

Calligraphic Semiotic Interpretation in Jewelry Design: Culture, Identity and Expression

Kun Liang¹

Abstract

This article places the application of calligraphy in jewelry design under the perspective of semiotic research. It is a targeted study based on whether calligraphy can be organically integrated with semiotic characteristics for jewelry design. Supplemented by qualitative analysis, based on the relationship between the form and connotation of calligraphy and the signifier and the signified in semiotics, the positive impact of the integration and mutual promotion of calligraphy semiotics and jewelry design was deeply explored. This article first introduces the principles of semiotics, cultural semiotics and the research theory of traditional Chinese cultural symbols, then explains the essential characteristics and significance of jewelry design, and then focuses on the multi-dimensional and diversified connection between calligraphy, jewelry design and semiotics. After discussion and research, we finally reflected on jewelry design and attached relevant suggestions. The perspective chosen in this article is one of the outstanding features of this study. Although calligraphy and symbols originated from different cultural backgrounds in the East and the West, they have common attributes and functions that can be learned from each other. Based on the theoretical intersection of calligraphy and semiotics, the value and application of the combination of calligraphy symbols and jewelry design are discussed, which fully illustrates the close connection between Chinese calligraphy and semiotics and jewelry design. This article attempts to start with Chinese calligraphy and use semiotic research as a guide to construct a more practical "symbol"- "calligraphy"- "culture" jewelry design model. Through theoretical framework analysis, literature review, and empirical research, this article delves into how calligraphic symbols contribute to cultural heritage conservation, personal identity expression, and artistic expression in the context of jewelry design.

Keywords: *Calligraphy Semiotics, Jewelry Design, Culture, Identity and Expression.*

Introduction

As society continues to develop and technology continues to update and advance, it brings us various conveniences in production and life. At the same time, we are increasingly dependent on the high efficiency that technology brings to us. However, the consequences of relying entirely on technology have led to our basic skills being gradually ignored or even extinguished, such as the ability to write polished handwriting, calligraphy, and some traditional handicrafts that are now called intangible cultural products. The advancement of science and technology has brought us products that are completely logical and mechanized designed, with the characteristics of high-end assembly line products, but lack the sense of warmth of design (Hu et al., 2019). Especially in the field of jewelry design, with the development of science and technology, the application of computer graphics software has been rapidly promoted, bringing new breakthroughs and new challenges to jewelry design. Computer drawing software can realize the entire process from line drafts to three-dimensional renderings, making the process from design to production easier and less likely to lose shape. Although it cannot solve the problem of designers and producers in the traditional jewelry production process Communication errors in every link greatly reduce development costs, but the thinking of jewelry designers needs to conform to and adhere to the mechanized logical model of the software (Suhaimi & Fauzi, 2021). People who have been exposed to the mechanization of visual perception for a long time will gradually become mechanized in their thinking, which is the enemy of artistic creation.

Jewelry design is a multi-dimensional art form that goes beyond mere decoration, it is a canvas for cultural expression, identity construction and artistic exchange. Among them, calligraphic semiotics is rooted in the rich tradition of Chinese calligraphy, introducing symbolic depth and aesthetic complexity to jewelry design (Hu, 2020). As a cultural form and artistic expression, calligraphy is not only a line art, but also carries the

¹ Krirk University International College Art Department Bangkok Thailand, Email: liangkun19870927@163.com

profound Chinese culture and shines in the world's cultural and artistic treasure house. In the 20th century, an upsurge in semiotics research emerged in the West, and semiotics became one of the important fields of scientific research. It has attracted enthusiastic attention from semiotics researchers and semiotics enthusiasts around the world. Symbols are referential marks, and their carriers can be physical objects such as letters, words, things, images, behaviors, etc., or they can also be abstract behaviors. According to different indicators, it can be summarized as calligraphy symbols, aesthetic symbols, ideological symbols, cultural symbols, etc. (Celhay et al., 2020). For example, jewelry designers use brushes to design jewelry design line drawings or renderings with traditional Chinese characters and symbols, expressing the artistic conception and design concept of jewelry design, making the design works full of vitality and charm. Using the art form of Chinese calligraphy, the rich oriental cultural heritage is integrated with modernity. As the most representative cultural symbol and aesthetic symbol of Chinese culture, calligraphy is a social and cultural code and a language symbol with a strong communication function (Yuan, 2017). Affected by culture, people created Chinese calligraphy and Western semiotics, and combined the two in jewelry design. They studied jewelry design culture from the perspective of calligraphy semiotics, looked for commonalities, and highlighted characteristics. Jewelry design is not only aesthetics, but also a reflection of cultural values, personal identity and artistic expression. As a form of artistic language, calligraphy semiotics can add a unique dimension to jewelry design by integrating cultural symbols and individual meanings. This is the exchange and collision of calligraphy semiotics and jewelry design culture.

