

Application of Cultural Symbols in Placard Design--Taking Jianghua Yao Brand Promotion as an Example

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Abstract: Cultural self-confidence” has brought unprecedented opportunities for the development of China's cultural and creative industries. However, due to the unreasonable use of folk cultural resources, the weakening of local folk traditions, and the similarity of cultural and creative products, and other reasons led to the low awareness of Jianghua Yao ethnic culture. Therefore, the cultural promotion and design of Jianghua Yao culture has become a practical way to protect Jianghua's excellent traditional culture. This research will rely on Jianghua Yao's special resources to design and make regional promotion poster with cultural creativity as the core. Poster design draws on the traditional elements of Jianghua Yao, based on semiotics, design psychology, and the principles of the Gestalt. It aims to unify traditional aesthetics with modern aesthetics, and thus achieve the purpose of popularizing Jianghua Yao brand culture.

1. Introduction

China has firm road confidence, theoretical self-confidence and institutional self-confidence. Its essence is based on a cultural self-confidence based on more than 5,000 years of civilization. For thousands of years, the Yao people of Jianghua created a Yao culture with strong ethnic characteristics and constituted an important part of Chinese culture. However, nowadays, with the westward winds moving eastward, the rapid development of social economy and culture brings about the lack of Yao traditional culture. At present, there is a fault in the inheritance of the traditional culture of the Yao nationality in Jianghua, and how to protect and spread traditional culture has become a top priority in its development.

The Jianghua Yao Autonomous Region, located in the border town of Hunan, retains its strong national characteristics and is known as the “Shenzhou Yaodu”. However, due to the incomplete infrastructure of Jianghua, the failure of the ancient buildings to be well protected, the people of the region have little knowledge of the ethnic Yao culture, the tourism industry in the area is developing slowly. The researches of most scholars focus on the customs, history, and cultural stories and legends of the nation, and seldom explore the creative design of Jianghua Yao cultural brand from the perspective of cultural and creative design. The culture-based creative design based on culture can promote the development of the industry, and at the same time enhance the competitiveness of the region, it can also obtain more extensive space for development. The author is intended to rely on the excellent cultural resources of the Yao nationality of Jianghua, to carry out the design of cultural and creative poster for the Yao nationality of Jianghua, to promote the culture of Jianghua Yao nationality, and to improve the popularity of Jianghua.

2. The extraction of Jianghua Yao cultural symbols

Culture is a conceptual system formed by human beings through mutual communication and cooperation under specific production conditions, and expresses actual meaning in the form of symbols produced under specific conditions. The symbol is a conceptual reproduction method. The conceptual transmission is encoded by the sender and the information transmitted is compiled into a corresponding code and sent to the recipient, and this is an expression process. The sender is the

designer and the recipient is the audience. The designer encodes and reorganizes the numerous information symbols to give the audience more effective symbol acceptance way.

2.1 Religious Symbols

“The Yao nationality has its own religious beliefs. The ancient Yao people believed in natural gods, totem gods, and ancestor gods. At the end of the Tang and Song Dynasties, they accepted the influence of Taoism and gradually formed the Yao folk Daoism School (Lvmei School), a combination of primitive beliefs and Taoism. [1] Initially, the Yao people believed in natural worship. Because of the low productivity in the early days of primitive society, they did not understand the laws of nature. Whenever a natural disaster occurs, people often feel that they are insignificant and weak, and this has given rise to various illusory ideas. For example, consider natural disasters such as sun, moon, wind, rain and thunder as gods and worship them. The Yao people's worship of the clan totem is often reflected in festivals, taboos and various customs. For example, people worshipping Panhu do not eat dog meat; Whenever the Yao people settled in one place, they must first establish the Panwang Temple, dance long drum dance, and sacrificial offerings to the Pan King and ancestors. Taoism in the Tang Dynasty was introduced into the Yao area and began to have an impact on the life and beliefs of the Yao nationality. Taoist culture symbols were filled with various parts of life in the Yao district. At present, the symbol of Taoist culture is deepening into the daily life of Yao people, such as the frequent appearance of the Eight Diagrams dermatoglyphic pattern in traditional buildings in Jianghua County.

