

Developing Poster Design From Ancient Chinese “Jinyuan Culture”

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Abstract

Chinese "Jinyuan culture" is a general term for modern culture in the area under the jurisdiction of the present Harbin city and Acheng District. Jinyuan culture is one of the more representative cultures in Heilongjiang Province. It is a special history of the Ashe River basin and Harbin area, and has its own unique cultural beauty. Starting from the investigation of the history and culture of Jinyuan culture, this paper uses the elements of Jinyuan culture, combined with the theory of semiotics, extracts the symbols of Jinyuan culture and carries out some poster designs, to supplement the previous research results, so as to carry out poster extension design from Chinese Jinyuan culture besides to provide enough real and effective theoretical and practical basis for the subsequent research including the development of cultural products.

Key words: Jinyuan culture, Semiotics, Cultural and creative products, Cultural poster design

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I. Introduction to Chinese Recruitment

Poster, according to its meaning, "recruit" is to attract attention, "paste" is to post, that is, "to attract kindness and to post"^[1]. A poster is a printed advertisement posted on board, wall, board, or vehicle, or otherwise displayed. In the west, earlier posters were used as tools to convey message to the viewer. It is the primary and oldest form of outdoor advertising. Posters are also called "posters" in China. The earliest form of Chinese posters is the form of New Year pictures, formed in the Northern Song Dynasty. By the time of the 1911 Revolution, the most famous folk New Year pictures were Taohuawu New Year Pictures in Suzhou and Yangliuqing New Year Pictures in Tianjin^[2]. In addition to some areas in the northeast and northwest (Inner Mongolia, Xinjiang and Qinghai), almost every province in the country has a workshop for printing New Year pictures, door gods and paper horses^[3].

As time goes by, the development of posters largely depends on the development of painting methods and printing technology, and is one of the planarization media forms. At the same time, as a visual communication art, it has formed a variety of forms, many types of expressions and different school styles while in the development process, and played different roles in different periods. However, at present, posters are now presented in graphic design symbols with graphic, text, color with other elements, and communicate various information through the means of reproduction, printing and posting. This mainly involves two aspects of significance: (i) mainly through graphics and other visual expression forms as art symbols, and through text assisted design, to express the characteristics of a medium form of information transmission; (ii) it can be copied

in large quantities by printing and posted in various public places with its specific mode of dissemination, thus spreading information quickly and efficiently^[4].

II. The historical evolution of "Jinyuan culture"

Jinyuan culture, from another way of saying, is also a watershed culture, which is called "Jinyuan culture"^[5]. Jinyuan culture is mainly dominated by Nuzhen culture. Jurchen's attention and admiration for the developed culture and the desire for their own growth and conquest have finally laid a solid foundation for the establishment of civilized society in Jinyuan area^[6]. The result of this culture is the mutual integration of the two cultures. Undoubtedly, Jinyuan culture is an important part of Chinese culture, and plays a crucial role in the regional development, ethnic integration, cultural formation and development of the north. Jinyuan culture laid the foundation of China's frontier culture, and contributed to promoting the agricultural civilization of the Central Plains and the friendly exchanges between the nomadic and grassland civilizations of minority nationalities in the north^[7]. Jinyuan culture is not only an important carrier to display the unique history and culture of Heilongjiang Province, but also an important way to realize the cultural self-confidence of Heilongjiang people. Jinyuan culture also plays a vital role in the development of Heilongjiang tourism. The origin of Jinyuan culture is divided into the following periods: Sushen (the Northeast minority in the Spring and Autumn Period), Yilou (Han Dynasty period), Beji (two Jin, Wei Jin, Southern and Northern Dynasties period), Suitang Period), and Northern Wei period are divided into seven periods. The historical evolution is as follows:

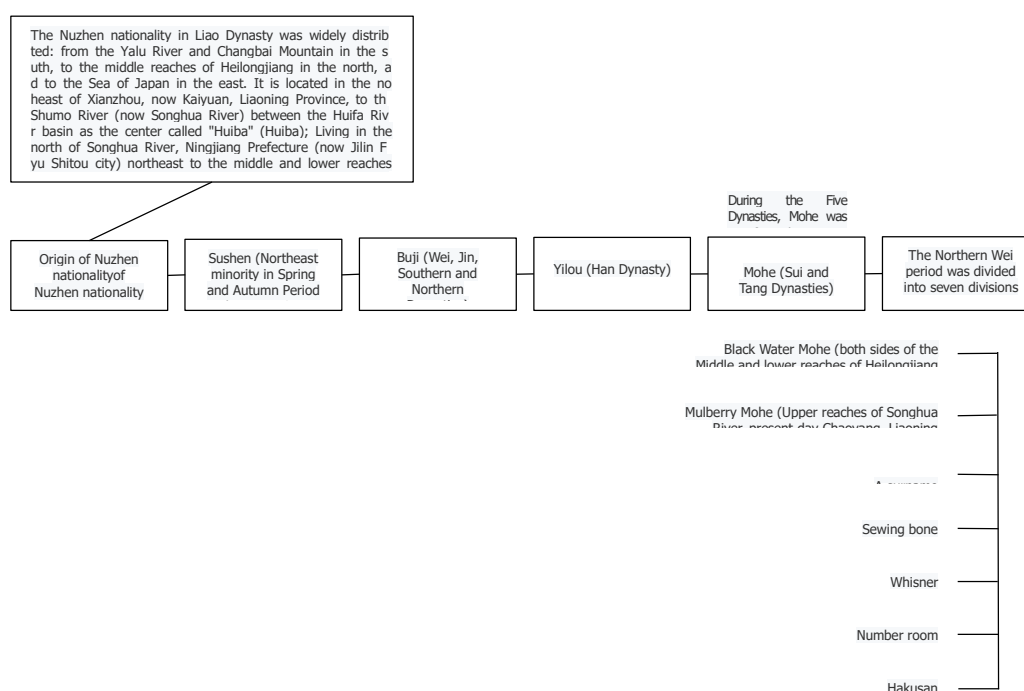


FIG. 1 Historical evolution of Nuzhen nationality (Source: According to reference 6, the author summarized and made)

To further understand the culture, the study explores the clothing development of Jinyuan culture to extract them into the poster design.

III. The clothing development of Jinyuan culture

In the majestic development of the economy, the economic globalization is new day by day, the fierce international competition, the simple technology and price trade can no longer fill the empty appetite of the international community. With the acceleration of global integration and the improvement of social and cultural soft power, the needs of the public have gradually shifted from the material needs of food and clothing to the richness of the spiritual world. The needs of the public have also gradually developed from ordinary material products to the development of spiritual culture. Change is opportunity. The shift in popular demand is the new path we are waiting for.

During the early Jin Dynasty, the upper class preferred garments made of linen and fine cloth for summer wear, while they used materials like sable fur, blue squirrel fur, and lamb fur for winter clothing^[8]. On the other hand, the lower class used more common animal furs such as cow, horse, and cat fur. The distinction between the rich and the poor during this period was determined by the types of fur and the thickness of the fabric, reflecting customs from the Tang Dynasty and the Khitan ethnic group.

In terms of women's attire, it mainly consisted of long robes and wrap jackets without collars, featuring a left-buttoned design. The use of patterns was relatively simple, primarily influenced by the clothing styles of the late Liao Dynasty. One notable pattern was the "tuanhua" pattern^[9], which featured a two-point staggered arrangement of circular motifs. Some circular motifs formed complete circles, resembling flower petals, hence the name "tuanhua." The early clothing patterns of the Jurchen people were influenced by the pattern style of the late Liao Dynasty but had not yet fully formed the distinct pattern style of their own.

Figure 2 depicts a cotton robe worn by men. The outer material is made of luxurious gold brocade, embellished with intricate floral patterns. The inner lining is composed of fine yellow satin, while the middle layer consists of genuine silk padding. The robe features a cross-collar design and relatively narrow sleeves, allowing for easy layering of outer garments to protect against wind and facilitate the fishing and hunting lifestyle of the Jurchen people. The unique design of the side slits allows for greater mobility while horseback riding.