Calligraphy is an aesthetic symbol that uses text symbols as the carrier of artistic expression. It displays the beauty of various abstract forms through a series of combinations of strokes and lines with special shapes, and uses this to convey thoughts and emotions. As an aesthetic symbol, calligraphy, through the process of "art for art's sake", realizes the "signifier" and "signified", that is, the isomorphism of the artistic form and spiritual connotation of Chinese characters. The symbolic nature of calligraphy is in line with the theoretical requirements of semiotics. Reach unity (Xu & Shen, 2023). Against this background, this article will conduct an in-depth study of the integration and development of calligraphy, an aesthetic symbol in jewelry design, on culture, identity, and expression.

Theoretical Basis and Literature Review

The History of Jewelry Development

"Webster's Dictionary" has a classification of gems and jewelry. From the perspective of material classification, Chinese jade is usually regarded as a treasure given by the gods. It can understand the world and pray for blessings and ward off evil spirits. The ancients usually wore jade jewelry in the hope of exorcising evil spirits, avoiding evil, auspiciousness and peace, symbolizing a kind of beautiful sustenance (Ma & Bian, 2020). Most dynasties and ethnic groups will regard it as a talisman, such as Jade Buddha, Jade Guanyin, etc. Different carving shapes also represent different sustenance meanings. For example, a dragon and a phoenix represent the auspiciousness of the dragon and the phoenix, and Pixiu is considered an auspicious beast that can turn disaster into good fortune. Most of the materials used to make jade jewelry are precious and rare, and they are mostly loved and collected by some high-ranking officials and nobles. In ancient times, jewelry was also a manifestation of social status and a symbol of wealth and status (Wang et al., 2018). For example, gold seals, jade pendants, jade belts, etc. mostly represent rights and status. Ruby was also used as a symbol of first-class officials and princes in the Qing Dynasty. And this symbol has been passed down to this day with the passage of historical time. From the perspective of modern people. Those who wear high-priced jewelry are either rich or expensive. In ancient times, the concepts of jewelry and gold and silver were incompatible, so the ancient term "gold and silver jewelry" was used to distinguish gold and silver from jewelry. Subsequently, jewelry is made of jade and precious metal raw materials (gold, silver, etc.) and semi-finished products of natural materials (minerals, rocks, organisms, etc.) into wearable jewelry, craft decorations and art collections. With the rapid development of social economy, jewelry, as a concentrated symbol of wealth, has seen its price increase year by year, and is often used by consumers as a hard currency for investment, market circulation, and family heirloom value preservation (Armano, 2020). Jewelry also serves as a decorative product that beautifies life and embellishes itself. This function has been from ancient times to the present.



Figure 2.1 Merriam-Webster's Advanced Learner's English Dictionary Gems and Jewelry Chart

Current research on jewelry culture mainly studies how Chinese traditional culture and art are applied in modern design. It is divided into three types. The first one is a macro analysis. Through interdisciplinary research, we hope to find a convergence point between modern design and traditional design semantics, integrate the essence of traditional art into modern concepts, and add fashion elements to traditional art., integrating traditional art into modern design. Kong (2021) proposed three fusion methods, namely multi-image interchange, multiple coexistence, "cocktail style" multi-layer penetration and "salt and sugar water style" seamless integration. The second is mesoscopic analysis, which starts with specific cultures, such as Zen culture, wedding culture, and jade culture. Focus on the concepts and characteristics of ancient Chinese jewelry design. The third type is a microscopic analysis, studying the use of traditional Chinese totems, such as dragon and phoenix totems, Tibetan totems, and Miao totems, starting from the totems of ethnic minorities to study the use of Chinese totems in jewelry design (Ramadan, & Wu, 2021). This article starts from the first macro analysis and finds the convergence between modern design and traditional design semantics through interdisciplinary research, integrating the essence of traditional art, such as calligraphy semiotics into modern concepts, and adding fashion elements to traditional art. Integrating traditional art into modern design.

The symbolic cultural element is that in a common social culture, people have a broad consensus that a certain concrete item has a relatively fixed symbolic meaning. Such embodied objects or symbols can be used to express feelings and thoughts (Kurniawati, 2016). The most widely used symbol in social life is language, and more specific symbols such as colors, shapes, patterns, etc. can enrich expressions. For example, Chinese wedding celebrations mainly use elements and patterns that symbolize beautiful love, and

the color is mainly red to express the meaning of a happy married life and a prosperous life. Similarly, elements, patterns, colors and materials are most widely used to express abstract ideas in jewelry design. Symbolic processing mainly involves simplifying or abstracting cultural elements; the main methods of symbolic expression are homophony and symbolism, and embedding the expression object in specific symbols. This is the most critical process of conceptualization (Gattuso et al., 2013).

