

Modern Improvement and Development of Traditional Jewellery Embellishment Craft under the Perspective of Design Ethics

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Abstract: This paper analyses the history and development of the art of Diao Cui from the perspective of design ethics, and points out the ethical problems that exist in the art of Diao Cui at present. And then from the academic point of view, and then in the sense of the doctrine around the improvement of raw materials this concept, the later continuation of Dot Cui craft to make discussions, point out the future development direction of Dot Cui craft, as well as the designers in the current design environment how to maintain ethical self-awareness and moral self-discipline in full swing, to be able to Dot Cui craft ethical perspective to the social market, and effectively take on the inheritance of the national culture, the continuation of Chinese civilisation, and make Dot Cui craft more humanistic, humanistic and responsible. Historical mission, so that the point cui craft more humanistic, humanistic care and responsibility, so that the point cui handicrafts in the social market gradually go down the altar.

Keywords: Pointillism; Design Ethics; Improvement; Development.

1. Ethical Vision of Dim Sum Craftsmanship

The basic concept of design ethics originates from the idea of 'designing for people', which requires that design should fully consider the relationship between people, environment and resources, focus on long-term interests, tap and promote the truth, goodness and beauty of human nature, and realise the cooperation and balance between people, resources and environment from an ethical perspective, so as to create a good environment for the creation of human beings and the development of society. In this context, designers must clearly understand that 'the degree of our behaviour in designing, producing and using something has consequences. The consequences of the tools, objects, artefacts, means of transport and buildings we use cut across a wide range of political, health, income and biological domains. Victor Papanek once emphasised the need for design to take full account of the earth's finite resources and environment in his classic book *Designing for the Real World*. He argued that designers are responsible for the pollution and damage caused to the environment, and called for a reduction in unnecessary demand, opposed flashy design, and emphasised a critique of waste and pollution caused by irrational design and consumerism, which is the initial definition of design ethics.

2. The History and Current Situation of the Cui Craft

As early as in the Spring and Autumn and Warring States period of point Cui craft frequently appeared in the nobleman's jewellery as embellishment, the Spring and Autumn and Warring States period of the Avian Classic is the earliest record of point Cui craft books, books recorded: 'back with colourful feathers said Jade,' modern scholars Zhang Hua had a note on the 'Avian Classic,' he explained in detail its meaning, he explained that: jadeite 'like a crossbird green bird, and the colour is blue, fresh and lovely, drinking and pecking in the side of the clear blue migratory abyss,

especially cherish its feathers, said Maundy in the water, today's princes and kings of the house as women's jewellery, its feathers are worth a thousand pieces of gold.' Jade fire Qi, Jadeite Pearl in Jadeite Jade, in ancient times as a precious decoration or jewellery, are for the wide application of Kingfisher feathers, the production process is mentioned in the point Cui process. To the Ming and Qing dynasties, point Cui process has reached the peak of the situation, in the consort jewellery, most of the ornaments to point Cui decorative fashion, it is the consort of one of the favourite forms of craft. The production process of point cui is extremely elaborate. To the kingfisher feathers cleverly pasted on the bottom bracket, which is a labour-intensive and time-consuming, extremely complicated and meticulous work, is the perfect combination of metal production and Cui-Fu craft, it will be the metal craft to a whole new level. In the process of point cui production, it is also used in the production of gold and silver craft techniques ---- fill. Fill is used to roll flat flower wire or plain wire, fill in the outline of the pattern in the pinch. In the case of Diao Cui craft, the outline of the pattern is first made with thicker plain wire, and then the feathers of the cut kingfisher are pasted piece by piece on the bottom bracket to fill in the pattern and form Diao Cui jewellery. [Ruan Weiping (2012) *Palace Classic Qing Palace Consort Jewellery Atlas*, 10]. As early as the mid-nineteenth century, due to the complex supply of basic raw materials and time-consuming processes, traditional handicrafts gradually declined and were eliminated by the market and society. In terms of raw materials, national awareness of animal protection continued to increase, and the kingfisher became a nationally protected animal, which led to a sharp decline in the number of wild kingfishers, and the gradual decline in the production of the time-consuming craft of point-colouring, for which raw materials were scarce. As early as in 1933, the last point green factory was forced to close, the reason for the closure is the disappearance of kingfisher feathers as the main raw material for point green craft. Because of this, it became difficult to produce products of the 'dot-cui' craft. Secondly, from a technical point of view,

