

Brand Design of Qiang Embroidery from the Perspective of Symbol Consumption

Zhiwei Wang^{*}, Shuke Xu

School of Art, Southwest Minzu University, Sichuan, 61004, China

^{}Corresponding Author*

Keywords: Qiang embroidery, Symbol consumption, Brand visual image

Abstract: Symbol consumption is the product of consumer society which is fundamentally a result of the development of social productivity and commodity oversupply. In the increasing fierce market competition, the enterprises need to design their brand image if they want to stand out. Today, the consumers make their choice not only on function and quality, but also their psychological demands met by the products. The main object of this consumption is not the product itself, but a certain meaning given to it, this kind of behavior is called symbolic consumption. In the tourism market in area of Qiang people, both businesses and consumers have the demand of symbol consumption, especially the Chinese national intangible cultural heritage -- Qiang embroidery, which is regarded as a brilliant constituent in Qiang culture. Its inheritance and development is arefacing a severe test. How to help Qiang embroidery, the visual symbol of Qiang people, survive in consumer society is one of the problems to be solved. Although some enterprises dedicate to Qiang embroidery product design, from the marketing point of view, there is still some space for development. The long-term field survey finds that one of the reasons for the bottleneck in Qiang embroidery in bottleneck development is the lack of brand design. Therefore, this paper focuses on the brand visual image of Qiang embroidery in order to further improve its symbol value, so that it can be better inherited and developed in the symbolic consumption society.

1. Introduction

Due to the surplus of the means of production, the supply of goods exceeds the demand. When consumers buy goods, they not only depend on the use value of the goods, but also care about whether the goods can meet their psychological needs. Similarly, in the process of tourism in the Qiang nationality area, tourists buy souvenirs of Qiang embroidery is not for its function, but for memories during the trip, cultural value and aesthetic taste. Therefore, the purchase of Qiang embroidery souvenirs by tourists is essentially a kind of symbol consumption. So, a basic embodiment of the symbolic value of ethnic cultural tourism souvenirs lies in whether the symbols of ethnic cultural tourism commodities have typical cultural characteristics and rich cultural connotations of ethnic minorities. In conclusion, Qiang embroidery, as a symbol, is the signifier in the Baudrillard semiotic system in the Qiang nationality inhabited areas in Sichuan, which means the broad and profound Qiang culture.

2. Literature Review

Folk art is part of ethnic culture consisting of cultural heritage and living traditions and reflects the experience which has been accumulated by most people of the nation since the ancient times. (Kudinovienė J., & Simanavičius A. 2015). Living inheritance not only refers to the inheritance of key skills, but also relates to the prosperity and growth of the entire Qiang culture. (Binjie Cheng. 2020)[1]. We need to build and prompts theoretical and methodological approaches for future creative design process research.(Saris, Brenda.2020)[3]. In a unique cultural and consumer perceptions.(Jerome C. Kathman. 1999)[4], a branding researchers by opening up a debate on self-images and conceptually independent attitudinal constructs of country image.(Yousaf Salman.etc,2021)[5]. The transcultural strategy of the brand builds its myth through a social discourse analysable by semiotics.(Chatenet Ludovic. 2016)[6].Global identification moderates the impact of specific personal cultural values on global brand preference. (Dalmoro Marlon.etc,2015)[7]. Virtual consumption involves consuming virtual goods in cyberspace. Virtual consumption activities are evolving into an essential activity in social virtual worlds. (Jung Yoonhyuk, & Pawlowski Suzanne D. 2014)[8]. Brand relationship in terms of brand attachment and brand identification, and perceived overall consumption values are influencing factors in branded app adoption. (Peng Kuo-Fang, Chen Yan, & Wen Kuang-Wei. 2014)[9]. The conceptual exploratory draws largely on Peircean semiotics and to a lesser extent on structuralist approaches, by way of a contextualized discussion on the differences and similarities between signs and symbols, symbols and icons. And it exploratory culminates in a discussion of the implications for cultural branding from adopting a semiotically inflected branding metalanguage.(Rossolatos George. 2018)[10].

3. Method

3.1 Problem















In the face of the current situation of Qiang embroidery brand visual image design and the market background of symbol consumption, there is an increasing demand for Qiang embroidery brand visual image era. How to design the Qiang embroidery brand visual image from the perspective of symbol consumption is a problem that we should solve. First of all, we should realize that the visual image design of Qiang embroidery brand should be established on the basis of symbol consumption, making it have a reasonable and effective design orientation, so as to make the visual image of Qiang embroidery brand to be more prominent, which is beneficial to the sales of Qiang embroidery products and promote the further development of Qiang embroidery “productive” protection.