In ancient times, the elements used to express blessings to the elders were mostly based on the word "shou" or "Fu Lu Shou". Mainly using homophonic and symbolic methods, selecting cultural element symbols to express abstract concepts. Different calligraphy symbols represent different cultural meanings and values. There are two ways to convert text into patterns. The first way is to write the text artistically in a pattern, and the second way is to place the text in a pattern-like shape. Make it part of the overall pattern (Liu & Pu, 2021). Taking the longevity character pattern as an example, the character longevity has evolved from traditional to simple, forming a hundred-shou picture and a group longevity pattern. Since ancient times, traditional patterns expressing auspiciousness have included many elemental patterns in addition to traditional patterns, which have the meaning of happiness, prosperity and longevity (Mei & Ahmad, 2023). Take the element of green beans as an example. The ancients also called green beans "good fortune beans". Among the green beans, four beans mean peace in the four seasons; three beans are the three elements in a row, which means blessing, wealth and longevity; so the green beans are also used as elements for birthday wishes. French beans are also called lucky beans in traditional Chinese culture, which can be pronounced as "Fushou", which means happiness, health and longevity. It is the wish and prayer of future generations to their elders. In the traditional Chinese thought of "having more children means more blessings, and a house full of children and grandchildren", it means carrying on the family line, continuing the incense, making the family prosperous, and making the whole family happy. The abstract birthday concept is expressed through the text elements mentioned above.

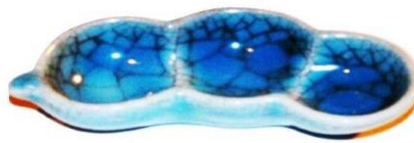


Figure 2.2 Fudoubitian in Qing Dynasty



Figure 2.3 Rendering of Fudou Pen Jewelry Design

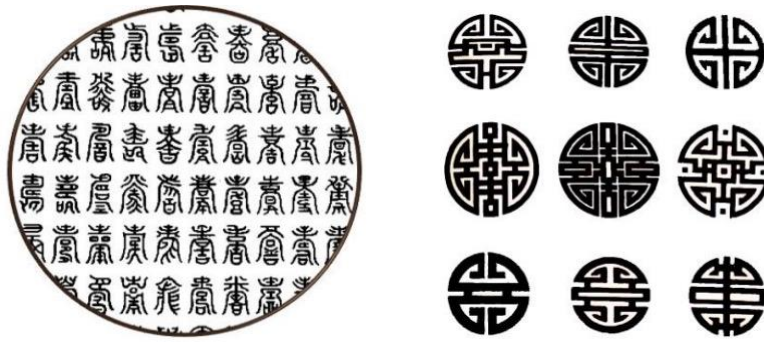


Figure 2.4 Hundreds Of Longevity Pictures And Longevity Patterns



Figure 2.5 Jewelry Design Drawing of Longevity Symbol

In traditional Chinese culture, there are various types of calligraphy. Common Chinese characters, seal scripts, official scripts and other symbols in calligraphy are cleverly integrated into jewelry design. In every dynasty, you can see utensils and buildings decorated with calligraphy symbols, which have been integrated into people. Life carries humanistic information of various periods and becomes decorative elements or symbols expressing specific themes (Lin et al., 2019). The strokes and lines in calligraphy have a unique rhythm and rhythm. In jewelry design, various dynamics and beauty can be expressed through the combination and arrangement of lines. For example, the back pattern is one of the typical traditional patterns in China. Because of its repetitive and continuous form, "wealth never ends", the back pattern lines are smooth and extend naturally, expressing a long-lasting meaning. The keynote symbol has a simple and elegant shape, regular lines and a unique appearance (Hellyer, 2013). Its simple and concise shape and rich cultural connotation inspire jewelry designers to create unique jewelry forms, such as using curves and angles in calligraphy to design jewelry works with a sense of smoothness and layering. Calligraphic symbols often have profound cultural connotations and artistic conceptions. Calligraphic semiotics in jewelry design can make works more artistic and ideological by expressing specific artistic conceptions or emotions (Pointon, 2009). The calligraphy symbol shown in the design below is a glyph symbol obtained after further simplification, which shows the regular horizontal and vertical turning characteristics of the square exterior. Each glyph metal component is connected to a round jade stone. This design uses geometric elements of squares and circles as shapes, so it is very modern and conforms to modern aesthetic orientation.