this process is labour-intensive and time-consuming, especially the feeding of farmed kingfishers, which usually live alongside clear water streams, and are characterised by their tendency to swim away from the water streams, especially into the rivers, and feed on small fishes and shrimps, which are fast and difficult to catch. Their diet is characterised by the fact that they must eat on the move, do not eat animal carcasses, and only eat living things, which also makes them difficult to capture. Secondly, the Point Cui craft production technology is also very complex, requiring workers to work continuously for several days to complete, and most of them are purely handmade, it is difficult to mass production, which also leads to a piece of Point Cui handmade jewellery is often expensive, so that people are discouraged. Dot Cui craft traditional modelling does not meet the public aesthetic, which is also another reason for its gradual decline.

In recent years, the sharp decline in kingfisher populations, wild kingfishers breeding difficulties, coupled with large-scale killing, seriously threatening the growth and survival of the kingfisher. 2021 February 1, the State Forestry and Grassland Bureau, the Ministry of Agriculture and Rural Affairs jointly issued an official announcement, the emerald white-breasted kingfisher and kingfishers and kingfishers family of other three kingfishers as a national second-grade protected animals, and put forward the kingfisher feathers as raw materials for manufacturing jewellery is a criminal offence. The most common claim is that kingfisher feathers must be plucked from live kingfishers to ensure their vibrant colours. Research has shown this claim to be unscientific. Whether the kingfisher is alive or dead, the colour of the feathers does not change and will remain vibrant even after prolonged use. However, it is never true that feathers lose their colour over time if they are worn or exposed to sunlight. As rumours of 'live birds removing feathers' are rampant, some people mistakenly believe that the process of removing feathers is very cruel, thus creating a great prejudice against the art of pointillism. However, it is undeniable that in order to obtain the material for the feathers of the kingfisher, people go on a rampage to hunt and kill the kingfisher, depriving the wild animals of their right to live, an act that is obviously against the law and morality. Under such difficult conditions, it is imperative to improve and innovate on the raw materials and techniques of the art of kingfisher craftsmanship in order to produce high-quality products that are more in line with the aesthetics of the general public.

3. Ethical Issues of Contemporary Emerald Craftsmanship

3.1. Disputes over the Use of Raw Materials

Traditional jewellery in ancient China took various forms, but the choice of raw materials was mainly based on precious metals, which were used for aesthetic purposes as well as currency for mutual transactions. Ancient China was also unusual in using rare organic materials such as rhinoceros horns, feathers and coral for decoration. Most of these materials were directly or indirectly linked to a lifestyle in which artificial breeding and raising were the most difficult to obtain, and there was inevitably a great demand for hunting or natural lifestyles in order to satisfy the needs of the nobility. What was best suited to the nobility was in short supply, and as a result of this demand, artisans were forced to improve their products in this area to meet the needs of the masses. These demands often caused great harm to nature and had a

negative impact on the sustainability of the environment.

Nowadays, people are becoming more and more aware of environmental protection, and our jewellery can no longer simply pursue exotic treasures, but rather the ultimate beauty of craftsmanship and intrinsic beauty of nature on the basis of ensuring external beauty and formal beauty. In terms of design, we should pay more attention to the harmonious relationship between human beings and the environment. In order to realise the synergy between people, natural resources and the environment in design, we emphasise that all design work should be close to nature, taking into account that the earth's resources are finite. While the goodwill of design activities does not always coincide with the goodwill of the end result, the design activities themselves should include goodwill towards the environment. Planning to satisfy personal desires is an unethical behaviour. Consumers tend to buy only what looks good, but as designers we should consider the nature of materials and avoid using environmentally unfriendly materials in our designs.

