

The Semantic Analysis of Traditional Symbolic Graphics in the Design of Brand Visual Image

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Abstract—It reflects people's basic necessities from the perspective of traditional graphics. It reflects the different historical background of customs. It makes analysis of its semantic value from the cultural roots of folk traditional graphics. It should open creative ideas, learn its ways of extraction and interpretation through the applications of visual image design from ancient to modern in the clothing, food, shelter, transport and other. By drawing on the essence of traditional graphic art, it excavates the connotation of humanistic value, integrates it into the creativity of modern brand visual image, injects new artistic expression on the basis of reintegration, and creates the visual image of oriental brand which is different from western elegance. The "traditional graphics semantics" should be rooted in the heart. And it can provide theoretical support for the creation of the modern brand visual image design works with traditional cultural connotation.

Keywords—traditional graphics; cultural value; brand visual image

I. INTRODUCTION

The foreign brand image design generally conducts a systematic analysis and research through the relevant universities and design research institutions. And it continuously improves the brand image design through the introduction of culture and the adjustment of the details. With the development of the market, China has gradually formed a strong sense of the brand. However, compared with the developed countries, it still blindly imitates other countries. The preferences flow in the form and discard the "national symbol". The convergence of brand visual image is serious. The connotation of the finished product culture is not enough. And the design system is not standardized. The personality characteristics are not clear. It is in the embarrassing state.

II. THE SEMANTICS OF TRADITIONAL GRAPHICS

Traditional graphics refers to the traditional symbols that contain certain cultural semantics, which have been refined and accumulated by the national artisans. It is often reflected

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in all aspects of ancient social life. In folk art, artists could make combination of symbolic graphics to convey good auspicious wishes through the comprehensive use of metaphor, homophonic, metonymy and other means of artistic expression. These symbolic graphics not only provide us with rich primitive material for the connotation of Chinese traditional culture, but also provide rich nutrition for the design of modern brand visual image by drawing on the traditional graphic form. It should take the traditional Chinese graphics of "the most favorable auspices" as an example. The graphics consists of orange and chestnut. The big orange and chestnut have same homophone to the most favorable auspices. It symbolizes that everything is auspicious, and the household is happy. In "five blessing and longevity", five bats are around the seal script of "寿" (longevity) in the middle. In graphical semantics, "蝠" (bat) and "福" (longevity) have same homonym. It symbolizes the longevity. Among five bats, the first bat (blessing) means "longevity". The second bat (blessing) means "richness". The third bat (blessing) means "morality". The fourth bat (blessing) means "morality". The fifth bat (blessing) means "good ending". "一路连科": The homonym of egret is road. The homonym of lotus is linking. It means that the students could make good results in the examination. Even they can get the first name in front of the palace. It is auspicious. Usually, it is used in the examination in the ancient. "Of chasteness of soul": the Number one scholar of Qing dynasty during the period of Dao Guang, Long Qirui took seven characters of Tang dynasty poet, Wang Changling's verse "of chasteness of soul" in the stone. The idea was very clever. The "heart" was put in the middle of graphic. The rest characters used strokes. It used isomorphic approach to set the figure of pot. According to this graphic, they can make introspection. And they can keep their purity. They also can establish lofty feelings. In Chenghua Emperor's paintings of "harmony and kindness", three different bodies use symbiotic isomorphic way to share one head. It is the combination of Buddhism, Confucianism and Taoism. It shows the harmony of culture.

III. THE SEMANTIC EXPRESSION OF TRADITIONAL GRAPHICS IN ANCIENT BRAND VISUAL IMAGE

The design of poster is the representative of the design of ancient brand visual image. For example, the forms of commercial operation have become more standardized in the

Tang dynasty. The shops require hanging license. This "brand" is similar to the "牌" of brand image design. It is the externalization of commercial value. The design of poster in the Song dynasty, Yuan dynasty, Ming dynasty and Qing dynasty has been developed. Especially, the use of the traditional graphics in the design of poster has been reflected. During Xianfeng period of Qing dynasty, the most well-known design is the shop sign of "Nei Liansheng's shoe cabinet". The designs use traditional graphics to shape the brand. And in the past, the people of Beijing who can wear the shoes made by Nei Liansheng would show their respected identities. The shop sign of "the shoe-shop of Nei Liansheng," is made of wood. The above is the font of "Nei Liansheng". In the following, there is a pair of boots and a pair of shoes on the clouds. The traditional graphics of feet and clouds could convey the wishes that the customers who wear the shoes of "Nei Liansheng" would have progress smoothly. It could look at the design of poster of "tea house". It sold boiled water in the tea house. There are three green woods under the basic shape of a bat. In the wood, it has written a variety of tea. The bats are regarded as auspicious things. The homophone of bat is "blessing". It is commonly used to express moral happiness and blessing, etc. The design is made in the shape of leaves. It symbolizes tea. This image clearly conveyed the brand information. There are some legends on "pharmacy" in the folk and history books. For example, the self-listed doctor called himself "practice medicine in order to help the people". Some doctors really help people. It believes that it is poster. The doctor of traditional Chinese medicine helped people solve sickness. It means that they are magic doctors. Therefore, in the design of ancient brand visual image, the traditional graphic semantic expression is of great significance to the development of brand image.