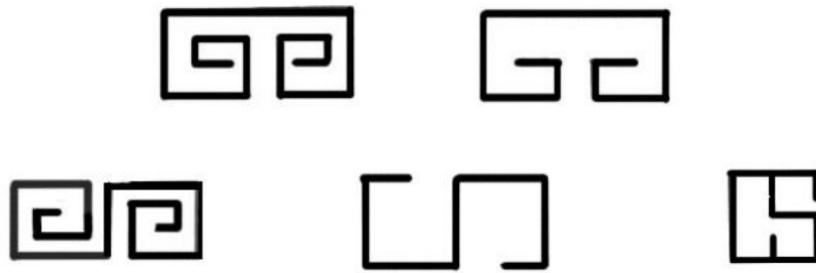


Figure 2.6 Pattern-Simplification-Element Symbol



Figure 2.7 Effect Drawing of Fretwork Jewelry

The Relationship Between Calligraphy and Symbols

Calligraphy is the artistic expression of Sinological symbols. As a unique aesthetic symbol, it also has a unique encoding method, its own unique "signifier" and "signified", and establishes a unique aesthetic perception of the art of calligraphy. model (Yu & Ghazali, 2023). In the study of semiotics, the Swiss linguist Saussure was the pioneer of modern semiotics. In the book "General Linguistics Course" he proposed, "Use the word symbol to represent the whole, and use the referent and the signifier to replace the concept and sound image respectively." The behavioral process of combining the signifier and the signified into one is signification. , the result is a symbol (Holdcroft, 1991). Chinese characters belong to the ideographic system in the language system. The signifier of the Chinese character symbol is the academic symbol, and the referent is the morpheme, that is, the sound and meaning. The art of calligraphy using Chinese characters as a carrier, as an artistic symbol, also has its own signifier and signified. This is a unique signifying relationship of artistic symbols, which is different from the signifier and signified of Chinese character symbols.

According to Saussure's analysis of the signifier of a sign, the signifier is the sound image of the sign. As calligraphy is an artistic expression of Sinology, the signifier of the calligraphy sign is the sum of the physical properties of the calligraphy sign. It is also the signifier that the calligraphy sign can directly convey to the viewer. The perceptual part (Fabinyi, 2012). But it is not the glyph structure of Chinese characters composed of strokes and parts, but a special symbolic form composed of artistic lines and spaces, and an artistic glyph. Compared with Chinese character symbols, calligraphy symbols are not so standardized. Compared with calligraphy symbols, the "shape" of Hanzi symbols is relatively fixed. In ordinary writing, the "shape" is relatively standardized. In the long process of the development of calligraphy, every change in the form of writing lines marks the emergence of a new calligraphy style (Turgut, 2014). In the oracle

bone inscription stage of Chinese writing, people went from reproducing objective things with lines in pictures to expressing things abstractly with writing lines, which was a leap from drawing to writing. The primitive human beings changed from the pursuit of the form of pictures to the desire for the beauty of writing in the form of words. The earliest expression of the concept of abstract physical beauty. People were not satisfied with just writing abstract straight lines, so they gradually evolved into writing with repeated curves and evolved into Xiaozhuan.

As history develops and human beings progress, calligraphy also evolves with people's demand for beauty. The writing lines have evolved from abstract and simple curves to official script with exquisite pointillism. The standardization and maturity of official script has gradually moved calligraphy away from practicality and become an independent art type. The establishment of official script also laid the foundation for the later development of regular script and running script (Koning & Verver, 2013). The ancients pursued nature, explored nature, and experienced the true emperor of life in nature. The literati began to freely express their romantic feelings. The lines of calligraphy also evolved from short and regular straight lines to a free and unrestrained romantic style. The expression of calligraphy and painting, the emergence of cursive script and running script indicates that the calligraphy style of Chinese calligraphy has been basically complete, and Chinese calligraphy has officially entered the category of art (Sun, 2014). The development of calligraphy form is also a process of gradually establishing calligraphy symbols, and finally realizing the "signifier" based on the theoretical basis of the form.

Chinese characters are literature based on pictograms. The early Zhonggujiao already had pictograms, meanings, pictographs, meanings, technical notes, and pretexts, among which pictograms were the most prominent. Hanzi gradually developed into ideograms, which enhanced the ability to create characters and weakened the pictographic nature. (Wei & Hua, 2019). However, the development of calligraphy up to now has always adhered to the belief of returning to nature, nature, and continuous innovation. Calligraphy does not have to bear the function of creating characters and can give full play to its artistry. Modern calligrapher Yuan Haiyong originally created "pictographic calligraphy", using calligraphy strokes to express the artistic conception of paintings. The brushwork has natural form and spirit. He uses bold creative shapes in writing and pursues the similarity of form on the basis of characters. His representative work "The Spirit of Dragon and Horse" is based on the word "Neng", splitting the radicals of the word, using the image of a horse head to express the "standing" theory, and the rising horse hooves to express the "moon" theory. Calligraphy and painting combine movement and stillness. It is a representative work of calligraphy innovation (Peng et al., 2017).



