

Visual Symbols in Fujian Lacquerware Cultural and Creative Products: Communication Value and Design

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Abstract: Fujian lacquerware, as an important part of Chinese lacquerware, embodies the profound accumulation of lacquer art over thousands of years. Its visual symbol system integrates various cultural elements such as colors, patterns and textures, and possesses unique aesthetic value and symbolic meaning. This paper takes Fujian lacquerware cultural products as the research object, systematically examining the cultural connotations and constituent elements of the visual symbols of Fujian lacquerware from the perspectives of semiotics and design theory. It analyzes the transformation paths of these symbols in cultural product design and explores the value realization mechanism of visual symbols in the contemporary communication context. The research reveals that the dissemination value of the visual symbols of Fujian lacquerware is manifested in three aspects: the continuation of cultural memory, the construction of identity, and the stimulation of emotional resonance. This research aims to provide theoretical references and practical insights for the living inheritance of Fujian lacquerware cultural heritage and the innovative development of the cultural and creative industry.

Keywords: Fujian Lacquerware; Visual Symbols; Cultural and Creative Design; Communication Value; Cultural Translation.

1. Introduction

In 2006, the Fuzhou bodiless lacquerware decorating technique was inscribed on the first batch of the National Intangible Cultural Heritage List. Fuzhou bodiless lacquerware, together with Beijing cloisonné and Jingdezhen porcelain, is known as the "Three Treasures of Traditional Chinese Crafts"[1]. However, this ancient technique, which carries profound cultural heritage, has long faced the inheritance predicament of being "hidden in the inner

chamber and unknown to the world." Traditional bodiless lacquerware, due to its high price and detachment from daily use scenarios, has gradually become a niche cultural symbol, creating a distant gap between it and the lives of ordinary people. Under the backdrop of the rise of national cultural trends and the strengthening of cultural confidence, the contemporary translation of traditional pattern techniques has gradually become an important topic in creative cultural design. The rich visual symbols contained in Fujian lacquerware, ranging from the magnificent color scheme to the exquisite decorative patterns, from the unique material quality to the profound cultural imagery, provide abundant resources for the design innovation of cultural and creative products. Materials and techniques are the visual symbols of Fuzhou intangible lacquerware, and they are the most direct medium of contact with consumers. The core issue of this research is how to effectively transform these visual symbols into cultural creative products that meet contemporary aesthetic and functional requirements, and how to widely disseminate their cultural value.

2. The Cultural Connotations and Composition of Fujian Lacquerware Visual Symbols

2.1 Historical Origins and Technological Genes

The formation of Fujian lacquerware visual symbols is inseparable from its long-standing craft tradition. The Fuzhou bodiless lacquerware decorating technique was founded by the renowned Qing Dynasty lacquer master Shen Shao'an [2] on the basis of inheriting thousands of years of Chinese lacquering techniques. Through his analysis of an old plaque, Shen Shao'an understood the basic material components of the long-lost Han Dynasty "Jia zhu" (laminated hemp-body) technique, restored it, and made innovations in both technique and

materials. The "Jiazhu" technique originated in the Warring States period, flourished in the Western Han Dynasty, and matured during the Wei and Jin periods. The "bodiless lacquerware" invented by Shen Shao' an belongs to the same type as the "Jiazhu" Buddha statues of the Sui and Tang Dynasties, with its core technology being the forming method of the lacquerware body. As Guo Moruo once praised, bodiless lacquerware is "as light as a feather in the hand, yet as imposing as a nine- tonne tripod in appearance," highlighting its most distinctive feature—"lightness." Its lightweight, thinness, sturdiness and durability form the visual and tactile symbolic basis that distinguishes it from other types of lacquerware. The renowned historian Guo Mofo, during his visit to Fuzhou, composed a poem to praise the freehand lacquerware of Fuzhou as "unmatched in the world and unparalleled on earth."

The free-form lacquerware of Fuzhou not only has distinct craftsmanship features in terms of shape but also in terms of surface. During the production process, fabrics or wooden blocks are used. After being coated with ash, polished, painted, black polished, and colored polished, decorative techniques are applied, including gold gilding with colored paint, brocade patterns, gold gilding with cinnabar paint, and inlaying mother-of-pearl. A complete inorganic lacquerware requires dozens or even hundreds of processes from material selection, shaping, to painting and decoration. The complex craftsmanship and the time-consuming production and drying processes mean that it often takes several months to complete a piece of work. These processes themselves constitute the production process of visual symbols - each polishing step gives the lacquer surface a "mirror-like brightness", and each layer of painting forms one layer upon another of "colorful hues".