2.2 Yao Nationality History Symbol

One of them was a long drum. "The king of the disk loves to hunt. One day he went up the mountain to hunt sheep, but in the process of chasing he fell off the cliff and died. His children found his body on the branch of an empty Tung tree. Thus, the descendants of Pan King hunted the antelopes, skinning to make a drumhead, and used empty Tung wood to make drums, drumming and dancing to celebrate the king". [2] Jianghua Yao's long drum dance has a long history and has a history of more than 800 years. According to investigations, in ancient times, there would only be a pair of long drums in a village, their role was to sacrifice, and the degree of their preciousness can be imagined. Today, the totem symbol of the Yao nationality of Jianghua is composed of two long drum crossover combinations. As a cultural symbol and symbol of the Jianghua Yao nationality, Long-drum Dance has successfully declared the national intangible cultural heritage.

The second is the Yao people's twelve surnames. Initially, the Yao family did not have a surname. After the influence of the Han culture, there was a surname. According to legend, It is said that the Yao is given the surname by the king. After marriage between the ancestors of the Yao Yao ancestor Panhu and the king's third princess, they gave birth to six men and six women. After the king was known, he was overjoyed. He gave the twelve surnames. The twelve surnames are Pan, Shen, Bao, Huang, Li, Deng, Zhou, Zhao, Hu, Tang, Lei, and Feng. [3] Han Yao Dictionary has clearly recorded its pronunciation. There are twelve portrait sculptures in the Panwang Hall of the Yao Nationality of Jianghua. The characters of the twelve surnames are placed in front of each other.

The third is the eight-treasure quilt, that is, Yao Jin bedding. Its simple lines, patterns arranged with rhythmic rhythm. The difference is that it will be woven with some simple word patterns, mostly poetry and folk proverbs. The old Mr. Feng Xingchao of Jianghua Yao Autonomous County has collected two ancestral eight treasure quilt in the Yao language. The eight treasures quilt have become an important object that witnessed the existence of the Yao language in the Jianghua Yao nationality, breaking the saying that Yao did not have written words since ancient times.

The fourth is the Yao written language. In Li Qingfu's "The Study of Women's Book Culture", there are records about the ancient Yao language. Qing Dynasty in Guangdong, Guangxi, Hunan, Guizhou Yao people living in a popular Yao book - "Fabricate the seal character". The "Fabricate the seal character" mentioned in the above historical documents should be the ancient Yao writing. Jianghua County People's Government and South-Central University for Nationalities scholars have

designed and produced "Yao writing" based on existing historical materials. The form is very similar to the seal script, but its source and authenticity still need to be studied. Therefore, the author's next placard design is based on the design of the seal script.

2.3 Yao Clothing Symbols

The dress consists of clothing and accessories. Many branches of the Yao nationality, there have been Shan Yao, Sha Yao, Hongtuo Yao, Daban Yao, Pingtuo Yao, Baitou Yao, and Landian Yao. Its dress form has changed due to geographical and historical reasons. It's generally simple for men and complex for women, simple shape is the main feature. In fact, this is closely related to farming culture. Headbands, wrapped leggings, aprons, and long trousers are all designed to facilitate the cultivation of Yao people and to climb and walk in the mountains.

Clothing is an important carrier of the Yao cultural symbols, and it is the product of the life practice in the history of the Yao nationality. The decorative patterns on the clothing inherit the Yao history and culture. For example, the symbols of religious symbols, symbols of animals and plants, and some symbols of symbols that cannot be explained in our traditional dresses reflect the production and lifestyle values and belief values of the Yao people in a certain period of time. In addition to the Yao nationality's aesthetic concept being affected by the ethnic background of the ethnic group's continuous migration and the impact of Yao's Taoism, the clothing of the Yao nationality has become increasingly colorful in the process of its development and integration with Han culture. There is a saying that Yao people "after wearing the plate and scoop, the costume used more cloth for decoration" [3].