Figure 2.8 "Spirit of Dragon and Horse" Calligraphy Painting

Calligraphy is a unique form of writing Chinese characters. From the perspective of its basic function, words are regarded as "carrier symbols". The most important function of text symbols positioned as carriers is to convey information (Hall, 2018). However, written symbols have gone through thousands of years of development and changes from pictograms and lines to creative finalization, from oracle bone inscriptions to seal script (big seal script, small seal script), official script (Qin Li, Han Li), and then cursive script (Zhang Cao, Jin Cao, After various transformations of calligraphy, it not only did not stay at the stage of expressing symbols, but also embarked on the road of art faster (Dong, 2020). "Calligraphy", which originated from Chinese characters, has become an art. This "line art" has been refined and condensed into pure aesthetic symbols, making it one of China's oldest intangible cultural heritages. The reason why calligraphy can become an aesthetic symbol is mainly because the origin of Chinese characters is pictographic characters (Barsalou, 2019). Secondly, the writing utensils and related equipment used in calligraphy make the aesthetic value of calligraphy immeasurable. Symbols are closely related to Chinese characters, which are the carrier of calligraphy. Semiotics and Chinese calligraphy are connected through the practice of writing Chinese characters with pen and ink, as well as the various writing techniques, compositions, and emotions of calligraphers when using ink. This makes Chinese calligraphy an aesthetic symbol that has both signifier and signified.

Research Methods

The methods used in this study are descriptive and qualitative methods to explore the interpretation of calligraphic semiotics in jewelry design. Qualitative methods allow for an in-depth exploration of the cultural meanings, identity narratives and expressive elements embedded in the calligraphic symbols used in the jewellery. Charles S. Pierce's semiotic analysis is also used to explore participants' perspectives, experiences, and meanings related to calligraphic symbols in jewelry. Semiotic analysis is considered an intensely subjective experience that requires an individual's conceptual and emotional resources rather than the distribution of verbal labels (Ramadhan et al., 2018). The sampling techniques in qualitative research are within sampling and time sampling respectively. Internal sampling is sufficient in terms of what is observed, the informants (interviews), and the time of observation (Pauzan, 2018). Sampling is related to the length of time that the researcher interviews the subjects. Therefore, there is a very important role for

the researcher to conduct on-site interviews and the study can be considered as a case study. Descriptive research can study the breadth and comprehensiveness of cases. Therefore, the research objects of this study come from the Central Academy of Fine Arts and Shanghai Academy of Fine Arts.

As one of the top art academies in China, the Central Academy of Fine Arts has rich artistic resources and professional knowledge, making it one of the ideal places to carry out research on calligraphy semiotics in jewelry design. In the study, jewelry designers, cultural scholars and calligraphy experts were invited to participate in semi-structured interviews through art exhibitions or academic seminars within the college. Observe the creative process of the jewelry design studio in the college and have in-depth communication and observation with the designers. Analyze and evaluate the calligraphic elements of the jewelry design works displayed in the academy's art exhibitions; Shanghai Academy of Fine Arts is located at the forefront of Chinese art development, with an active artistic atmosphere and an international perspective, which is a favorable location for conducting cross-cultural calligraphy semiotic research. place. During the research, I participated in international art exhibitions or academic seminars organized by the Shanghai Academy of Fine Arts, and exchanged views with international artists and scholars on the application and interpretation of calligraphy semiotics in different cultural backgrounds. In-depth discussions with jewelry design students and faculty within the college to understand their perspectives and practices on cross-cultural calligraphic semiotics. Analyze jewelry design works involving calligraphy symbols in international art exhibitions, and explore the aesthetic characteristics and meanings from different cultural perspectives. Ten volunteers were selected from each school, i.e. 20 participants. In the sampling unit, elements are analyzed as samples according to the sampling frame. Thematic analysis was conducted on the interview content to identify different participants' interpretations, emotional responses and cultural associations of calligraphic symbols. Content analysis method was used to conduct in-depth analysis of interview records, observation notes and artworks to explore the diversity and innovation of calligraphy symbols in jewelry design.

Results and Discussion

Culture

1	How do you think calligraphy symbols reflect and inherit cultural heritage in jewelry design?
2	What is your understanding and interpretation of the cultural significance of calligraphy symbols in jewelry design?
3	How can calligraphy symbols be combined with cultural values and traditions to give jewelry works deep cultural connotation?
4	How do you choose and use calligraphy symbols to express specific cultural meanings and concepts in your designs?
5	Please share some examples of the application of calligraphy symbols in jewelry design that you think are representative, and explain the cultural meaning behind them.
6	How do you evaluate the role of calligraphy symbols in cultural inheritance and innovative development in jewelry design?
7	How do you think calligraphy symbols lead and influence cultural aesthetic concepts and trends in jewelry design?

