The Application of Jin Xiu Yao's Cultural Symbols in Cultural and Creative Design

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Abstract: Jin Xiu Yao's rich cultural resources are difficult to be widely spread due to the weak links of cultural and creative products. This paper collects the representative cultural symbols of Jin Xiu Yao nationality in Jin Xiu through field investigation and literature analysis, and expounds the origin of its implication; Using the knowledge of sign semantics, the symbolic elements of external representation and invisible image are extracted from Jin Xiu Yao cultural symbols, and constructs the representative cultural symbols of Jin Xiu Yao nationality. The cultural symbols of Jin Xiu Pan Yao are extracted, and the design model of the cultural creative products of Jin Xiu Yao is expressed by using the "Scatter-Reconstruction" design mode, which provides a new path for the innovative design of Jin Xiu Yao cultural and creative products.

Keywords: Sign semantics; Cultural and creative product; Jin Xiu county of Guangxi Province

Cultural and creative products are the material carrier of spreading culture. Jin Xiu Yao Autonomous County has a long history, unique natural features and rich cultural resources. This paper will take Jin Xiu Yao nationality in Guangxi as the research object, through the study of Yao cultural symbols and the discussion of cultural and creative design methods, to realize the dissemination and upgrading of Yao culture.

1 Analysis of the Present Situation of Jin Xiu Yao Nationality

1.1 Research Significance

The Yao nationality is a nationality with frequent migration in Chinese history. The Yao people have not only created extremely rich cultural resources and material wealth, but also inherited their long history, customs, cultural forms and religious beliefs of different branches of Yao. Located in the DaYao Mountain Area in the east of Central Guangxi, it is the county with the most Yao branches in China. It can be divided into five branches: Pan Yao, Cha Shan Yao, Hua Lan Yao, Shan Zi Yao and Ao Yao (Fei, 1992). Jin Xiu Yao has its own language, but there is no common use of its own national characters. Their cultural symbols are lack of written records, which are usually reflected in traditional national art or festival sacrifice. Due to the differences between traditional art and modern aesthetics, the intangible cultural heritage of Yao nationality in Jin Xiu has been severely impacted, and some
traditional folk arts are on the verge of extinction. The complexity of handicrafts requires the time and human resources of craftsmen. High cost and small consumer market make it difficult for Jin Xiu Yao cultural resources to be widely spread (Zhu & Yu, 2019). Therefore, it is necessary to extract the representative symbolic elements of Yao culture through the knowledge of sign semantics, and combine with modern aesthetic concepts, so as to match the regional culture of Jin Xiu Yao with the orientation of modern aesthetic value, and use the way of creative products of Yao culture to spread and inherit Jin Xiu Yao cultural resources.

1.2 The Current Situation of Cultural and Creative Products in Jin Xiu County

Through the investigation and research of the ethnic culture in Jin Xiu Yao Autonomous County, it is found that the local cultural creative products are of single type, lack of innovation in shape, weak national cultural embodiment and the regional characteristics of Yao nationality are not obvious. It is divided into two categories: museum culture and scenic area culture. The cultural products in the scenic area are mainly made of hand embroidered pieces and woven crafts, which are of rough quality and limited to the field of clothing. The originality of crafts is lack and the aesthetic design has a great room for rise; The museum cultural products are mainly stationery articles with more homogenization phenomena such as bookmarks, tape and ruler, which seriously lack the regional characteristics of Yao nationality. Yao medicine is not popular because of their poor packaging and few kinds, as shown in Figure 1.

The existing cultural and creative products of Jin Xiu Yao nationality are simple in shape, lack of aesthetic feeling in design and too gorgeous in color. The expression of cultural and creative products still stays in the reproduction and paste of product graphics, which is totally divorced from the development of Jin Xiu Yao tourism. Therefore, the creative design of Jin Xiu Yao culture and creative products has become an urgent problem.