3. The application of cultural symbols in the design of posters

Based on the information collected in the previous period, the author extracted relevant symbols from the Yao nationality's religious beliefs, national history, and traditional costumes, followed the principles of semiotics, design psychology, and gestalt, unified the traditional aesthetics with modern aesthetics, and designed and produced a set of Jianghua Yao culture posters.

3.1 Jianghua Yao

The theme of the first poster was "Jianghua Yao", as shown in Figure 1. Arnheim mentioned that the first thing humans see when they see things is to grasp the rough structural nature of the objects in front of them, and the transient process of grasping the essence of the structure is not at the discretion of the brain. For example, when children recognize graphics, they start with simple squares, circles, and triangles, because these graphics have almost the general schema outline of everything. Gestalt principle based on Gestalt, the poster is shaped as a long-formed Jianghua Yao drum with red silk. Its shape is simple and its recognition is strong. The negative shape is a door that is being opened. It means that behind the gate is the scenery of Jianghua alone. The positive and negative two forms form a strong visual contrast, which strengthens the sense of form of the picture. The red silk in the center of the screen symbolizes auspiciousness, and the pattern on both sides of the poster is derived from the Dragon dog symbol on the Totem Square of Jianghua County. In the Yao area, the "Dragon Dog" totem worship is almost everywhere, everywhere. The author redraws according to its appearance, and retains the solemn and respectful character of the dragon dog. Place the dragon dog pattern on the door, it symbolizes that in the eyes of the Yao people, the dragon dog is always their greatest shelter and is also the facade of the Jianghua Yao nationality. Has a profound cultural connotation. Trying to make the whole picture composition simple and generous, the theme of the expression is clear.



Figure 1. "Jianghua Yao" poster design

3.2 Pan King Ceremony

The theme of the second poster was designed around the "Pan King ceremony," as shown in Figure 2. The excellent poster design works are often contained in the rich information, their content is structured and clear, and the meaning conveyed is clear and direct. Symbols effectively express the author's ideas and ideas in this way, and when the viewer sees the posters, began to interpret the graphic structure, and then gradually clear the meaning of the work. Excellent poster needs a strong sense of rhythm and visual impact, and also requires a high degree of refinement and integration of the symbol elements, and the relationship between the elements is clear.

In the design of posters, the author adopted the cultural symbol "Pan King Seal" as the core symbol and design focus. According to legend, the Panhu helped the king defeat the high queen and give him the seal and the king. The Yao people regard Pan King as their national ancestor, the Yao people of each branch added the elements of the Yao culture to the Pan King costumes that were chanted and passed down by the ancestors and created various images of the king of the plate. Its core semantics are to remember and thank you for the gift of the king of the disk. At the same time, there is also a way to let the demons and ghosts not be near and bless the peace. Secondly, the elements appearing in the Pan King ceremony are used as auxiliary symbols, such as the Panhu Dragon Dog Totem, the long drum elements, and the Pan King Hall. The role of the auxiliary symbol is to help connect the core graphics and meaning, and it has the function of connecting the context, expressing the atmosphere and expressing the meaning. It is of great significance to the richness and performance of core semantics. At the time of designing, the author places the auxiliary symbols in the core symbols, so that the core semantics in the auxiliary symbols and background semantics better development and performance, with a new angle to interpret Jianghua Yao culture.