3.2. The Controversy of Alternative Materials

The controversy over the replacement of cui feathers has always been highly controversial, whether it is heavy 'point' or 'cui' caused a great deal of controversy. At present, it seems that the biggest reason for the stagnation of the point cui craft is the difficulty in obtaining raw materials. Dot Cui ornaments are loved for many reasons, the most mentioned is the colour of Dot Cui, but when burnt blue, point silk, dyeing feathers and other materials used in place of Cui Yu, some people say that it has lost the natural texture of the blue of the Cui Feather, there are also some 'Dot Cui enthusiasts' called it fake Cui Yu point. However, it is an indisputable fact that the acquisition of Point Cui jewellery is bound to endanger the life of the kingfisher, a move that violates the law and morality, and destroys the ecology, not to mention the number of kingfishers is the only time when it is on the verge of being able to resist it? It is too late to mend. If we insist on using the kingfisher feather in the development of the point cui craft, the result will only be that all the previous efforts will be wasted, which not only hinders the development of the point cui craft, but also destroys the ecological balance of nature. For the modern inheritance of the Point Cui crafts, some people have proposed the programme of artificial breeding of kingfishers, but by observing the life pattern of the kingfisher, it is found that the kingfisher, as a wild animal, is subject to the constraints of environmental factors and its own physiological needs, and that the kingfisher is not suitable for artificial breeding because the survival rate of the artificially bred kingfisher is extremely low. Therefore, we must respect the growing environment and lifestyle of wild animals and should not use wild animals for the following purposes. We should not interfere with the growing environment and lifestyle of wild animals for our own preferences or needs, and we should not interfere with their freedom of existence for our own preferences or needs. There is nothing wrong with the pursuit of beauty, but the pursuit of beauty must not exceed the bottom line, or else we will be sanctioned by the law, morality, and the nature. The pursuit of beauty is not wrong.

4. Path to Sustainable Development of Dim Sum Craft

4.1. Strengthening the Ethical Awareness of the Point-colour Crafts

As we all know, practicality, economy and aesthetics are the three recognised principles and scales of design. However, with the improvement of human requirements for the creation of things and the broadening of understanding, the three principles of design in the traditional sense can no longer better meet the realisation of the design purpose, which prompts people to turn to new design principles or concepts at a higher level, thus prompting the intervention of the 'fourth principle of design', i.e. ethics. In a sense, design ethics is a higher level of spiritual value and moral code than practicality, economy and aesthetics. Sustainable development is an important manifestation of the value of design ethics. As a direct participant in brand creation and industrial production, designers must introduce the concepts of environmental awareness and sustainable design and take the responsibility of improving the social environment. Not only should they focus on the formality and aesthetics of the design, but also conduct in-depth research and experiments on low-carbon, durable and recyclable materials; not only should they focus on the profitability of product sales, but also follow the sense of moderation to create products that are truly practical, durable, reasonably priced and friendly to human beings. This is design thinking that aims to protect natural resources, avoid industrial pollution and maintain ecological balance, where the key issue is to coordinate the relationship between design and the environment. In today's design world, the misuse of materials and the waste of all kinds of materials is a common problem, so how to use materials rationally is a big challenge for designers. In the case of traditional pointillism, in today's increasingly scarce resources, social responsibility means that pointillism must use materials that are inexpensive, easy to obtain, and do not harm the ecological environment.