2.2 Visual Symbols and Artistic Characteristics

2.2.1 Color Symbols

The red and black of Fuzhou bodiless lacquerware are its most recognizable color symbols. Liang Qing, Pan Yinzhi, and Gao Yushan have pointed out that the red and black colors of Fuzhou bodiless lacquerware are cultural symbols gradually accumulated and fixed by ancient Chinese craftsmen through cultural influence [3]. The profound

understatement of black lacquer and the warm solemnity of red lacquer constitute the foundational tone of the Fujian lacquerware color system. The idea of "the vessel embodying the Way" (Qi yi zai dao), which long occupied a dominant position in China's craft creation activities, profoundly influenced both the color and form of objects, thus endowing lacquerware colors with certain cultural significance. [4]"Black lacquer on the exterior, cinnabar on the interior" has been a tradition since the pre-Qin period [5], making the red-black color scheme the basic aesthetic feature of lacquerware colors. Based on this, techniques such as gold gilding with colored lacquer and gold gilding with cinnabar lacquer expanded the range of colors, including gold, silver, vermilion and green. The fifth-generation descendants of the Shen family, such as Shen Zhenggao and Shen Zhengxun, who belong to the "Zheng" generation, mixed gold and silver powders into the lacquer. Based on the original lacquer techniques of red, black, vermilion, and purple, they developed new colors such as gold, silver, blue, apple green, and bronze, fundamentally changing the presentation methods and means of lacquerware [6]. In the preface of "The Record of Lacquerware", Yang Ming of the Ming Dynasty praised the lacquerware craftsmanship as "various designs, endlessly magnificent"[7]. It vividly presents the magnificent and colorful nature of lacquerware. These colors not only represent visually but also carry cultural connotations such as ritual order, auspicious meanings, and aesthetic ideals.

2.2.2 Pattern Symbols

The traditional lacquerware of Fujian features a variety of decorative patterns, including those inherited from the Central Plains, such as dragons, phoenixes, clouds, intertwined branches, as well as local themes like flowers, fruits and antique motifs. Fuzhou lacquerware has always carried certain auspicious meanings to varying degrees, adhering to the principle of "having rules to follow, having rules to follow". This feature has been carried forward for thousands of years in traditional Chinese decorative art and constitutes the core manifestation of the Chinese auspicious pattern culture. In Fuzhou, lacquerware is closely associated with life from its birth to its death. When a child is born, a birthing basin (referred to locally as "high basin" or "high pot") is used. The basin body is painted with cinnabar and

decorated with patterns of peonies, lotuses and bamboo, symbolizing wealth, prosperity and safety. At the wedding ceremony, the long tables, armchairs, the bed in the bridal chamber, the tables and other furniture in the hall were all painted with lacquer. Patterns such as two swans playing in water, two lotus flowers on one stem, a dragon giving birth to a baby, and a pomegranate with many seeds were depicted on them, symbolizing a lifetime of happiness, a harmonious marriage, and generations of descendants. The dowry of the bride's family, including the dressing table, cabinets and jewelry boxes, was also decorated with vermilion lacquer, gold detailing and mother-of-pearl inlays. Daily utensils also often feature auspicious decorative patterns. For instance, the combination of pine trees and cranes symbolizes "longevity". Some lacquerware directly converts auspicious Chinese characters into pattern forms and combines them with other patterns to express wishes for good fortune. These auspicious themes not only express people's emotional demands for blessing and avoiding misfortune, but also are filled with rich life sensations, reflecting profound cultural connotations. Among them, the bat pattern is connected through the homophonic association of "bat" (fu) and "good fortune" (fu), representing "good fortune", and resonating with the "good fortune" cultural image of Fujian. It is widely recognized in Chinese society [8].