According to the analysis of the interview questionnaire above, participants' interpretation of calligraphic symbols in jewelry design reveals deep-rooted connections with cultural heritage and artistic traditions. In particular, calligraphy symbols such as "Fu", "Dragon" and "Feng" that symbolize auspiciousness play an

important role in jewelry design. Representing cultural values such as luck, power and beauty, these symbols resonate with traditional cultural beliefs and add cultural richness and symbolic depth to the jewelry pieces.

First, take "Fu" as an example. It is a common auspicious symbol in Chinese culture and represents happiness, health and success. In jewelry design, designers often use calligraphy strokes of the word "Fu" combined with jewelry elements, such as gem-set pendants or rings. The smooth lines and strong rhythm of calligraphy strokes give jewelry works unique artistic beauty and blessing meaning. Font styles are also diverse, including cursive script, regular script, etc. Each style brings different aesthetic effects and cultural associations.

Secondly, dragons and phoenixes, as mythical animals in traditional Chinese culture, are also often used in jewelry design. The dragon symbolizes power, majesty and mystery, while the phoenix represents beauty, jubilation and happiness. Designers incorporate images of dragons and phoenixes into calligraphy strokes, such as inlays or carving techniques inspired by the shapes of dragons and phoenixes. The lines in the calligraphy strokes complement the figures of dragons and phoenixes, showing the perfect combination of traditional culture and contemporary aesthetics, while conveying auspicious and beautiful meanings.



Figure 4.1 Dragon Lines In Calligraphy Strokes



Figure 4. 2 Carreray Carrera Dragon Element Jewelry



Figure 4. 3 DE BEERS Talisman Dragon Ring

The combination of calligraphy symbols and jewelry works is not only a formal aesthetic expression, but also a reflection of cultural connotations and values. Through the graceful lines of calligraphy strokes and the clever use of font styles, jewelry design presents a perfect fusion of tradition and modernity, culture and aesthetics. This design style not only gives the jewelry works a unique artistic charm, but also conveys the deep meaning of cultural traditions and implications, allowing people to appreciate the historical heritage and spiritual connotation of the culture while appreciating the jewelry.

Identity

1	What role do calligraphic symbols play in your personal jewelry designs? How do they reflect your personal identity?
2	How do you incorporate personal beliefs, wishes or important events into the design of calligraphy symbols and reflect them in jewelry pieces?
3	In custom jewelry design, do customers' choices and preferences for calligraphy symbols affect the design process and results?
4	How do you see the impact of calligraphic symbols on the expression of personal identity and emotional attachment in jewelry design?
5	What do you think is the unique way calligraphy symbols represent personal and cultural identity in jewelry design?
6	For you personally, what is the meaning and use of calligraphy symbols in jewelry design?
7	Have you ever tried to explore and express different personal identities and cultural backgrounds in your jewelry designs? Please share some experiences and insights.

According to the analysis of the interview questionnaire above, it can be seen that calligraphic semiotics in jewelry design is a means of personal expression and identity expression. Participants express their unique identities, beliefs and desires through their choice of calligraphic symbols and design themes. Customizing jewelry with initials, names, or meaningful phrases further enhances personality and emotional attachment, turning jewelry into a wearable narrative of personal story and cultural belonging.

First, calligraphy symbols combined with initials, names, or meaningful phrases are a common way to customize jewelry. For example, a participant could choose his or her family's initials, or a meaningful poem or saying as a design theme. These calligraphic symbols are not only decorative elements, but also carry personal emotions and values, becoming one of the core expressions of jewelry works.

Secondly, this combination of calligraphic symbols and personal customization further enhances the personalization and emotional attachment of the jewelry piece. When participants choose specific calligraphy symbols and combine them with personal names or meaningful phrases, they incorporate their identities, beliefs and desires into jewelry designs. This kind of personalized customization is not only the pursuit of aesthetics, but also the presentation and expression of one's inner world.

Most importantly, this combination of calligraphic symbols and custom jewelry allows the jewelry pieces to become wearable narratives of personal stories and cultural belonging. Each person who chooses a specific calligraphy symbol has his own story and emotional experience, and these stories and emotions are displayed and conveyed through jewelry pieces. For example, a necklace bearing the family's initials may represent family heritage and pride, and a pair of earrings engraved with important dates may hold special commemorative significance. These jewelry pieces are not just decorations, but symbols that carry life stories and cultural values.

Therefore, the customization of jewelry combined with calligraphic symbols with initials, names or meaningful phrases becomes more than just a means of personal expression and identity expression, turning jewelry design into a wearable narrative of personal story and cultural belonging. This customized design method gives jewelry works a deeper emotional connotation and cultural significance, making them an indispensable part of people's lives.