Under these conditions, we can start to improve the process in the following ways: Finding raw materials to substitute for the point of view process. Nowadays, it is increasingly difficult to legally obtain cui-chui-plumes. Unless there is a special licence, it is almost impossible to legally import naturally shed cui-chui-plumes, and some people even take the risk of smuggling cui-chui-plumes. Changes in the environment and artificial replenishment of rivers have made it difficult to breed in the wild, and the number of kingfisher feathers has declined dramatically. Thanks to the hard-won kingfishers and increased environmental awareness, other alternative materials have emerged. The most widely used material is painted goose feather. The colour of painted goose feather is close to that of kingfisher's feather and the texture is similar, its disadvantage is that it doesn't have the brightness and colour flow of kingfisher's feather, so you can add pearl powder or pearl colour to increase the colour and make it shiny. Followed by ribbon, silk and other fibres. Ribbon, silk advantages and disadvantages are obvious, the advantage is that it can create a similar effect of the Kingfisher feathers gorgeous. The disadvantages are that they are too fine, there is no variation in the thickness of the feathers, and the ribbons are a bit cheap. Peacock feathers instead of kingfisher feathers is very close to the state-approved species of birds, you can use blue peacock feathers instead of kingfisher feathers; blue

peacock back feathers brightly coloured, the texture of the thickness and kingfisher feathers is very close. However, blue peacock feathers are loose and not waterproof, making the process more cumbersome. Moreover, blue peacock feathers come in different colours, so it is important to distinguish between feathers of similar colours before making them. In addition to using feathers and fibres as alternative materials, studs can also be used as alternative materials. In traditional lacquer jewellery boxes, conch shell is the most commonly used material, and although it lacks a pattern, it has more colours and is more dazzling than feathers. However, the production process is different from using feathers, and attention must be paid to craftsmanship and practicality. Imitation conch shell is not comparable to traditional conch shell, but it has unrivalled advantages in protecting wildlife and expanding the customer base. Innovative style of traditional point cui craft. Now point cui craft jewellery design is mainly based on traditional patterns, is a copy of traditional patterns, this style is unable to meet the public aesthetic, as the designer must be bold and innovative on this basis, to meet the aesthetic of the people of the moment, both young and old, suitable for point cui design. The new period of dot cui jewellery should be more in line with the trend of the times, do not stick to tradition, the popularity of traditional culture does not mean that the imitation of traditional design, not to mention the accidental creation in the absence of understanding of cultural connotations, so as to avoid the design of misplaced cases. Innovation must be built on the basis of a full understanding of tradition, and must respect tradition and understand the heritage and connotation of traditional culture.

4.2. Enhance the Social Responsibility of the Pointillism Process

Victor Papanek, the father of modern 'responsible design', once said, 'designers and planners have a certain responsibility for all products and tools, and therefore should also have a certain responsibility for the mistakes made in the environment. On the one hand they are responsible for poor design, on the other hand they are responsible for failing to fulfil their responsibilities: they are responsible for failing to use their creative talents because they have abandoned their responsibilities; in essence they can be called lacking in design responsibility or conscience.' [Victor Papanek, 'Designers and planners are responsible for all products and tools, and therefore for environmental mistakes. [Victor Papanek, *Designing for the Real World* 126 pp.

From an ethical point of view, 'conscience' is meant to refer to a particular and specific moral evaluation, which is distinguished from other moral evaluations by its fundamental characteristics of self-evaluation and self-consciousness. In a nutshell, the self is divided into conscience satisfaction, which is a positive judgement of the positive moral value of one's behaviour, and conscience condemnation, which is the opposite. Therefore, it is the social responsibility of contemporary designers to take conscience design as the starting point to satisfy the legitimate needs of the hands.

As for the dot-cui craft, we should pay attention to the practice and application of this concept, and dig as deeply as possible into the possibilities of its materials in terms of raw materials without hindering environmental protection and natural ecology, continue the dot-cui craft on the basis of conscientious design, and introduce technological

innovations into this craft to create a new craft that meets the conditions of today's society and environment. To learn to carry on the tradition and push forward the innovation of new styles and products on the basis of traditional dot-cui craftsmanship, designers must strike an overall balance with traditional craftsmanship thinking and modern design concepts that 'emphasise service to the community and improvement of the community', as well as with artists who 'pursue their own personal styles'. Designers need to find a balance between traditional craftsmanship thinking and modern design concepts that 'emphasise serving and improving society', and between artists 'pursuing their personal style' and the 'batch design' of industrial design, and use a systematic way of thinking to revise their designs. Of course, the relevant fields are not limited to jewellery design, but can also be developed on the basis of other fields such as product design, clothing design and visual communication design. Integrate traditional handicrafts into all areas of society, so that more people can understand the charm of handicrafts.

