, early Xiang embroidery artists mostly loved characters from myths and legends and blessing calligraphy and paintings. At the end of the Qing Dynasty, the country opened up, and the subject matter of Xiang embroidery was no longer solidified. Instead, it quickly spread across the country with the rise of national industry. The subject matter and techniques were updated, and literati painters joined in the creation of embroidery paintings. The Xiang embroidery works of this period covered everything from flowers, birds, fish, insects to mountains, rivers and beasts. Traditional religious elements also became more diverse due to the update of technology, and the three-dimensional sense and realism were raised to a higher level. The Xiang embroidery of this period largely integrated the theories and techniques of Chinese painting and calligraphy, which not only strengthened the connection with traditional Chinese art, but also brought more innovative embroidery products.

3. Comparative Analysis and Integration of Xiang embroidery and Art Nouveau Movement: Based on Multiple Theoretical Perspectives

Form–function aesthetics highlights the harmonious unity between visual appearance and practical use, offering a framework to compare Xiang embroidery and the Art Nouveau movement. Xiang embroidery is defined by delicate realism, symmetrical composition, and precise craftsmanship, often depicting birds and flowers in an orderly, linear style. In contrast, Art Nouveau embraces flowing curves, organic asymmetry, and expressive dynamism. Despite differences, both traditions value natural themes, decorative lines, and visual elegance. By abstracting Xiang embroidery’s motifs into the fluid language of Art Nouveau, a synthesis of classical Chinese form and modern Western style emerges. Functionally, Xiang embroidery carries symbolic meaning in clothing and décor, while Art Nouveau infuses aesthetic design into everyday items. Integrating embroidery into contemporary wearable art fosters a dialogue between function and cultural identity.

Semiotics provides a lens for interpreting symbolic meaning in both traditions. Xiang embroidery encodes cultural values through motifs such as peonies for wealth, mandarin ducks for love, and dragons for power—imagery rooted in Chinese rituals. Art Nouveau, on the other hand, uses lilies, vines, and peacocks to express personal emotion and idealized beauty. Barthes’ notion of shared narrative structures is particularly relevant here: both Xiang embroidery and Art Nouveau transform nature and cultural symbols into “texts” that convey layered meanings. Rather than merely juxtaposing motifs, semiotic analysis reveals how each tradition reconstructs symbolic systems, which can then be recombined into new hybrid visual languages (Dan, 2021).

Similarly, Bhabha’s theory of cultural hybridity (Bhabha, 1994). becomes more than a general framework—it explains how the fusion of Xiang embroidery’s ritual-symbolic heritage with Art Nouveau’s industrial-modern sensibility generates a “Third Space.” This emergent cultural form is neither wholly Chinese nor entirely Western, but a negotiated synthesis that preserves symbolic resonance while enabling innovative reinterpretations. Recent

interdisciplinary design research also emphasizes hybridity as a driver of innovation, showing how craft traditions can be revitalized through cross-cultural design strategies (Liu et al., 2024)

While Xiang embroidery stems from China's ritual-oriented traditions and Art Nouveau from Western industrial modernity, both reflect a reverence for nature, artisanal aesthetics, and the unification of art and life. The Daoist concept of harmony between humanity and nature that underpins Xiang embroidery resonates with the organic flow and natural motifs central to Art Nouveau. This shared sensibility enables a cross-cultural synthesis, where inherited craft traditions and modern design ideologies converge. Such integration not only revitalizes Xiang embroidery's cultural value in contemporary design but also fosters an intercultural aesthetic that bridges historical depth and innovative visual expression.

Methodology

This study uses literature review, case analysis, and field investigation to explore the connection between Xiang embroidery and Art Nouveau, aiming to develop design approaches for Art Nouveau-inspired Xiang embroidery. By examining Art Nouveau's stylistic features alongside Xiang embroidery's techniques and aesthetics, the research identifies jewelry design trends that resonate with contemporary tastes and explores how Art Nouveau principles can be effectively applied to jewelry incorporating Xiang embroidery elements.