Expression

1	How do calligraphy symbols convey emotions and resonate with the audience in jewelry design?
2	How do you evaluate the visual expression and appeal of calligraphy symbols in jewelry design?
3	For jewelry designers, how should we balance the inheritance of traditional calligraphy symbols with innovative development?
4	How do you think calligraphic symbols promote artistic creativity and communication in jewelry design?
5	What do you think of the application and influence of cross-cultural calligraphy symbols in jewelry design? How do they promote cultural exchange and understanding?
6	What are your expectations and ideas for the future development and application of calligraphy symbols in jewelry design?

According to the analysis of the interview questionnaire above, it can be seen that the expressive potential of calligraphic semiotics in jewelry design transcends cultural and personal meanings and extends to artistic creativity and communication. Designers experiment with innovative techniques, materials and forms to transform calligraphic symbols into dynamic visual works. The rhythmic flow of calligraphic strokes, the interplay of positive and negative space, and the juxtaposition of traditional and modern elements create visually captivating jewelry pieces that evoke emotion, provoke thought, and prompt meaningful conversations.

First of all, the transformation of calligraphic symbols into dynamic visual works is one of the important innovations in jewelry design. Designers use advanced technology and materials, such as 3D printing, laser engraving, etc., to transform the rhythmic flow of calligraphy strokes and the interaction of positive and negative spaces into dynamic expressions of jewelry works. For example, through 3D printing technology, designers can finely display the lines and strokes of calligraphy symbols, making jewelry works present a vivid and three-dimensional visual effect, enhancing the artistic appeal and visual impact of the works.

Secondly, the clever juxtaposition of traditional and modern elements is also one of the expressions of calligraphy symbols in jewelry design. The designer incorporates traditional calligraphy elements, such as regular script and running script, into his works, and combines them with modern design concepts and aesthetic trends to create jewelry works with both traditional charm and modern flavor. This juxtaposition not only demonstrates the combination of cultural heritage and innovation, but also provides viewers with space for comparison and reflection, stimulating their interest and imagination in the works.

Most importantly, these dynamically expressive jewelry pieces evoke emotions in the viewer and spark meaningful conversations. When viewers appreciate these works, they not only see aesthetic enjoyment, but also feel the cultural connotation and emotional value conveyed by calligraphy symbols. The meaning and ideas contained in the work arouse the thinking and resonance of viewers, prompting them to have meaningful dialogue and exchanges with designers and other audiences, thereby expanding the meaning and influence of the work.

The expressive potential of calligraphic semiotics in jewelry design therefore extends beyond cultural and personal meaning into realms of artistic creativity and communication. Through innovative techniques and materials, combined with the clever juxtaposition of traditional and modern elements, the designers create dynamic, artistic jewelry pieces that evoke emotion, provoke thought, and prompt meaningful dialogue in the viewer. It enriches the connotation and value of the work.

References

- Armano, G. (2020). *Luxury Jewellery in the Chinese Digital Age. Online strategies for selling high-end jewellery in the Chinese market.*
- Barsalou, L. W. (2019). Flexibility, structure, and linguistic vagary in concepts: Manifestations of a compositional system of perceptual symbols. In *Theories of memory* (pp. 29-101). Psychology Press.
- Celhay, F., Cheng, P., Masson, J., & Li, W. (2020). Package graphic design and communication across cultures: An investigation of Chinese consumers' interpretation of imported wine labels. *International Journal of Research in Marketing*, 37(1), 108-128.
- Dong, H. (2020). *A history of the Chinese language.* Routledge.
- Fabinyi, M. (2012). Historical, cultural and social perspectives on luxury seafood consumption in China. *Environmental Conservation*, 39(1), 83-92.
- Gattuso, C., Gattuso, P., Serpe, A., Piccioli, C., & Frassia, M. (2013). Methods, technologies and mathematical models for increasing the value of and enhancing cultural heritage through jewelry design. In *Diagnosis for the conservation and valorization of cultural heritage* (Vol. 3, pp. 222-232). Ethos Edizioni.
- Hall, J. (2018). *Illustrated dictionary of symbols in Eastern and Western art.* Routledge.
- Hellyer, C. F. (2013). *Transmission of jewelry techniques and symbols within a Hopi family of jewelers* (Doctoral dissertation, University of Georgia).
- Holdcroft, D. (1991). *Saussure: signs, system and arbitrariness.* Cambridge University Press.
- Hu, B. (2020). *Exploring contemporary visualisations of traditional Chinese symbols: A case of tea branding design* (Doctoral dissertation, Queensland University of Technology).
- Hu, B., Zelenko, O., Pinxit, V., & Buys, L. (2019). A social semiotic approach and a visual analysis approach for Chinese traditional visual language: a case of tea packaging design. *Theory and Practice in Language Studies*, 9(2), 168-177.
- Kong, Y. (2021, April). *Innovative Development of Computer Digital Hand-Drawing Technology in the Process of Jewelry Design.* In *Journal of Physics: Conference Series* (Vol. 1852, No. 4, p. 042058). IOP Publishing.
- Koning, J., & Verver, M. (2013). Historicizing the 'ethnic' in ethnic entrepreneurship: The case of the ethnic Chinese in Bangkok. *Entrepreneurship & Regional Development*, 25(5-6), 325-348.
- Kurniawati, D. (2016). The Ethical And Aesthetical Dimension Of Figurative Classical Calligraphy Painting. *Teosofia: Indonesian Journal of Islamic Mysticism*, 5(2), 115-132.
- Lin, J., Shi, J., & Yu, C. (2019, June). Construction of Jewelry Design Evaluation System and EVA Analysis Under the Background of Big Data. In *2019 International Conference on Robots & Intelligent System (ICRIS)* (pp. 194-196). IEEE.