Figure 1 The analysis diagram of Yao cultural and creative products classification and current situation
2 Jin Xiu Yao Cultural Symbol

2.1 Sign Semiotics Theory and Current Situation

Symbol is symbolic and is usually used to refer to another thing. There is a reference or expression between the reference and the referred thing (Umberto, 1976). Most people can feel, spread and use symbols, which have become a social tool. Semiotics is a humanistic science that studies the meaning conveyed by symbols. It is mainly divided into several major schools: Saussure of Switzerland, Jacobson of Russia, Strauss of France, Morris of the United States, Peirce and Cassirer of Germany (Peng, 1992). Saussure is known as the father of modern linguistics. He divided the sign into two parts, named "signifier" and "signifier"; Peirce put forward the rhetorical model based on Saussure and created the "sign triad"; Morris, as a supporter of Saussure, further divided semiotics into semantics, pragmatics and morphology. Saussure's semiotic theory system leads and runs through the development of the field of symbols. This paper will also use Saussure's Semiotics Theory as the basis to explore the innovation and upgrading of regional cultural creative products (Shao, 2020).

Although the theoretical research of semiotics has been very mature, the application of Semiotics in cultural and creative products is no longer a new topic, but the extraction and Application Research of Jin Xiu Yao cultural symbols is still in its infancy. The interpretation of regional cultural symbols in Yao's museums and scenic spots is too one-sided and superficial. Cultural and creative products are only copy and paste patterns and shapes. Jin Xiu Yao's regional cultural symbols and cultural and creative products are not relevant enough. Therefore, this paper will collect the Yao cultural data through field investigation and literature analysis, analyze and extract Yao cultural symbols by Saussure's Semiotics, and reconstruct the cultural symbols by breaking up and reconstructing.

2.2 Sign Semantics

Saussure defined sign as the combination of Signifier and Signified. He believed that“Signifier” and “Signified” can constitute all the language symbols. “Signifier” refers to the sound image namely the external representation of things, including forms, patterns, colors, etc; "Signified" is the concept, that is, the invisible image of things (Chandler, 2002), including cultural, concept, allusions, etc. Therefore, to use semiology knowledge upgrading cultural creative products, not only to extract the external characterization in the culture symbol, and parse the contain hidden image. Such as the "Court Beads-Headset" with the large opening of brain hole in cultural creation of the Forbidden City, as shown in Figure 2. In terms of external representation, extracted the robes endemic to deserve to act the role of the modelling of court beads color in the qing dynasty; In invisible image, 108 court beads represents all the year round seventy-two phenological twenty-four solar terms, with one yuan after the beginning of renewal moral religion (Zhang & Li, 2020). This article will through the semiotics of the regional culture Yao Jin Xiu county are summarized, and the most typical symbols in extraction of the modelling of color design aesthetic culture with cultural characteristics, etc. To refine refactoring reengineering of cultural symbols, eventually completed Jin Xiu county Yao culture creative product design innovation.
2.3 The Origin of Jin Xiu Yao Cultural Symbol

The Yao people believe that all things have spirits, and they are popular with nature worship, home God worship, totem worship, etc. The Yao people have the psychology of reverence for all things in nature. They regard all things in nature as the same as human beings with will, and the concept of all things having spirits is fully embodied in the spiritual life and material production activities of Yao people (Tao, 2016). In order to pray for the protection of the tree god when raising pigs, the Yao people would hang the cages with pigs on the trunk of old trees beside the village, so that the pigs could grow as big as the trees; The Yao people also regarded the dragon as the God of rain, and held dragon worship activities in the "Rain Festival" in case of drought; The Pan Yao people believed that the mountain was in the charge of the mountain god. Therefore, a ceremony will be held when catching wild animals that harm crops. Please pray to the mountain god for blessing (Liu, 2007). It is not difficult to see that the concept of animism has penetrated into the Yao people's folk etiquette, God belief and social life.