IV. THE SEMANTIC EXPRESSION OF TRADITIONAL GRAPHICS IN MODERN BRAND VISUAL IMAGE

A. *Chen Youjian and "Four-Joy Doll"*

Chinese design master, Chen Youjian selected "four-joy doll" of Chinese traditional graphics as their company logo. It is basic graphics. In this graphic, four dolls have two heads, four hands and four legs. It has formed funny picture of "four children for head". This is the traditional Chinese auspicious figure of "four-joy doll". There are four children in this figure. It means that the people would have many children and grandchildren. It is more blessed. Chen Youjian has developed it into a series of products. It is very interesting. Chen Youjian often integrates China's traditional graphics into modern brand design cleverly. For example, it can see the brand visual image of well-known "Seibu Department Store". Chen Youjian had collected an ancient jade. So, he designed this logo. The shape of jade is just a vivid fish. The Chinese people love fish. The graphic semantics of fish are rich. It has certain of humanity. The pronunciation of "Fish" is same to the pronunciation of "I". In the traditional custom, it is regarded as mascot. It is commonly used to express richness and luck. It is helpful for the department of business store.

B. *The Brand Logo of Qinhuangdao: Qinhuangjue (an Ancient Wine Vessel with Three Legs and a Loop Handle)*

The ancient wine vessel is one kind of drinking containers in Shang dynasty and Western Zhou dynasty. And this drinking container has two columns, three feet and cup-shaped belly. It is usually used by the nobility. "Jue" is the most basic wine vessel. It is used in significant occasions. For example, the nobility would use this drinking container in the occasions of alliance, division, triumph and celebration to show their attention. "Jue" is the most representative ritual cultural relics of China's bronze culture. The brand logo of Qinhuangdao selected the traditional artisan ritual graphics as the core graphics. It showed the story of first emperor of Qin. It has promoted the source of Qinhuangdao and cultural heritage. It combined "Qin" with the figure of drinking container. The ancient Chinese character of "Qin" has been evolved. And it reflected the spirit of the city and the traditional Chinese culture. It embodies the long history of Qinhuangdao and heavy humanities.

C. *The Brand Logo of Chinese Tourism: Horse Riding Chebi*

In 1969, it unearthed a unique shape of the bronze in Wuwei city of Gansu province: a horse with beautiful postures is riding a small sparrow. A small sparrow waited and saw back with surprise. The overall shape showed the horse soaring in the air. It can see super-imaginative ideas and romantic performance. It is a surprise. Horse riding Chebi is the fine works of bronze sculpture in Han dynasty. The work not only simply stuck on the copy of the shape of the animal. It also focused on capturing its internal modality through the divine processing. It has human emotions and ideas. Then, it conveyed vigorous, bold and enterprising spirit. In 1985, National Tourism Administration of China used "copper flying horse" as the Chinese tourism brand logo. The "copper flying horse" is "horse riding Chebi" of the traditional Chinese semantic graphics. And it has been used since that time. It should select the "horse riding Chebi" as the graphical symbol of China's tourism industry. In its graphical semantics, horse is an important tool of walking in ancient times. It also symbolizes that they aren't afraid of hardships, and they have progressive spirit of courage. The soaring horse symbolizes the future of China's tourism industry and its rapid development. The traditional graphics of "horse riding Chebi" show the most beautiful parts of traditional Chinese culture. It has fully expressed the Chinese people's hope for good things. And it also shows Chinese self-confidence, open-minded and national strength.

D. *The Brand Logo of Hitachi Group: Yumekui*

On August 31, 2009, Hitachi Group launched a new brand visual image in the 30th anniversary of the celebration of the Chinese market. The new brand visual image includes two "Yumekui". In the end, it is a figure of Tai Chi. In the Chinese ancient classics of "Shan Hai Jing", the "Yumekui" was described as the ancient animal with eating the dream of life. It has the body of bear, the nose of elephant, the eyes of rhinoceros, tail of cattle and legs of tiger. It can take away people's nightmares. And people can sleep. The images and

the words of "Yumekui" are used as auspicious thing. It can avoid disease and doom. In the advertisement of Hitachi's corporate image, it used the image of "Yumekui". The Yumekui can suck pollutants. And then, the "Yumekui" can make a beautiful and clean blue earth to people. It has promoted Hitachi Group's energy-saving business philosophy. At the same time, the fusion image of green and pink "Yumekui" were designed from "the harmony between yin and yang" in the figure of Tai Chi. It symbolizes the harmonious society. And it also shows brand connotation of "harmony" and "honesty" of Hitachi Group [10].

V. CONCLUSION

The original intention of brand visual signs is clear. The handmade craftsmen and others use brand visual signs to identify their own achievements. Then, customers can easily identify their origin and producers. The cultural value semantics of the traditional auspicious figures are not only embodied in the symbolic expression of the graphic symbol, but also in the smooth lines and brilliant colors. The formal beauty and the meaning beauty are combined together in the form of concrete and abstract model. In the process of drawing from the traditional figures, it is not blindly plagiarism. It isn't simple patchwork and copy of the traditional figures. It wouldn't take some kinds of traditional graphics in a variety of enterprises and the brand images. It has made analysis of its semantic value. With the modern design elements, it has given a new brand spirit and content. The design of brand visual image requires us to relearn history and feel the culture. It needs us to re-create the beautiful traditional graphics and learn the essence of traditional graphics. It should extract its humanistic value connotation. And it also should integrate it into the modern brand visual image. With the injection of new artistic expression techniques on the basis of the re-integration, it creates brand image works with nationalization and personalization.

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