- Liu, W. M., & Pu, Y. (2021). Research on creative product design of jewelry design. In *E3S Web of Conferences* (Vol. 236, p. 05018). EDP Sciences.
- Lucas, A., Chapin, M., Lin, M., & Jia, X. (2015). The Chinese Soul in Contemporary Jewelry Design. *Gems & Gemology*, 51(1).
- Ma, Y., & Bian, X. (2020). Research on Contemporary “Chinese Theme” Fashion Design based on Aesthetic Distance Theory. *Asian Social Science*, 16(10), 57.
- Mei, L., & Ahmad, N. B. (2023). A review of current cultural jewellery trend. *Journal of Law and Sustainable Development*, 11(5), e839-e839.
- Pauzan, A. A. (2018). A Semiotic Analysis of the John Wick 1 Film Using Charles Sanders Peirce’s Semiotic Theory. *Skiprisi S1. Makassar: Alauddin State Islamic University of Makassar*.
- Peng, H., Cambria, E., & Hussain, A. (2017). A review of sentiment analysis research in Chinese language. *Cognitive Computation*, 9, 423-435.
- Pointon, M. R. (2009). Brilliant effects: a cultural history of gem stones and jewellery. Paul Mellon Centre.
- Ramadan, E., & Wu, Y. (2021). A Study of Framework Development and Research of Jewelry Design, Based on Pattern Egyptian Culture (Lotus Flower) Used in Culture Product Design. In *HCI International 2021-Late Breaking Papers: Cognition, Inclusion, Learning, and Culture: 23rd HCI International Conference, HCII 2021, Virtual Event, July 24–29, 2021, Proceedings 23* (pp. 630-645). Springer International Publishing.
- Ramadhan, F. M., Delardhi, S. N., & Fauziah, U. E. (2018). Sign analysis of the instagram user using semiotic Charles S. Peirce. *Professional Journal of English Education*, 1(5), 631-644.
- Suhaimi, S. N., & Fauzi, T. A. (2021). Visual semiotics: identity reflection in personal symbol creation. *KUPAS SENI*, 9(1), 93-103.
- Sun, M. (2014). Li-Shu Based Approach of Teaching Chinese Character in Teaching Chinese as a Second Language. *Southeast Review of Asian Studies*, 36.
- Tomasic, Z. (2023). Traditional Chinese Art and Culture in Contemporary Chinese Fashion.
- Turgut, Ö. P. (2014). Calligraphic forms in contemporary typographic design. *Procedia-Social and Behavioral Sciences*, 122, 40-45.
- Wang, I. T., Ni, C. C., & Wu, I. W. (2018). Applications of Metaphors in Jewelry Design. In *Cross-Cultural Design. Methods, Tools, and Users: 10th International Conference, CCD 2018, Held as Part of HCI International 2018, Las Vegas, NV, USA, July 15-20, 2018, Proceedings, Part I 10* (pp. 187-202). Springer International Publishing.
- Wei, L., & Hua, Z. (2019). Transcribing: Playful subversion with Chinese characters. *International Journal of Multilingualism*, 16(2), 145-161.
- Xu, Y., & Shen, R. (2023). Aesthetic evaluation of Chinese calligraphy: a cross-cultural comparative study. *Current Psychology*, 42(27), 23096-23109.
- Yu, Z. Z., & Ghazali, M. M. M. (2023). The Value of Artistic Symbols of Chinese Calligraphy Art in Packaging Design of Creative Products. *International Journal of Global Optimization and Its Application*, 2(1), 39-48.
- Yuan, X. (2017, June). The Inspiration of Ancient Aesthetics on Modern Jewelry Design Take a Case Study of the Song Dynasty Aesthetics. In *2nd International Conference on Contemporary Education, Social Sciences and Humanities (ICCESSH 2017)* (pp. 555-559). Atlantis Press..