1. Literature Research

During the initial phase of defining the research topic, various factors and challenges were carefully considered. After determining the focus of the study, an extensive collection of theoretical resources and data was gathered. High-value information was extracted, and relevant domestic and international publications, as well as related works, were selectively reviewed and

incorporated based on the needs of the writing and argumentation process. This approach not only maximized the effective use of existing scholarly research but also provided a deeper understanding of the historical context of the Art Nouveau movement and a more comprehensive view of Xiang embroidery. These efforts helped establish an initial impression of the research subject, laying a strong foundation for achieving optimal results in subsequent studies.

2. Case Analysis

The author considers case analysis the most direct method for examining the connections between Art Nouveau and Xiang embroidery. Cases were selected based on representativeness and scholarly recognition: Art Nouveau works were drawn from canonical jewelry and decorative arts (e.g., Lalique, Guimard), while Xiang embroidery pieces were chosen from museum collections and certified masterworks. Comparative analysis was conducted within a structured framework focusing on three dimensions: formal elements such as line, symmetry, and color; thematic motifs with emphasis on natural and symbolic imagery; and craftsmanship techniques, including material handling and detail execution. This methodological design clarifies logical and stylistic links between the two traditions, allowing for the extraction of insights through multidimensional analysis.

3. Field Investigation Method

The birthplace of Xiang embroidery is the author's hometown, where the most comprehensive Xiang Embroidery Research Museum has been established. Through on-site visits to the museum and the surrounding areas of Xiang embroidery's origin, the author connected with artisans who are still practicing this traditional craft. These interactions provided firsthand insights into their experiences and genuine perspectives on the art of Xiang embroidery, offering valuable, practical knowledge beyond theoretical studies and enriching the research with authoritative expertise.

Results

1. Application of Art Nouveau in Jewelry Design

After the emergence of the Art Nouveau movement, it quickly set off a sensation in European jewelry design, subverting the various restrictions in traditional jewelry design and bringing about a design trend of romantic classical revival. In the Victorian era, the industrialized scale production of jewelry began. The Art Nouveau movement led a technical and ideological innovation in jewelry design, creating an unprecedented visual experience. Among them, a large number of natural beauties were depicted, mainly flowers, insects, snakes and birds, etc. Artists and designers captured their dynamics and used modern materials to freeze them into jewelry (Misiorowski & Dirlam, 1986). In jewelry design, Art Nouveau expressed a counterintuitive, anti-traditional spirit marked by a rejection of materialism, a return to nature, and a pursuit of aesthetic beauty. Amid rapid industrialization, its delicate forms symbolized quiet resistance to heavy industry.

Insects and snakes are the most widely used elements in Art Nouveau jewelry. Insects are full of dynamics, and their body structure and movement are in line with the Art Nouveau artists' pursuit of natural aesthetics. Drawing on Japan's unique and primitive cultural traditions, insects, once an element of rejection, are transformed into a new artistic symbol full of dynamic beauty and natural aesthetic pursuit in glass and jewelry design. (Tsoumas, 2019), For example, Lalique's "Dragonfly Woman" (Figure 1)



Figure 1 Dragonfly Woman (source: by René Lalique)

Lalique's work merges female nudity with dragonflies, creating a striking blend of eroticism and horror. The snake motif, rooted in Western mythology where it holds divine significance in ancient Greek culture, symbolizes danger and deterrence. Its sinuous, flexible form perfectly aligns with designers' pursuit of curved beauty.

