



The Relationship Between Region and International Symbols – Design of Graphic System Around Yizhuang Creative Life Square

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Abstract. With the development of society, international symbols have been widely used because of the cultural exchange and impact among countries. As a unique cultural symbol of a country, regional symbols show many different styles and development trends, thus showing the national cultural characteristics of each country. Taking the graphic system design of Yizhuang creative life square as an example, this paper analyzes the relationship between Regional Symbols and international symbols.

Keywords: Regional Symbols · International symbols · Graphic design

1 Introduction

Symbol is the carrier of information, which has the basic function of expressing and spreading information. It can be expressed in any form. With the continuous development of science, technology and industrialization, symbolic language has become an indispensable part of modern graphic design. Symbols are composed of the surrounding environment, form, color, symbolic symbols and icons with a high degree of abstraction. It can be a graphic image, a combination of words, or even a symbol of spiritual connotation or culture. It is not only a graphic but also a symbol. Therefore, the diagram should be able to be understood quickly, and its design basis is to improve reading efficiency and shorten the interpretation time as much as possible [1].

1.1 International Symbols

International symbol refers to the boundary between countries, and its meaning can be understood only by graphic symbols without language. After the industrial revolution, it has connected all countries in the world, making international exchanges more close. Therefore, it is urgent to find a means to quickly communicate. International symbols have replaced language, providing convenience for human beings in different environments. But its source is still regional symbols. After a long period of development, regional symbols are gradually recognized by people and recognized in the world, then this part of regional symbols will evolve into international symbols.

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Z. Zhan et al. (Eds.): SEAA 2022, ASSEHR 675, pp. 14–21, 2023.

https://doi.org/10.2991/978-2-494069-05-3_3

International symbols have their inevitability and necessity. In some specific places and spaces, such as airports, railway stations, International Convention and exhibition centers, the application of international symbols will provide people with a lot of convenience and avoid unnecessary conflicts. However, international symbols lack individuality and nationality, and cannot be integrated with all regional environments. Imagine that if every building, park and public space around the world adopts the same graphic system, the characteristics of space, national personality and cultural connotation will be submerged in international symbols that are completely out of tune with the environment [2].

1.2 Regional Symbols

The characteristic elements of regional symbols come from regional culture, which is a reflection of local culture and is deeply influenced by the environment. Regional culture is the soil for the formation of Regional Symbols and the basis for the formation of regional symbols. Regional symbols are influenced by regional culture and show their own cultural characteristics. There are numerous and different regions in the world. Each region has its own environment. The regional culture produced in these different environments is different. The development of regional culture in each region can be seen through regional symbols, which act as the medium of cultural communication. Regional symbols show different style characteristics and development trends. Regional symbols are like mirrors, reflecting different regional cultures with their own strong national characteristics. Regional symbols reflect the context information and carry the characteristics of the times, the accumulation of culture and national emotions.

By comparing the Regional Symbols in different cultural backgrounds, we know that not all regional symbols have the conditions to become international symbols. Only some regional symbols are known and applied in a wide range can they become international symbols. Therefore, the relationship between regional and international symbols is that regional symbols are the basis for the formation of international symbols. International symbols inherit and further develop regional symbols [3].

2 Graphic System Design of Yizhuang Creative Life Square

Yizhuang Creative Life Plaza is located at No. 6, Yizhuang Cultural Park East Road, Yizhuang Town, Daxing District, Beijing, at the junction of Beijing Tianjin Tangshan Expressway and the East Fifth Ring Road, and close to Yizhuang Cultural Park Station of Beijing Metro Yizhuang line. Its building area is 68000 m², and the types of shops include catering, leisure and entertainment, clothing, beauty salons, cinemas, supermarkets, mother and baby early education, etc. There are Wal Mart Sam's club, BDA Art Center, Suning Electric Appliance, Songzi cuisine, South Beauty, Watsons, Starbucks, Dali international cinema, and other brands settled in the shops. As it is close to the industrial park in the urban area, the life square is crowded with tourists every weekend.

2.1 Analysis of Existing Graphic Design of Yizhuang Creative Life Square

As a shopping mall, the internal goods are dazzling and colorful, and all businesses are also racking their brains to decorate their stores with originality. Therefore, as the bearer of various shops - shopping malls, the graphic system design in them should be concise and accurate, not overwhelming, and help consumers find their needs quickly in the complexity to the greatest extent. From the perspective of “people-oriented”, we should always think from the perspective of users and consumers, and strive to design an accurate guidance system without misunderstanding. It should also be designed from the perspective of integrity to ensure the unity of modeling, expression and color in the same system [4].