The artistic aesthetics of Yao people is mainly related to local myths and legends. The totem worship of Yao people and social life are produced at the same time, which embodies the cultural symbols of Yao people. Different branches of Yao nationality also have their own totem worship objects. For example, the clothing pattern of Ao Yao mainly adopts dragon pattern, which is related to the legend of Panhu, the ancestor of Yao nationality. In ancient times, King Pingwang was invaded by Gao Wang many times. The ancestor of Yao helped Pingwang exterminate Gao Wang. In order to repay his kindness, Pingwang betrothed the princess to Panhu as his wife. From then on, Panhu was honored by Yao people as the first ancestor. The dragon pattern is mainly from the shape of the Yao ancestors. The perfect image of Panhu's ancestors is also the spiritual symbol of Yao people.

In a word, the Yao people's folk etiquette, social life and art aesthetics influenced by myths and legends are not the objective representation of all natural things, but embody the simple, kind, real and strong spiritual feelings. It is the treasure house of Jin Xiu Yao ethnic culture, the high integration of external representation and invisible image of Yao excellent culture, and provides cultural resource foundation for the development of cultural and creative products with Jin Xiu Yao ethnic...
2.4 Extraction of Jin Xiu Yao Cultural Symbols

According to Saussure's sign semantics, "external representation" and "invisible image" are corresponding to Pan Yao, Ao Yao, Hua Lan Yao, Cha Shan Yao and Shan Zi Yao of Jin Xiu Yao nationality. Cultural symbols are divided into two categories: external representations (taking female headdress shape, dress pattern and color as an example) and invisible images (cultural symbols, aesthetic arts, etc). In order to construct Jin Xiu Yao cultural symbol model, as shown in Table 1. Through consulting relevant materials, books and documents, and visiting the five branches of Jin Xiu Yao nationality, this paper extracts the clothing shape, pattern and color, and selects the most representative cultural symbols such as legend, folk etiquette, aesthetic art and so on. Through field research and literature analysis, it is found that the typical difference between the five branches of clothing is headwear, so we should pay attention to the extraction of headdress elements in the model selection. The clothing patterns of the five branches are also different due to different folk cultures, and the clothing colors are mainly black and warm. The extraction of Jin Xiu Yao cultural symbols lays a foundation for the innovative design of Jin Xiu Yao cultural creative products.

<table>
<thead>
<tr>
<th>The name of the branch</th>
<th>Pan Yao</th>
<th>Ao Yao</th>
<th>Hua Lan Yao</th>
<th>Cha Shan Yao</th>
<th>Shan Zi Yao</th>
</tr>
</thead>
<tbody>
<tr>
<td>External representation</td>
<td>Headdress shape</td>
<td>Flat cap</td>
<td>Pointed cap</td>
<td>Round cap</td>
<td>Bamboo Shell cap</td>
</tr>
<tr>
<td>Dress patterns</td>
<td>Sun pattern</td>
<td>Tree pattern</td>
<td>Dragon pattern</td>
<td>Phoenix pattern</td>
<td>Kylin pattern</td>
</tr>
<tr>
<td>Dress color</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Invisible image</td>
<td>Festival custom</td>
<td>The Pan Wang Festival</td>
<td>White horse dance</td>
<td>The Pan Wang Festival</td>
<td>Virtuous festival</td>
</tr>
<tr>
<td>Representative symbol</td>
<td></td>
<td></td>
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3 Cultural and Creative Design Practice of Yao Nationality in Jin Xiu

3.1 Extraction of Jin Xiu Pan Yao Cultural Symbols

Pan Yao population accounts for the vast majority of Jin Xiu Yao population and is the main branch of Jin Xiu Yao nationality. Pan Yao also got its name because of its belief in King Pan. In the long-term slash and burn cultivation, Pan Yao created a colorful culture. Its beautiful myths and legends, unique marriage culture, and mysterious religious ceremony all add dazzling luster to the Chinese minority culture, which is worth carrying forward and inheriting. Therefore, in the practice of cultural and creative design, Pan Yao is selected as the practical object of cultural and creative design.