In the Art Nouveau jewelry design of the same period, the female body also appeared in many works. On the one hand, the main consumers of jewelry are women, and on the other hand, the female body is inherently curvaceous. Many designers combine female nudity with natural flowers and birds to create jewelry works with complex artistic language. These works either express the feminine beauty of women or directly use the image of evil women in mythology. For example, the snake woman Medusa appeared in Lalique's earrings. The historical background of the Art Nouveau movement is the wave of the Industrial Revolution, the liberation of social thought, and the further deepening of human spiritual communication. Women are slowly breaking away from the gazed subject in the traditional perspective and starting to gain more voice. These social changes are recorded by Art Nouveau designers in their works. While providing artistic value, they also witness the painful and confused social conditions at the end of the 19th century.

This movement inspired many talented designers, who left works that are difficult to cover up their brilliance for future generations. It is the existence of these artists that the Art Nouveau movement can be passed down to this day.

One of the most representative artists is French jewelry designer René Lalique, who began his apprenticeship in jewelry design at the age of 16 and became a mainstay in the Art Nouveau movement, creating heights that traditional jewelry design had never reached before (Isbill, 2003).

Georges Fouquet was also a pioneer in the jewelry design of the Art Nouveau Movement. His works have a very high market value and the general public is keen on his designs. He is good at carving various mythological figures, and there are also various animal elements in his works. His most famous work is a snake-shaped bracelet designed for the actress Sarah in 1899 with his friend Mucha. This is Fouquet's most popular and beloved work, and it also made him reach a position second only to Lalique in the Art Nouveau Movement. (Figure 2)



Figure 2 snake bracelet (Source: by Alphonse Mucha and Georges Fouquet)

The West has been continuously cultivating in the field of art since the Renaissance. In modern aesthetics, the West occupies an absolute dominant position. Oriental art and Oriental aesthetics have also been dissolved by Western art. At present, among Asian cultures, Japanese traditional art is more prominent in Western concepts, but it is also the result of “Western understanding” and is not an orthodox Japanese native art style. In order to counter the current dominant trend of Western art, the first thing we need to do is to integrate their historical experience and try to form a design concept in the same direction as the market in a short period of time. Oriental art has never lacked independent and innovative styles, but it does lack the attitude of integrating the market and facing the public. In the ancient East, art is often a palace that ordinary people cannot reach. Learning the characteristics of replicability and wide spread in Western modern art can reduce this risk.

2. Fusion of design languages

As mentioned earlier, the Art Nouveau style celebrates the beauty of nature, incorporating elements such as insects, flowers, and birds into its works—a hallmark of its aestheticism. In many ways, this philosophy aligns with the historical themes of Xiang embroidery, which traditionally focused on subjects like flowers, birds, fish, insects, animals, and landscapes. However, Xiang embroidery’s themes have become relatively rigid over time, lacking the flexibility and variety seen in the Art Nouveau movement. For Xiang embroidery elements to be successfully integrated into jewelry design, the Art Nouveau movement offers a valuable reference, with its well-documented achievements in the field of jewelry. The following sections will analyze and compare specific cases to explore the connections and mutual inspiration between Xiang embroidery and the Art Nouveau style.

The image compares the Xiang embroidery piece "Luoshen Pearl" with a work by Art Nouveau jewelry designer René Lalique. (Figure 3)



Figure 3 Luoshen Pearl and “Four Dragonflies” Pendant Necklace (source: by Hunan Embroidery Museum and by René Lalique)

In “Luoshen Pearl,” the relationship between dragonflies and flowers is depicted using abundant realistic curves. The delicate textures of flower petals and the ethereal quality of the dragonfly's antennae create a vibrant and enchanting scene.

In Lalique's jewelry design, the dragonfly's wings and body are deconstructed into symmetrical elements, with a blue gemstone embedded at the center. This composition evokes an otherworldly sense of life and an indescribable aura of elegance. Both works share a striking thematic overlap, while their visual expressions exhibit a harmonious compatibility. This comparison highlights how the creative principles of Xiang embroidery align closely with the core tenets of the Art Nouveau movement.