The main building of Yizhuang creative life square is a fan-shaped structure, with three entrances and exits. Due to the epidemic, the other two exits are closed. The internal moving lines are disordered and there are no obvious signs, resulting in frequent loss of tourists. In addition, there is no map overview at the building entrance and exit, which makes users unable to quickly obtain effective information and can only look for it layer by layer. The signs are set in an inconspicuous position, while the main traffic routes lack guidance design. Moreover, some guide designs still use international symbols, lacking the regional characteristics of Yizhuang creative life square. In addition, the logo of the adjacent merchants is designed and decided by the merchants themselves. The logo of each layer is different. The characters in the graphics are not consistent, and the thickness and color of the lines are not unified. As a result, the entire diagram cannot form a complete system (as shown in Fig. 1). Finally, there is a serious lag in the diagram system, and the shops have a certain liquidity, but the diagram is not updated in time, which leads to the inconsistency between the information in the guidance system and the actual situation, and there is a serious lag, which is obviously misleading to users.



Fig. 1. Current guide board

2.2 Analysis of Innovative Design in Regional Context

The graphic system is an organic whole with specific functions, which is composed of several interrelated and mutually restrictive parts, and plays the role of guidance and indication. The diagram system is a series of works composed of several graphic symbols with the same color, elements and style, which need to be explained together with other relationship diagrams in the system where the relationship diagram is located [5]. Only in this way can an independent graphic language be said to be visual. In this sense, no form exists in isolation. It must adapt to its surrounding environment so that it can produce certain effects and functions. The systematic selection form of diagrams shall be daily, visualized and typical as far as possible, so that the information can be clearly and intuitively expressed to the public. In short, in order to obtain effective information, different forms of personality should be used as little as possible to form a complete graphic system.

In order to make it easy for users to find the required place, this design sets up guidance systems from the top surface, corners, staircases and other places. In addition, as the building has been built for a long time, the regional division has long been ambiguous. Therefore, it is necessary to redivide the region and design graphic signs for various types of businesses. Finally, set up guide signs at major traffic intersections and attach two-dimensional codes. Users can clearly know the location and floor by scanning the two-dimensional codes, and the basic information such as building entrances and exits, escape routes, elevators and so on will be drawn in detail.

2.3 Extraction and Application of Regional Elements

The whole building made of glass curtain wall is L-shaped, and the main building structure is fan-shaped. The East facade on the north side of the main entrance has four abstract red trees. The interior of the building is bounded by white walls, black roofs and gray cement self leveling. The ceiling on the fourth floor presents a crown shape, which echoes with the abstract trees on the external facade. The overall shape presents a simple and modern style. Therefore, the design of the guide system should also match it, using a simple and modern design style.

As the main building is a fan-shaped structure, in order to reflect the regional characteristics and distinguish it from other international symbols, the figures of men and women in this design use figures composed of 3 or 4 ellipses respectively, which are lively and naive, echo with the fan-shaped building structure, and integrate curve elements to add interest to the picture. In addition, curve bars shall be used as much as possible in the use of lines to achieve uniform picture effect. The color of the guiding system is also positioned closely around culture and style. It can directly affect people's consciousness and feelings, and plays an important role in people's emotions and first impressions. The selection of color needs to consider the environmental color. Because the interior of the building takes black, white and gray as the background color, in order to make the picture harmonious and unified, black, white and gray are also used in the selection of color. In order to reflect the regional characteristics and break the habitual cognition, this design specially selects the external outline of the building as the outer frame of the graphic end in the graphic design, which can not only distinguish from the

international symbols, but also establish the internal relationship between the graphic symbols and the architectural space. The design takes into account the visibility, integrity (characters, lines, elements, colors, system style), interactivity, interactivity, interest and other standards. The graphic design includes parking, escalators, elevators, stairs, escape routes, steering, toilets, garbage cans, meals, afternoon tea, cosmetics, clothing, early childhood education, movies, beauty salons, supermarkets, no smoking, no pets, fire extinguishers Member center, etc. Make the design drawings as shown in Fig. 2.