3.2 Visual Image Design Scheme of Qiang Embroidery Brand from the Perspective of Symbol Consumption

3.2.1 Extract the Visual Language Features of Qiang Embroidery

The Qiang embroidery visual symbol is the materialized form of the Qiang cultural and artistic concept, the most concentrated embodiment of the Qiang's historical development, the record of life and the materialization of consciousness, and the high concentration of the social material and spirit of the Qiang nationality. It contains the connotation of Qiang's ideas, religious culture, etiquette and morality. The following chart analyzes the common visual symbol languages in Qiang embroidery (Table 1):

Table 1 the Visual Symbol Language in Qiang Embroidery

	Name	Modelling	Combinational analysis
Vegetables and fruits	Peony		Peony represents wealth and auspiciousness.
	Pomegranate flower		Pomegranate means many children and many blessings.
	Rhododendron		The sheep's horn flower is a symbol of love and marriage.
	Chrysanthemums		It means happy and healthy.
	Plum blossom		Plum blossom symbolizes the unique character of pride.
	Peach		The shape of the peach basically belongs to the realistic style, implying the blessing of longevity.
	Grapes		The grapes are the representative of reproductive worship.
	Hanging flowers		The Qiang people want to have more children and grandchildren.
	Morning glory		It is implying the yearning for a prosperous life.
Natural facies type	Sun		It is one of the manifestations of the Qiang people's worship of fire and the sun.
	Fire		It is a symbolic expression of the Qiang people's nature worship of fire.
	Saw mouth		The saw mouth, also known as the dog tooth pattern, is one of the oldest patterns in the Qiang embroidery pattern
Insect and animal	Butterfly		Butterflies are often used as a symbol of free love, which shows that people yearn for and pursue the freest love.
	Sheep horn		Sheep horn patterns are widely used in Qiang embroidery, with multi-layer and single-layer rolls.

Second, in terms of color, Qiang embroidery can be divided into two categories: one is plain embroidery; the other is color embroidery. Plain embroidery is represented by the clothing of Diexi Town, Maoxian County. Plain embroidery is simple and generous, with white lines on black background and white lines on blue background, with patterns of sheep horn flowers, peony flowers, golden melons and peaches as the main patterns, and decorated with hanging flowers, leaves and buds.

The Qiang people worship the white stone, which is reflected on the roof of the Qiang residence, with white stones on each corner. It is the supreme sacred object in the eyes of the Qiang people and the incarnation of the gods. In their polytheistic worship, they worshipped Whitehead and sheep in

particular. On clothes, no matter head handkerchief, sheepskin jacket, linen long shirt, or belt, leg binding, all like to use white. Therefore, in the plain embroidery of the embroidery process, most of them pick white flowers on blue or black cloth, or blue and red flowers on white cloth, always with white as the main color, as shown in figure 1.



Fig.1 A Woman in Diexi Town Wearing a Plain Flower Apron

Another kind of color embroidery is the popular embroidery method in most areas of the Qiang nationality. The colors of color embroidery are bright and bright, mainly peach, bright red, green, blue and yellow, and the background colors are mostly black, blue, red and green according to at different ages. Colorful embroidery pictures are brightly colored, thus achieving bright, simple and generous visual effects.

In the Qiang culture, fire culture is also the most important part, thus forming the color concept that the Qiang people are still red. They worship Vulcan, on the one hand, there is a fire pond in every house, and every day cooking, eating, chatting and hospitality are all around the fire pond, which is the holiest place in the family, symbolizing the continuous fireworks and prosperity of people. As a symbol of cohesion, Huotang plays an important role. It is not only a bridge between the Qiang people and their ancestors and gods, but also contains rich religious connotations and humanistic emotions. On the other hand, the custom of cremation, the way of life of burning fields, and the licking fire plough and oil fire in Shibi culture are all manifestations of fire worship in Qiang culture, so in the embroidery of Qiang women, they also like to use red cloth or red embroidery, as shown in figure 2.



Fig.2 Red in Qiang Costumes

Thirdly, in terms of craftsmanship, there is a saying of “South Yi and North Qiang” in Sichuan folk embroidery craft, which shows that the Qiang embroidery craftsmanship is exquisite and has its own system. Qiang embroidery is very smooth and neat, such as the cross-picking process of Tuotou Village in Mianqi Township, Wenchuan County, which has the laudatory name of “hometown of Qiang embroidery”. Women do not need drawing and proofing, and the pattern is deeply imprinted in the mind through the teaching of their mother. exquisite patterns can be embroidered only by counting the longitude and weft lines on the fine cloth, and the cross flower picking technology is mostly used in the production of the waist.