The image compares the Xiang embroidery piece "Dancing Bamboo" with a work by René Lalique. (Figure 4)



Figure 4 Dancing Bamboo and Crystal, Enamel, Diamond Pendant Necklace
(source: by René Lalique and by Hunan Embroidery Museum)

Lalique utilized the malleability of metal to craft a winding, intricate tree branch, accentuating it with enamel-colored leaves that appear strikingly lifelike. The jewelry piece seems to be a “fragment” of nature, without a defined beginning or end, capturing a moment of natural beauty with fluid and organic design elements that bring it closer to the aesthetics of nature.

“Dancing Bamboo” shares a similar artistic approach. The embroidery captures a snippet of bamboo branches, depicting a delicate connection between a butterfly and bamboo leaves. This abstract concept resonates with the untamed growth and vitality portrayed in Lalique's piece, creating a transcendent dialogue between the two works that bridges time and space.

3 Innovation of technology and materials

In the context of modern technology, a wide range of materials can be used in jewelry design, covering both organic and inorganic materials. Since 1890, the Art Nouveau movement has become famous around the world thanks to the Industrial Revolution, and boldly used industrial materials in the fields of decoration and jewelry design. Such as glass, enamel, metal, In 1911,

architect André Arfvidson designed a block of artists' studios at 31 rue Campagne-Première in Paris. The façade is distinguished by its prominent use of glazed tiles as a key architectural element (Marshall, 2021). Gaudi's use of ceramic mosaics (trencadís), Louis Comfort invented Tiffany "Favrile Glass", etc., paved the way for modern jewelry design (Ward, 2005). Today, Xiang embroidery can also transcend the limitations of materials and combine with metal jewelry to create a unique visual effect.

Drawing on the history of the Art Nouveau Movement, at that time, the emergence of the Art Nouveau Movement transformed jewelry design from “craftsman-type jewelry” to “artist-type jewelry”, and its artistry overshadowed the value of the material itself. This transformation not only made designers more passionate about their works and improved the quality of their works, but also better reflected the talents and abilities of designers. Designers of this period placed more emphasis on the core principles of formal beauty and learning from nature. As a result, the jewelry designs of the past using precious metals and expensive gemstones were gradually eliminated, and more new industrial materials were used instead. Enamel glass, pearl agate, moonstone, obsidian, etc. were unprecedentedly used in jewelry, breaking the constraints of previous materials.

3.1 Contemporary expression of the fusion of Xiang embroidery and Art Nouveau style: Towards postmodern and digital jewelry trends

While this paper focuses on exploring the stylistic integration between Xiang embroidery and Art Nouveau, the sustainable development of traditional craftsmanship within modern design systems requires more than a reconfiguration of aesthetic language. It must also engage with the broader theoretical discourse of postmodernism—where plurality, intertextuality, and hybrid identities reshape artistic production—and the structural transformations of the jewelry industry in the digital age. Today's jewelry market is no longer

driven solely by a singular aesthetic ideal, but increasingly values diverse dimensions such as eco-friendly materials, emotional resonance, personalized customization, and technological integration. Digital fabrication technologies (e.g., 3D printing, augmented reality visualization, parametric modeling) have become key enablers in jewelry design, offering opportunities to reinterpret Xiang embroidery motifs with unprecedented flexibility and interactivity. These technological shifts also provide a practical bridge linking the symbolic richness of embroidery with the adaptive, consumer-oriented ethos of Art Nouveau-inspired jewelry. These emerging priorities offer new design interfaces for reimagining Xiang embroidery through the lens of Art Nouveau.