2.2.3 Texture Symbols

The texture of lacquerware art is a unique visual language that distinguishes it from other types of craftsmanship. The scholars analyzed the three-layer framework of the formation of tactile language, and pointed out that from the material of the lacquerware, the decorative techniques, to the final polishing process, through mutual restraint and close connection, an infinite variety of changes were created, thus giving rise to the unique and richly diverse tactile qualities of lacquerware art. In lacquer painting, the physical carrier of the texture is the lacquer layer, and the existence of texture is an indispensable expressive means of the language of lacquer painting. The techniques such as "glowing effect", "transformed patterns" and "carving molding" create a wide variety of texture effects on the lacquer surface. The "transformed pattern" technique, also known as the kiln transformation technique, involves blending two

or more colored paints with gasoline to imitate the flowing patterns of ceramics. By taking advantage of the volatility and fluidity of gasoline, various artificially guided and naturally formed patterns are created. These patterns are referred to as naturally formed and unrestricted in form. On the other hand, the "glow" technique makes use of the semi-transparency of the lacquer and the reflective properties of the metal materials to create a rich and brilliant effect. In addition to its practical functions, three-dimensional lacquer art also emphasizes its decorative nature in the environment. It combines traditional forms and techniques with a wider range of decorative materials and achieves magnificent or delicate effects through polishing. This texture is both a materialization of technology and a visual expression of the Eastern aesthetic concept of "natural spontaneity."

3. The Design Transformation of Visual Symbols in Fujian Lacquerware Cultural and Creative Products

3.1 Challenges and Directions of Transformation

Due to design aesthetics and other factors no longer meeting new social demands, traditional Fujian lacquerware has gradually faded from modern people's daily lives, facing challenges in its inheritance and development. Traditional inorganic lacquerware, due to its high price and its detachment from daily usage scenarios, has gradually become a niche cultural symbol. For example, Niu Peihong's research on the Shen Shao'an Lacquer Art Museum points out that Fuzhou bodiless lacquerware suffers from problems such as "rigid forms and themes," "singular promotional methods," and "lack of functional utility," and proposes that future efforts should focus on users' emotional experiences and create objects in accordance with contemporary styles. How to transform the visual symbols of lacquerware from "museum treasures" into "daily necessities" is the core challenge faced by cultural and creative design. The direction of transformation lies in "preserving tradition while innovating"—on the basis of adhering to the core essence of lacquering techniques, boldly embracing modern aesthetics. Similarly, Wu Shiyan, based on the new trends in the booming cultural and creative industry, proposes that the design of Fuzhou

bodiless lacquerware cultural and creative products should be rooted in life, actively pursue cross-border integration, and uphold the principle of preserving tradition while innovating.

3.2 Transformation Strategies and Methods

3.2.1 Cultural Translation Strategy

The method of "cultural translation" for creating IP images can deeply explore the cultural themes of Fuzhou bodiless lacquerware while preserving its cultural core [9] Applying the method of cultural translation to explore the design path of Fuzhou bodiless lacquerware IP images facilitates the in-depth exploration of its cultural symbols, integrating contemporary user needs, aesthetic concepts, and zeitgeist to accomplish the cultural design transformation. IP images, through combination with modern design elements and popular culture, can attract broader audience attention and interest, expanding communication channels. Cultural translation emphasizes not the transplantation of symbols but the transformation of meaning—re-expressing the cultural significance carried by traditional symbols through contemporary design language.

3.2.2 Shape Grammar Derivation

Shape grammar is a scientific and efficient transformation method. When applied to the innovative design of traditional Fujian lacquerware patterns, shape grammar enables Fujian lacquerware to better integrate into modern society while retaining its traditional characteristics. The bat pattern, representing "fortune," both resonates with Fujian's cultural image and enjoys broad recognition across Chinese society, making it the most suitable case for transformation design. This method, through the rule-based derivation and deformation of the morphological elements of traditional patterns, generates pattern variants that both retain prototype characteristics and possess modern appeal, providing a systematic path for innovation in the visual design of cultural and creative products.

3.2.3 Abstract Translation Strategy

This strategy involves identifying the core elements of the lacquer art symbols - color, texture and form - and proposing an abstract translation method for modern design. The research is conducted from dimensions such as symbolic semantic deconstruction, material transformation, and form reconstruction, aiming

to explore the path of achieving contemporary expression while preserving the traditional spirit. For instance, the lacquer artist Huang Shoukun combined lacquerware with discarded peach branches and bamboo twigs to create characteristic cultural and creative products such as "Peony Brush" and "Bamboo Bird Flute". Meanwhile, Xi'an Zhuangxin New Materials Technology Co., Ltd. Using aerospace-grade titanium silver alloy as the base material, combined with traditional non-material cultural heritage techniques such as true lacquer painting, "jībǎoshā" (a type of sand), and mother-of-pearl, this artisanal hand-painting process creates true lacquer products that integrate health, antibacterial properties, and cultural collection value.