3.2.2 The Visual Design Scheme of Erma Yunduo Embroidery Brand

In terms of visual elements, the name of Erma Yunduo Co., Ltd. comes from the pronunciation of the Qiang nationality in the Qiang language as “Erma”, and the Qiang people call themselves “the

nation on the cloud”. Its brand culture concept is defined as “looking for the code of civilization in the cloud”, and “cloud” is the central word of brand vision. Therefore, the author locates the pattern in the redesign of the moire. The author sorts out the patterns with moire meaning in the Qiang clothing from the photos of many field investigations, and studies the general rules and means of expression of the moire pattern created by the Qiang people. There are three rules when creating moire patterns: first, they often use circular arcs, and the blue clouds in the sky are carefully observed by the Qiang people. some moire use round, arc-shaped lines to express their sense of roundness. Second, the method of combining lines and surfaces is used to combine circular arc lines with large area color blocks, so that the moire has a certain sense of volume and rich changes; third, it mostly adopts two-square continuous form or central symmetrical form. Repeated performance makes the object more expressive and visual impact, showing the feeling of continuous moire. When redesigning the moire image, the author thinks that the above three rules should be followed in order to reflect the unique visual symbol characteristics of Qiang embroidery.

After understanding the rules of Qiang people's creation of moire, it is necessary to translate the design language of this unique visual symbol of Qiang embroidery. The author believes that the pattern on Yunyun shoes can best represent the image of Qiang moire. Therefore, the author carefully observed and studied the moire design on many Yunyun shoes, and found that the Yunyun shoes created by Qiang women in Qugu Township, Maoxian County are the most representative. Because the whole pair of shoes are surrounded by moire and exquisite craftsmanship, the significance of this sign is to “find the code of civilization in the clouds”, symbolizing the ancient Qiang nationality with moire. The bright colors represent the visual image of the Qiang embroidery brand with the combination of tradition and fashion as shown in figure 3.



Fig.3 Logo Design of Erma Yunduo Co., Ltd

The design and application of standard color in brand visual image design is an effective method to strengthen the identification effect of corporate image, standardize and unify the color management of brand visual image and strengthen its visual image. For example, the Qiang people are good at creating colors in red, magenta, yellow, green, blue, white and black, especially in the creation of Yunyun shoes, the Qiang people like to use white embroidery to express curly moire, because the Qiang people advocate white. White is the most representative symbol of purity and nobility, such as the worship of Baishi and sheep. The author also uses white to design the brand standard graphic moire, which on the one hand represents the white cloud, on the other hand, it makes the whole logo have virtual and real contrast, which is more intriguing. In the design of the background color of this logo, the author also uses the traditional color of the Qiang nationality, and takes red, yellow and blue as the standard color of the brand visual image of Erma Yunduo Co., Ltd. (figure 4). These colors are highly saturated, vibrant, lively and full of fashionable youth. A variety of color combinations, clearly convey the brand color of Erma Yunduo Co., Ltd. Although the cost of multicolor printing is higher than that of monochrome printing, color is limited to tricolor, and recently, with the reduction of indicators and printing costs, the cost and price of multicolor and monochromatic is not very different. The design and application of multicolor can enhance the unique visual effect of the brand.



Fig.4 Standard Color of Erma Yunduo Co., Ltd

In order to unify with the modeling structure of the logo, the use of special design fonts in the use of combination norms can better achieve overall coordination, so that the corporate image shows a strong visual identification, reflecting the characteristics and connotation of the enterprise. The author's inspiration for the design of the four words “Erma Yunduo” comes from the elegant cloud shape, and the horizontal strokes of these four words are designed to have a sense of elegance, echoing the whole logo. Checkered diagrams are used to quickly and accurately draw special design fonts for Chinese and English abbreviations of corporate brands. The correlation relations such as logo shape, proportion, structure, space distance and so on are standardized in the equal unit grid. Fonts must be strictly observed and used as a supervisory standard in the application of fonts (figure 5).