Figure 2. "Pan King Ceremony" poster design

3.3 Qianjiadong

The third poster tells the legend of Jianghua Yao's "Qianjiadong", as shown in Figure 3. The

poster is designed with the ancient Yao legend as the main axis, symbolizing the not forgetting the national tradition and keeping in mind historical culture. The popular stories make it a sense of situational substitution. Continuous storytelling provides cultural resources for the follow-up creation of tourism products. According to legend, the ancient Yao people lived in a Xanadu called Qianjiadong. In ancient times, the officers and soldiers attacked Qianjiaodong and the Yao people fled from the cave. Before leaving, the horns were sawn for 12 sections. Each Yao family saves a section and promises to vow that after 500 years, his grandchildren would gather here. Qianjiadong would thus become the spiritual sustenance of the Yao people's tenacious survival. The Yao people have the same idea of equality between men and women since ancient times, so the author will arrange the two columns representing men and women in parallel according to the characters in the Pan King hall. Also because the Yao men wear more black clothing, women's clothes are decorated with red, the black text on the left represents Yao men, and the red text on the right represents Yao women. The author consulted the "Han Yao Dictionary" and obtained the pronunciation of the twelve surnames in the Yao language and marked the sound. Finally, let the word and form construct the compact visual space together.

Chinese traditional art pays attention to balanced and intrinsic rhythms. The poster adopts the layout rule of "the sparse place allows the horse to fly, and the dense place can't pass through the wind" in the art of calligraphy and painting in China, emphasizing the balance in change. This not only conforms to the scientifically relative principle but also conforms to the laws of formal beauty in traditional art. In addition, because the legendary "Yao writing" is very similar to a seal script, therefore, the Yao nationality's twelve surnames are the art of calligraphy using the Gold stone seal carving technique. Gold stone seal carving is a unique art style in China. The rich brushwork color of calligraphy art is combined with modern graphic design, which gives the work its vitality and enhances its cultural connotation.



Figure 3. The design of Qianjiadong Poster

3.4 Shenzhou Yaodu

The fourth placard theme is "Shenzhou Yaodu," as shown in Figure 4. Jiang Hua has the title of "Shenzhou Yaodu," and its unique style is characteristic of the Yao nationality. The first Hall of the Yao people in the world is waiting for Jiang Hua. The author divided the long drum and placed it on both sides of the layout. Behind the door is a series of Yao family friends, who together welcome the arrival of tourists, meaning Jianghua's door is always open to people.

According to design psychology, advertising design needs to meet people's common sense of life and living habits, so that the audience has a sense of intimacy, so as to better and more quickly receive advertising information, and ultimately achieve audience behavior. Therefore, the author carried out the design of the cartoon characters of the Yao people's twelve surnames. Panhu, the ancestor of the Yao nationality ethnic group entwined them and entered the Nanshan after marriage with the third princesses of the emperor (Ping King) and gave birth to six men and six women. Six women are descendants of Wang Yao, and they sealed twelve surnames. According to this allusion, the author has collected a large amount of pictures and texts about the Yao costumes collected in

the previous research and extracted the cultural symbols based on the existing Yao costumes. Twelve cartoon characters are drawn respectively, which symbolized twelve great surnames of Yao nationality. The design fits the audience's aesthetic needs, uses the visual language that the target audience can understand, and expresses the audience's appreciation and longing for beauty, evoking inner feelings of joy and resonance. The expression of this visual language can fully reflect the respect and concern for the audience's emotions, resulting in a joyful affinity and thus more attractive, reaching the expected effect of the initial design of the poster design.



Figure 4. "Shenzou Yaodu" poster design

4. Conclusion

Through five on-the-spot investigations in Jianghua County, the author has initially explored and understood the local Yao culture. This design creation is based on extracting the cultural symbols with the most local characteristics in Jianghua County, redesigning them, and creating a poster design that inherits the Jianghua Yao culture. The integration of cultural heritage and cultural creativity is an important part of modern design. The rapid development of society puts forward higher requirements for cultural creativity. The cultural creativity under the perspective of cultural symbol design needs to be improved. In the future development, the cultural creativity and traditional cultural symbols will be further integrated, and they will continue to evolve and change according to the actual situation, keep up with the pace of the times, and burst out of designing endless vitality.

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