3.1.1 The Invisible Image of Jin Xiu Pan Yao

In marriage, there are four different ways to marry a man. The first is "buy out", that is, the woman's family is better, but the number of people is not strong, and the burden of supporting the elderly is large, so men and their children need the same surname as their wives; The second is "walking on both sides", also known as "carrying incense burner", After marriage, husband and wife can live on both sides. The first child has the same surname as his mother, and the second has the same surname as his father; The third is "breaking off the parents' family, and the offspring leave fibrous roots", that is, the man changes to the wife's family name after entering the household, and the child needs one person to inherit the father's clan name; The fourth is "recruiting a man to transfer", that is, after a man and a woman get married, the man first goes to the woman's home to work for a period of time, in order to make up for the labor force of the woman's family. When the younger siblings grow up, the wife and children will go home with their husband when they have plenty of labor (Chen & Chang, 2009).

Pan Yao's marriage custom of "marrying a man" fully embodies the Yao people's idea of equality between men and women. It is regarded as a kind of loyalty, filial piety, benevolence and righteousness to respect the elders and the rise and fall of the nation. It also balances the family relationship between men and women, reduces the divorce rate and the occurrence of family disputes. This marriage custom culture embodies the profound, simple and colorful Yao culture, inherits the fine moral quality of the Chinese nation, and is an indispensable part of the extraction of cultural and creative product design elements. The "marriage ceremony" of Yao people is mainly divided into congratulatory letter, receiving the bridegroom, changing new clothes, entering the house, visiting the hall, drinking Jiaobei wine, and making trouble in the bridal chamber. Among them, Yao's songs and dances run through the marriage customs and rituals of "marry Lang". From "welcome song" to "slow congratulation cup song", the unique Yao song and dance embodies the marriage custom image of "marry Lang", which is worthy of our inheritance and development (Pugliese & Cagan, 2002). Therefore, in the design of creative products of Pan Yao culture, the basic character form and musical instrument shape of Yao's singing and dancing in "Married Lang" are extracted, as shown in Figure 3.
3.1.2 Extraction of External Representation Elements of Jin Xiu Pan Yao

From the Jin Xiu Yao cultural symbol extraction atlas, the external representation elements of Pan Yao are extracted. The flat head hat is selected in the design of Pan Yao headdress. The inner layer of the flat head cap will be wrapped with a layer of white cloth, and the periphery will be wrapped with dozens of layers of colorful Yao brocade, which is like a huge disc. In terms of clothing patterns, the second part of this paper “Jin Xiu Yao cultural symbols” is selected In terms of clothing color, computer software is used to extract Yellow (#F7B42FF), Meat Pink (#E39C6E), Orange Red (#D84929), as shown in Figure 4.

3.2 Design Method of Cultural and Creative Products of Jin Xiu Pan Yao

Through field observation and literature survey, this paper collects, extracts and summarizes
the historical origin, religious belief, social life and cultural forms of Jin Xiu Pan Yao, and selects the most representative images, documents and oral materials. By using Saussure's sign semantics knowledge, this paper summarizes the selected materials and constructs the representative atlas of Jin Xiu Yao's cultural symbols, and extract the invisible image symbol elements and external representation symbol elements of Pan Yao. Select appropriate cultural and creative products, break up, reconstruct and reconstruct the elements of cultural symbols extracted, so that the Yao cultural symbols can be closely linked with the Yao cultural creative products, as shown in Table 2.