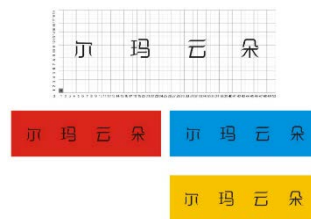


Fig.5 The Standard Structure and Color Combination of the Standard Font of Erma Yunduo Co., Ltd

4. Discussion

The traditional national culture is revived in the process of creative transmission. The Qiang nationality area is rich in resources, but the level of economic development is backward. If the economic development of the Qiang nationality area can effectively develop and utilize these resources and turn resource advantages into economic advantages, the shortage of resources can be alleviated. For example, the national cultural tourism souvenirs purchased by tourists is a typical symbolic consumption behavior, tourists pursue the symbolic value that represents this national culture, and the use value of goods is no longer the first purchasing factor. The visual image design of Qiang embroidery brand contributes to the transmission and dissemination of local culture. Qiang embroidery brand visual image design, should make full use of its cultural symbols, in-depth excavation of national cultural symbols, refine and create employment opportunities. Through the design of brand visual to meet the needs of tourism consumers for the cultural symbol value of national brands. The use of these symbols can not only achieve a good aesthetic effect, but also improve the cultural content of Qiang embroidery brand culture.

Therefore, we strengthen the design of the visual image of the Qiang embroidery brand in the cultural and creative industries, make full use of the typical visual symbols, and organically combine the national culture with the visual image design of the Qiang embroidery brand. it has not only developed the cultural and creative industries but also promoted the economic development of

ethnic areas.

5. Conclusion

In the era of adequate food and clothing, in the post-era of food and clothing, human material products and environment are undergoing a transformation from pure material objects to conceptual and cultural objects. Consumption is not the use value of the product, but the pursuit of its symbolic value. The author hopes to analyze the consumption concept of modern people under the background of symbol consumption, guide the market situation of Qiang embroidery brand design, and collect first-hand data through multi-regional field investigation in Qiang area. analyze, summarize and summarize the design elements of these Qiang embroidery visual language symbols, and translate the graphics. Design a set of Qiang embroidery brand visual image design which is suitable for local people and tourists in the Qiang area. When combining modern visual design with folk art, we should pay attention to the historical inheritance, cultural integration and style variation of folk art, taking the integration of modern visual aesthetics and modern life as the starting point, take the essence of traditional folk art and discard the dregs, in order to adapt to the development trend of modern society.

Acknowledgment

This paper is supported by China Scholarship Council. File No. 201900850005.

References

- [1] Binjie Cheng. (2020). *Research on the Current Situation and Promotion Strategy of Qiang Embroidery Inheritance in Qiang Village of Xiuxi Based on the Perspective of Living Inheritance*. *OALib*, 7(11), 1-9.
- [2] Chunlei Song, & Bing Zhao. (2018). *Study on the Qiang's Costume Culture-A Case Study of the Qiang's Costumes in Li County*. *Open Journal of Social Sciences*, 6(6), 225-234.
- [3] Saris Brenda. (2020). *A Review of Engagement with Creativity and Creative Design Processes for Visual Communication Design (VCD) Learning in China*. *International Journal of Art & Design Education*, 39(2), 306-318.
- [4] Jerome C. Kathman. (1999). *Brand Design Imperatives for Emerging Global Markets*. *Design Management Review*, 10(4), 53-59.
- [5] Yousaf Salman, Tauni Mohammad Zubair, & Fan Xiucheng. (2021). *Migration intentions: a sign of a weak nation brand? A multi-group analysis between China and Pakistan*. *Journal of Product and Brand Management*, 30(2), 262-280.
- [6] Chatenet Ludovic. (2016). *Brand Design: Identity and Cultural Mediation*. *The Design Journal*, 19(2), 353-372.
- [7] Dalmoro Marlon, Pinto Diego Costa, Borges Adilson, & Nique Walter Meucci. (2015). *Global brands in emerging markets: The cultural antecedents of global brand preference*. *Journal of Brand Management*, 22(9), 721-736.
- [8] Jung Yoonhyuk, & Pawlowski Suzanne D. (2014). *Understanding consumption in social virtual worlds: A sensemaking perspective on the consumption of virtual goods*. *Journal of Business Research*, 67(10), 2231-2238.
- [9] Peng Kuo-Fang, Chen Yan, & Wen Kuang-Wei. (2014). *Brand relationship, consumption values and branded app adoption*. *Industrial Management & Data Systems*, 114(8), 1131-1143.
- [10] Rossolatos George. (2018). *Brand image re-revisited: a semiotic note on brand iconicity and brand symbols*. *Social Semiotics*, 28(3), 412-428.