3.2.4 Case Studies of Transformation Practice

At present, there have been numerous practical cases of the visual symbol transformation of Fujian lacquerware cultural and creative products. In terms of product category expansion, traditional lacquerware has evolved from elaborate ritual vessels and ornaments to exquisite earrings, elegant tea trays, and minimalist home decoration items. Fuzhou Taigu Lacquerware Company has established a complete industrial chain integrating the non-physical lacquerware industry, traditional craftsmanship manufacturing, modern design creation, and cultural creativity development. In terms of communication media, IP character design, emoji design, and cultural creative design have become important forms for the transformation of visual symbols. In terms of communication media, IP character design, emoji design, and cultural creative design have become important forms for the transformation of visual symbols. Extracting the color and pattern elements of lacquerware into personalized IP images can effectively expand the dissemination channels and attract the attention of young audiences.

4. The Communication Value of Fujian Lacquerware Visual Symbols

4.1 The Continuation and Revitalization of Cultural Memory

The primary dissemination value of the visual symbols of Fujian lacquerware lies in the continuation of cultural memory. Each piece of lacquerware cultural product is a physical carrier of cultural memory. When people purchase a

lacquer earring or tea tray, they are actually buying a piece of cultural memory and an emotional attachment. Fuzhou lacquerware decoration technique, along with Beijing Jingdezhen blue and white porcelain and Jingdezhen porcelain, is known as one of the "Three Treasures of Traditional Chinese Crafts". It has won numerous awards at international expositions and embodies the profound brilliance of Chinese traditional culture. However, this ancient craft has long been plagued by the problem of being "too elaborate and not appealing to the general public". Traditional inorganic lacquerware is mostly in the forms of ornaments and ritual vessels. Its designs are complex and the styles are traditional. It often takes several months or even several years to complete one piece. They represent the ultimate manifestation of craftsmanship skills and are precious exhibits in the museum. However, due to their high prices and the fact that they are not used in daily life scenarios, they have gradually become niche cultural symbols, distancing themselves from the lives of ordinary people. Just as Gu Tanggui, the director of "Feishengji" studio, frankly stated: "Many people know that lacquerware is a national treasure, but they don't know what it is used for [10]."

The dissemination of the visual symbols of lacquerware is a positive response to this predicament. By transforming the thousands-year-old lacquerware craftsmanship from "museum treasures" to "daily necessities", this has achieved the transformation of intangible cultural heritage from "for viewing" to "for use". Guo Tanggui pointed out: "The vitality of intangible cultural heritage lies in its transmission, and the key to transmission is to integrate it into daily life." "Only when ordinary people can use it and enjoy using it can this craft truly 'survive' and be passed down." The significance of this transformation lies in the fact that cultural memory is no longer a static heritage that is passively displayed, but rather a living presence that integrates into daily life.

In practical applications, the visual symbol transformation of Fujian lacquerware cultural and creative products has achieved remarkable results. Take the "Feishengji" studio as an example. It integrates the non-structural lacquerware industry, traditional craftsmanship, modern design, and production processing. It is using innovative practices to break down the

barriers between intangible cultural heritage and daily life, bringing the thousand-year-old lacquer art from the "private chambers" into the homes of ordinary people. Its product range has long transcended the limitations of traditional lacquerware, forming a complete system covering three major fields: accessories, tea culture, and home furnishings. The small and exquisite lacquer earrings, necklaces, and bracelets embody thousands of years of craftsmanship in a confined space. Warm colors, delicate textures, while preserving the charm of intangible cultural heritage, are also suitable for daily wear, becoming fashionable items that allow young people to express their individuality. The elegant lacquer tea tray and coffee table not only serve practical purposes but also possess aesthetic appeal. The natural warmth of the lacquer texture and the essence of tea culture perfectly complement each other, adding a sense of ceremony to the tea-drinking moments. A consumer said: "I used to think that lacquerware was a kind of high-end art piece, far removed from our daily lives." It's only when I saw the products here that I realized intangible cultural heritage could be so down-to-earth".

At the same time, the cross-border integration of technology and intangible cultural heritage has injected new vitality into the revitalization of cultural memory. The combination of aerospace-grade titanium-silver material with manual lacquering techniques, "Chibao sand" (a distinctive Fuzhou bodiless lacquerware technique characterized by a ruby-like glittering effect created through a multi-layered lacquering and polishing process), mother-of-pearl inlay, and other intangible cultural heritage crafts has created the "lacquer titanium-silver cup," a product that combines health and antibacterial properties, daily wellness, high-end gifting, and cultural collectible value. This innovative practice transforms thousand-year-old lacquer art from exhibits into everyday cultural and creative products, achieving the leap of intangible cultural heritage from "museum treasures" to "daily necessities." Taigu Lacquer Company has also formed a full industry chain integrating the bodiless lacquerware industry, traditional craft manufacturing, modern design creation, and cultural and creative development, providing the industrial foundation for the systematic dissemination of lacquerware visual symbols. Traditional craft arts in daily life are not merely cultural symbols or aesthetic

novelties; they should move forward in tandem with design thinking and processes to achieve a healthy ecology and continuity within society [11].