Table 2  Jin Xiu Pan Yao cultural and creative design process

<table>
<thead>
<tr>
<th>Steps</th>
<th>Take Pan Yao as an example of cultural and creative product design practice.</th>
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<tbody>
<tr>
<td>1</td>
<td>Collect, extract and summarize the image data, literature data and oral data of Jinxiupan Yao.</td>
</tr>
<tr>
<td>2</td>
<td>Semiotics knowledge was used to extract the invisible symbols of Pan Yao's image elements and the external representational symbols, and the most representative symbolic feature images were extracted by using the computer software PHOTOSHOP.</td>
</tr>
<tr>
<td>3</td>
<td>By using the method of scatter reconstruction, the extracted symbols are scattered, reconstructed and recreated, and then the 3D model is completed by using the computer software RHINO.</td>
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</table>

Breaking up and reconstructing is one of the basic principles of plane composition. Breaking up means "dividing", and reconstructing is "combining". It mainly divides the complete form into several parts and recombines them according to certain aesthetic principles. This paper puts forward the design mode of "Scatter-Reconstruction". The design method is the extraction of scattered elements, deformation and reorganization. Taking the invisible image of Pan Yao cultural and creative design contour extraction as an example. Firstly, the contour modeling elements of invisible image are extracted, and then the elements are scattered. The scattered lines are numbered as A1, A2, A3, A4, A5, A6, A7, A8, and then deformed and reorganized in turn. Finally, the contour modeling design of Pan Yao culture and creation is completed, as shown in Table 3. The design mode of "Scatter-Reconstruction" can show the internal structure and typical characteristics of things, which is an effective design method to transform national culture into entity. Applying the design mode of "Scatter-Reconstruction" to Pan Yao cultural and creative design not only provides a new design thinking mode for cultural and creative product design, but also promotes the inheritance and development of Yao regional culture.

Table 3  Invisible Image-Cultural creation contour modeling design

<table>
<thead>
<tr>
<th>Serial number</th>
<th>A1</th>
<th>A2</th>
<th>A3</th>
<th>A4</th>
<th>A5</th>
<th>A6</th>
<th>A7</th>
<th>A8</th>
</tr>
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</table>

https://doi.org/10.37420/icaces.2020.026
This paper applies the contour modeling of Pan Yao cultural and creative products, which is obtained from the design model of "Scatter-Reconstruction", to cultural and creative products, and selects the building blocks with high matching size and shape as the product carrier. In terms of modeling, the paper refines the characteristic lines of song and dance props and headwear to enrich the basic forms of cultural and creative design of Pan Yao. In terms of content, it extracts tree patterns from the external representation of Pan Yao clothing patterns, and designs the specific elements of Pan Yao cultural and creative design in the way of repetition, deletion, mirror image, arrangement and reorganization (Pugliese & Cagan, 2002), as shown in Figure 5. In terms of color, the Medium Yellow (#F7B42FF), Meat Pink (#E39C6E) and Orange Red (#D84929) extracted from the external characterization of Pan Yao were applied to the plan drawing of cultural and creative products, as shown in Figure 6. Finally, the software RHINO is used to draw the 3D model drawing to complete the design practice of Jin Xiu Pan Yao culture and creation, as shown in Figure 7.

Figure 5  External representation—The evolution of cultural and creative clothing patterns
Cultural and creative products are concise and dynamic. Using modern simple aesthetics to express Yao people's simple and warm national spirit. In the structural design of building blocks, considering the experience of children players, the building blocks are divided into five modules, which are convenient for children players to combination. At the same time, the design of building block toys is easy to let players have curiosity about the parts when combining various parts, which is more conducive to stimulate users' enthusiasm to understand national culture and promote the inheritance and development of national culture.

4 Conclusion

Based on the research of Jin Xiu culture, this paper analyzes the representative pattern of Jin Xiu culture. In the practice of the design case, the invisible image and external representation elements of Jin Xiu Pan Yao are extracted. Combined with the modern aesthetic concept, the innovative practice of integrating Jin Xiu Yao cultural symbols into cultural and creative products is studied by using the design mode of "Scatter-Reconstruction". It not only realizes the innovative application of Jin Xiu Yao cultural symbols, but also provides a new path reference for the inheritance of Jin Xiu Yao culture and creative product design.
Funding

This paper is supported by the Project of 2018 National Social Science Foundation "Study on the Path of Creative Transformation of Yao Costume Culture in Tourism Cultural and Creative Products" [No. 18BMZ138].

References