Secondly, the importance of education in developing and spreading the craft of Dim Sum cannot be ignored. Let the traditional craft of Diao Cui come into the campus, so that more young people can understand this traditional craft. In educational activities, teachers should consciously and interestingly integrate Diao Cui this traditional craft into teaching, and through the power of young people to innovate, and continue to carry forward. This is also our designers' contribution to the social responsibility of education.

4.3. Promoting National Culture

Traditional jewellery crafts - Dot Cui. Due to the low demand, only very few people know about this craft today. Therefore, this craft once faced the danger of extinction. The main reason is that the market dissemination effect is not good, people do not know enough about the point cui handicrafts, the market share declined significantly. Nowadays, most of the groups in contact with Diao Cui are young people, and most of the young people like fresh things or crafts with relatively new styles. In this case, in order to move forward, handicrafts must actively combine with new things, drawing on the rich cultural connotations and long history of handicrafts, as well as the modern popularity of Western-style jewellery, such as the combination of dot cui craft with earrings, necklaces, brooches, hair cards and so on, to better integrate into the modern market.

Dot Cui and earrings, necklaces, hair clips and other combinations of jewellery in line with the aesthetic needs of young consumers, and then use some of the marketing tools, these similar jewellery to join the traditional crafts and new age jewellery after the title, inspired a large number of young people's desire to buy. This can make the jewellery business profitable, but also in disguise to inherit the traditional craftsmanship of Dot Cui.

5. Earrings Imitating the Craft of Diao Cui

5.1. Going out and Connecting with the Whole World

First of all, it is necessary to combine modern Chinese jewellery with cultural characteristics and historical heritage. Looking at the history of jewellery development in the West for hundreds of years, we can find that any jewellery brand

with longevity pays attention to inheritance and development. These jewellery brands constantly update their processing technology. Therefore, combining Chinese jewellery design with them can not only inherit and develop traditional craftsmanship, but also make up for the shortcomings of the Chinese jewellery industry.

Secondly, national characteristics should be integrated into jewellery design. As an example, the phoenix crown of Empress Xiaojing of the Ming Dynasty used the point cui craft, which we find on the crown, the jewellery has a vivid shape, the application of materials is varied, and it has different national characteristics. But nowadays, most of the Chinese jewellery shapes are single. But today is an era full of competition, to make their products prevail, they must show their own characteristics and advantages, just copy the foreign western design has been unable to adapt to the current design environment and market environment, as designers, must find inspiration from the long history of traditional jewellery, actively explore innovative dot cui craft development of the form and channels, and intensify the protection of the cultural kind of, the traditional craftsmanship with modern technology to create an international brand with Chinese characteristics.

6. Conclusion

As far as traditional handicrafts are concerned, firstly, we should pay special attention to the impact of jewellery on the environment during the design process, attach great importance to environmental factors, study the sustainability of materials in depth, and make the design of raw materials more sustainable by avoiding the use of materials that do not have good design intentions from the perspective of design ethics. Secondly, as designers, we should choose more reasonable alternative materials to complete the design, so as not to harm the ecological environment, but also to promote traditional craftsmanship. Again, to enhance craftsmanship, we should be more innovative and use innovative product styles to cater for the aesthetics of modern young people, so that they can flow better into the market, which can only become a market for traditional crafts through circulation and development. In addition, we should also embrace the excellent culture of other countries, so that Dot Cui brings more humanistic atmosphere, humanistic care and responsibility, so that Dot Cui craft from the surface to the inner towards harmony and unity of the connotative stage, to achieve a healthy and favourable sustainable development.

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