4.2 The Construction and Reinforcement of Identity

In the contemporary context of the rise of Guochao (China-chic) culture, Fujian lacquerware visual symbols carry the dual identity-constructing function of regional cultural identity and national cultural identity. Shen Shao'an lacquer art has been able to stand out among numerous time-honored brands, with its core competitiveness lying in three aspects: preserving the millennium-old core techniques of bodiless lacquerware, boldly innovating to adapt to contemporary needs, and being deeply rooted in the cultural soil of Fujian. On November 11, 2025, the Fujian Shen Shaoan Lacquer Art Museum was officially awarded Fuzhou's first certificate of data intellectual property registration for geographical indication products, marking a key step in Fuzhou's exploration of integrating "geographical indications + data intellectual property" and opening up new space for the modernization and transformation of traditional crafts such as Fuzhou bodiless lacquerware.

This certificate is not only a legally recognized proof of rights, but also a traceable and tamper-proof "digital identity card". It is based on blockchain-based hash technology and is used for evidence preservation, ensuring the authenticity and credibility of the registered information. More importantly, it has transformed the previously scattered core data (such as origin, process, and quality) into assessable and financeable data assets, opening up new commercial avenues such as pledge financing. The data can be applied in various scenarios such as academic research, cultural promotion, and brand building. In the future, by conducting precise analysis of market performance and user preferences, it will empower traditional brands to enhance their influence and fully realize the value of data elements. Shi Liling, curator of the Shen Shaoan Lacquer Art Museum, believes that "the inheritance and development of bodiless lacquerware will inevitably be closely connected to digital technology in the future. This registration marks a leap from traditional craft protection to digital asset management, laying a

solid foundation for the development and application of subsequent cultural data, and also demonstrates Fuzhou's pioneering demonstration significance in the digital protection of traditional culture."

When consumers choose lacquerware cultural and creative products, they are in fact expressing their identification with and belonging to regional culture through their consumption behavior. This construction of identity elevates visual symbols beyond their aesthetic value to become visual representations of cultural consciousness and cultural confidence. Research has pointed out that Fuzhou bodiless lacquerware is a "first-batch national intangible cultural heritage." In the context of cultural powerhouse construction and intangible cultural heritage revitalization, how to bring traditional lacquer art out of niche circles, integrate it into contemporary life, and advance it to the international stage has become an important issue in cultural heritage. Lacquerware visual symbols are precisely the concrete carriers of this cultural mission—they connect both the historical depth of the thousand-year lacquer civilization and point toward the direction of constructing contemporary cultural identity. As Lin Zhengjia has expressed, when he saw Qing Dynasty Fuzhou lacquer art masterpieces scattered abroad at overseas auctions in his early years, he was deeply moved and declared, "We must never let this thousand-year craft be discontinued in our generation." This cultural consciousness and cultural responsibility constitute the internal driving force for the construction of identity. In the context of cross-strait cultural exchange, Fujian lacquerware visual symbols carry an even more profound significance of identification. Lacquer artist Huang Shoukun designed a tea tray with a black lacquer base in the shape of the island, with hundreds of family names engraved in a scattered arrangement on it—a single piece of lacquerware, fully expressing the cultural connotation of kinship across the strait. Fujian lacquerware visual symbols thereby transcend regional boundaries and become an important medium connecting the cultural emotions of compatriots on both sides of the strait.

4.3 The Stimulation and Transmission of Emotional Resonance

The communication value of lacquerware visual symbols is also reflected in the stimulation of

emotional resonance. The charm of lacquer lies in its "liveliness"—it undergoes subtle changes in luster over time with use. This process of co-growth between human and object is irreplaceable by any industrial material. Lacquer painter Wei Ning believes that "lacquer needs time to stabilize" and that one should "never rush for quick results." This "living" visual quality establishes a profound emotional connection between people and objects. Each piece of lacquerware has a distinct texture. Lacquerware artist Zhang Zhigang believes that "lacquer is alive", and "at the moment when it is polished to the extreme smoothness, I saw my own very confident and happy smiling face. For users, the experience of "a thing progressing along with you" is very romantic.