3.2 Sustainability: Dual renewal from material selection to cultural ecology

Against the backdrop of growing global carbon neutrality initiatives and heightened environmental awareness, sustainable design has become a key direction for innovation in the jewelry industry. From a materials perspective, an increasing number of brands are incorporating recycled metals, lab-grown gemstones, and biodegradable materials to minimize resource waste and reduce environmental impact. Rooted in the use of natural silk threads and handcrafted techniques, Xiang embroidery inherently embodies “non-industrial” and “low-carbon” qualities. When combined with sustainable materials—such as eco-friendly metals or linen fibers—it can further reinforce its ecological and ethical value in contemporary design. More importantly, as a traditional craft, the very act of preserving and passing down Xiang embroidery contributes to cultural sustainability. By integrating its motifs into reusable and modular jewelry systems—such as detachable earrings, brooches, or interchangeable pendants—designers can help reduce overproduction in the accessories market while promoting “cultural recycling” and “symbolic reuse.” This approach fosters a model of sustainable design that spans both ecological responsibility and symbolic continuity.

Discussion

1. Advantages of Combining Art Nouveau with Xiang Embroidery

Within the framework of Art Nouveau, Xiang embroidery finds renewed relevance in modern aesthetics—a significant advancement for a traditional craft with over a millennium of history. While Art Nouveau emerged in the West, it represents a modernist spirit China largely missed during its feudal era. This study positions Xiang embroidery within this global artistic language, revealing shared values between the two traditions: both are deeply rooted in nature-inspired visual expression.

The decline of Xiang embroidery today stems not from a lack of technical skill, but from limited thematic innovation. In contrast, Art Nouveau jewelry—characterized by its organic forms and rejection of material convention—offers a compelling path forward. By merging embroidery with contemporary jewelry, this heritage craft can capture the attention of younger, aesthetically-driven consumers, essential for its cultural revitalization.

Embracing innovation in both materials and methods, Xiang embroidery can follow Art Nouveau’s legacy of artistic freedom—prioritizing expressive form over material cost. Today’s youth, shaped by postmodern sensibilities, value conceptual depth, visual ingenuity, and narrative-rich design. As such, Xiang embroidery’s bold entry into contemporary jewelry not only modernizes the craft but also enriches jewelry design with cultural meaning. This fusion may well mark a new chapter in the evolution of both disciplines.

2. Limitations of the Combination of Art Nouveau and Xiang embroidery

2.1 Lack of consumer education

Xiang embroidery’s symbolic richness and technical depth are often underappreciated by modern consumers, who typically engage with traditional crafts on a surface level. Without targeted cultural education and branding

strategies, even sophisticated designs may struggle to resonate beyond niche markets, creating a gap between artistic value and market appeal.

2.2 Technical implementation and process integration are difficult

Xiang embroidery's flat, silk-thread construction contrasts with the structural complexity of metal jewelry. Integrating both materials involves overcoming issues like bonding, durability, and differing physical properties, making mass production and structural design significantly more complex.

Recommendation

To integrate Xiang embroidery into contemporary jewelry design, the following strategies are recommended:

1. Foster cross-disciplinary collaboration among traditional embroiderers, jewelry designers, digital artists, and material scientists to enable innovative techniques such as 3D printing, laser engraving, and textile-metal hybrids, translating embroidery into wearable art.

2. Incorporate heritage-based design thinking into educational curricula to deepen designers' understanding of traditional motifs, symbolism, and craftsmanship, resulting in more culturally informed creations.

3. Align with sustainable fashion by combining Xiang embroidery's handmade, low-carbon nature with eco-friendly materials like recycled metals, biodegradable fibers, and lab-grown gemstones.

4. Emphasize cultural storytelling in branding, highlighting the heritage, symbolism, and craftsmanship behind each piece to attract culturally engaged and niche global consumers. Beyond jewelry, this integrative model could also inform broader creative industries: in textiles and fashion, Xiang embroidery motifs may inspire hybrid garments that merge traditional stitchwork with modern silhouettes; in interior and architectural design, Art Nouveau's organic

lines combined with embroidered panels or textile-based installations can generate innovative aesthetic solutions.

These measures can help transform Xiang embroidery and Art Nouveau fusion from concept to market-ready design, revitalizing traditional craft while shaping modern aesthetics.

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