Fig. 2. Icon design

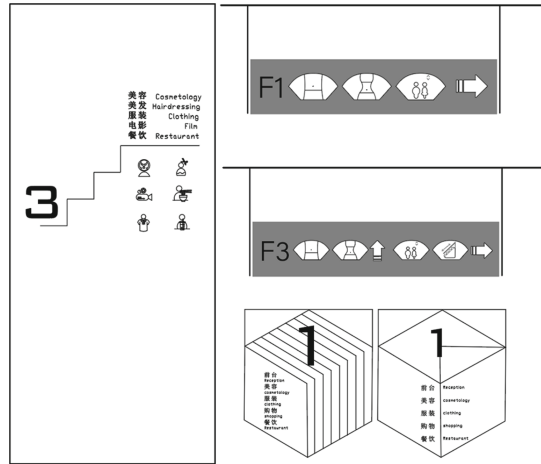


Fig. 3. Design form

When designing a graphic system, function should be the first criterion. The purpose of designing a graphic system is to provide accurate information to people at appropriate locations in public space. All graphic symbols will eventually be applied to the actual environment. In the process of practical application, the characteristics of the environment should be fully considered so that each graphic can give full play to its indication function. In addition, good graphic design should be integrated with the environment. Graphic symbols are the visual condensation of culture, and ultimately rely on the environment to communicate. Therefore, the graphic system should be derived from the environment and then integrated into the environment. Whether it is layout or style, it should reflect the cultural connotation of the whole environment. Therefore, this time, four forms are designed as the media of the graphic system, which are displayed on the ceiling and column as the guide signs (Fig. 3).

The placement of guide signs should pay attention to people's travel and reading habits. Too many words will inevitably cause obstacles in reading. Therefore, graphics are used as the main text as an auxiliary, which can clearly and quickly convey information to customers. Attention shall be paid to the main traffic sections in the placement position, so that the guide signs can play an important role. The design should not be limited to vertical placement, but should fully consider the needs of users. There are also prompts on the ceiling and column, giving full play to the aesthetics and functionality of graphic symbols (Fig. 4).

After analyzing the layout plan, it is found that the main traffic intersections are the two empty spaces around the escalator. Therefore, the following guide signs are set on the surrounding columns (Fig. 5). If the user cannot find his location, he can obtain his location by scanning the QR code on the guide signs.

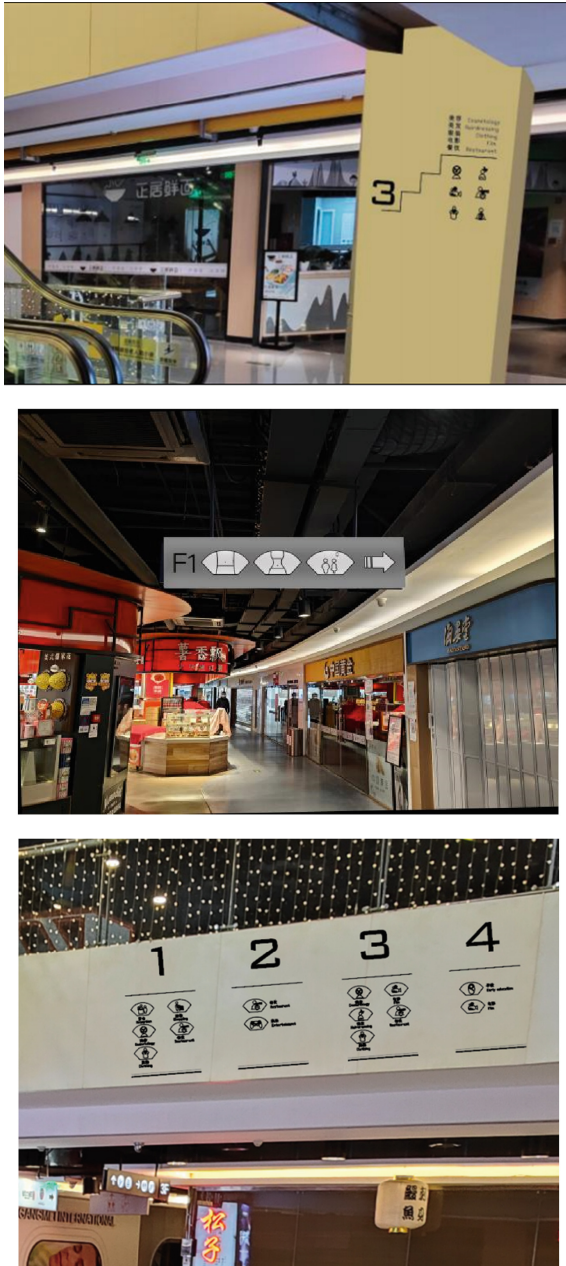


Fig. 4. Design sketch



Fig. 5. Design sketch

3 Conclusion

This time, taking Yizhuang Creative Life Square as an example, on the premise of meeting the basic functions, in addition, taking into account the International cognitive recognition, we should integrate the regional characteristics of relevant spaces, design graphic symbols with high integrity, strong regionality and cultural connotation, so as to take them from the environment, integrate them into the environment, and form unique regional symbols.

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