Lin Jiamin and Zeng Xiangyuan extracted three core design elements from the cultural creation of non-structural lacquerware in Fuzhou: "Excellent materials, exquisite craftsmanship" (Li Qiumei Cai), "Functionally practical" (Wuyi Zhi Yu), and "Treasured as being treasured" (Aibu Shou). This theoretical framework integrates Donald Norman's theory of emotional design (intrinsic level, behavioral level, reflective level) with the craftsmanship culture of Fuzhou intangible lacquerware, providing theoretical support for understanding the emotional communication mechanism of the visual symbols of lacquerware. Here, "exquisite materials and superb craftsmanship" corresponds to the inner aspect of emotional design, referring to the intuitive aesthetic pleasure triggered by the materials and craftsmanship of the lacquerware; "functional practicality" corresponds to the behavioral aspect, emphasizing the satisfaction of functionality and operational experience in daily use of the lacquerware; while "treasuring to the point of being cherished" corresponds to the reflective aspect, referring to the emotional attachment and spiritual resonance accumulated between humans and the object through long-term interaction. This emotional design approach can both enrich new design ideas for Fuzhou bodiless lacquerware, showcasing its magnificent and vibrant design language, and achieve the creative transformation and innovative development of traditional craft culture, disseminating and promoting the cultural and social value of Fuzhou bodiless lacquerware.

Scholars have also pointed out that lacquer

colors possess strong emotional attributes, dignified and elegant emotional thinking, and the emotional spirit of harmony with nature. The colors, textures, and luster of lacquerware continuously change over long-term use, and this dynamic visual quality transforms lacquerware from a cold object into a companion with a sense of life. Some scholars have approached the study from the perspective of emotional design, focusing on the relationship between traditional Chinese lacquerware and its audience, exploring people's intuitive feelings when encountering lacquerware, and interpreting the emotional design embedded in traditional Chinese lacquerware [12].

Visual symbols thus transform from static images into dynamic emotional carriers. When the lacquerware culture and creative products become "takeable Fujian culture", the visual symbols carry the regional emotions and cultural memories, and convey and perpetuate them to a wider range of spaces. "Drinking tea from lacquer tea sets, each cup holds a story" - This statement from an ordinary consumer reflects the most straightforward illustration of the emotional value conveyed by the visual symbols of lacquerware. Intangible cultural heritage is no longer a static heritage that is merely passively displayed; instead, it is a vibrant existence that grows together with its users and "exists" within them.

5. Conclusion

The visual symbols in the cultural and creative products of Fujian lacquerware represent the cultural accumulation and aesthetic achievement of the thousand-year-old lacquer art. From the red-black tonal foundation of colors to the auspicious meanings of patterns, from the natural spontaneity of textures to the warm quality of materials, these visual symbols constitute a complete and self-sufficient cultural semiotic system. In contemporary cultural and creative design, through strategies such as cultural translation, shape grammar derivation, and abstract translation, these traditional symbols are transformed into design languages that conform to modern aesthetics and functional needs, achieving the leap from "exhibits" to "daily necessities".

The communication value of Fujian lacquerware visual symbols is manifested in three dimensions: the continuation and revitalization of cultural memory, the construction and reinforcement of

identity, and the stimulation and transmission of emotional resonance. At the level of cultural memory, the cultural and creative products of lacquerware have transformed the thousand-year-old lacquer-making techniques from "museum treasures" to "daily necessities", and have converted intangible cultural heritage from "for viewing" to "for use", becoming companions in daily life throughout the year. At the level of identification, visual symbols fulfill the dual functions of cultural identity for both the region and the nation, and serve as visual manifestations of cultural awareness and confidence. At the level of emotional resonance, the "vitality" of lacquerware establishes a shared emotional connection between humans and objects, transforming visual symbols from static images into dynamic emotional carriers.

When visual symbols are integrated into everyday objects and enter into daily life scenarios, lacquerware culture no longer merely exists as an "other" in museums, but becomes a tangible, usable and perceptible culture - a "our" culture. "Tradition is not immutable" - the true inheritance lies in preserving the core techniques while expressing them in contemporary language. In the future, as the integration of education and industry progresses further, with the continuous empowerment of data intellectual property rights and the continuous improvement of the all-chain layout, the visual symbols of Fujian lacquerware are expected to continue writing new cultural chapters in a broader dissemination space.

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