FIG. 2 Nuzhen nationality costume 1 (Source: <https://pic.sogou.com/>)

The patterns on the garment exhibit distinct characteristics of the Jurchen ethnic group. They showcase an interplay of embroidered patterns known as "fan hongwen," where two symmetrically arranged motifs of flying geese face each other. This design symbolizes the harmonious union and cooperation between geese, reflecting the concept of unity and companionship^[10]. The delicate embroidery work and the scattered small floral motifs on

the golden brocade resemble a carpet of blossoming flowers, showcasing the exquisite artistry and craftsmanship of the prosperous Jin Dynasty. The overall robe exudes a sense of grandeur and splendor, representing the pinnacle of fashion during the Jin Dynasty.

The intricate details and skilled craftsmanship exhibited in this garment exemplify the artistic achievements and cultural refinement of the Jin Dynasty. The use of gold brocade signifies wealth and prestige, while the floral patterns and the symbolism behind the flying geese motifs reflect the Jurchen people's cultural heritage^[11]. This exquisite robe is not only a testament to the flourishing artistic and sartorial traditions of the time but also a symbol of the Jurchen's pride in their identity and their appreciation for aesthetic beauty.

Figure 3 represents one of the artifacts from the "Tomb of King Qi." The skirt, known as a "cunqun," is worn underneath the inner robe. The outer layer of the skirt is predominantly made of gold brocade, adorned with a full branch of plum blossoms. This pattern is referred to as the plum blossom motif. The hem of the skirt is designed in a radial shape, resembling the blooming state of plum blossoms. The plum blossom motif on the skirt appears in two variations: one featuring three fully bloomed plum blossoms and seven budding plum blossoms, and another combining two fully bloomed blossoms with one side-blooming blossom, accompanied by seven budding blossoms. These patterns are arranged in an alternating fashion, forming a vibrant and harmonious display.

The entire skirt boasts a total of eleven rows of plum blossom motifs, with all the plum branches facing downward^[11]. The continuous pattern creates a stunning visual effect. The embroidery work is exquisitely crafted, showcasing the combination of three fully bloomed plum blossoms and seven budding blossoms on the golden brocade. This combination captures the delicate beauty of blooming plum blossoms, fully reflecting the exceptional craftsmanship and the aspirations of elegance and beauty in Jin Dynasty attire^[12].



FIG.3 Nuzhen nationality costume 2 (Source: <https://pic.sogou.com/>)

This piece from the "Tomb of King Qi" exemplifies the remarkable artistry and the profound cultural significance of the plum blossom motif in Jin Dynasty clothing. Plum blossoms hold symbolic meaning in Chinese

culture, representing resilience, purity, and the arrival of spring^[13]. The intricate embroidery captures the grace and allure of the plum blossoms, creating a captivating visual spectacle. The combination of fully bloomed blossoms and budding blossoms signifies the continuous cycle of life and the anticipation of new beginnings^[14]. The choice of gold brocade as the background material further enhances the richness and opulence of the design. The skirt serves as a testament to the mastery of embroidery techniques during the Jin Dynasty and reflects the artistic aspirations and aesthetic values of the time.

IV. Research on the extraction of symbols of Jinyuan cultural elements

Data investigation and analysis

The analysis of questionnaire survey data shows that most people do not know much about Jin Yuan culture or have never even heard of it. Therefore, the research on Jin Yuan culture is of great significance for disseminating the image of the former capital of the Jin Dynasty in Acheng, enriching cultural tourism products, promoting the long history of Jin Yuan culture in Heilongjiang, and promoting the culture of Harbin and Acheng in Heilongjiang. Below is the related questionnaire.

Results of questionnaire survey of Nuzhen nationality

Questionnaire content	Options	
	Yes	No
Have you ever known the Jurchens	11	11
Whether you care about appearance when buying ip image derivatives	12	10
Whether they will buy ip derivatives related to the Jurchens	10	12
ip image derivative style/person	Cute 18	Dark 8
	Flat 3	Realistic 5
	Aesthetic 9	Play tricks 10

FIG. 4 Data analysis of China Heilongjiang Jinyuan Culture Survey (Source: The results of the author's questionnaire were statistically analyzed)

This research has derived a kind of cultural and creative products that rely on Jinyuan culture to come into wellbeing. The cultural and creative products of Heilongjiang Jinyuan culture have innovated or integrated the local culture into people's vision, and the idea of creating a new trend in the development of Harbin Acheng area, carrying forward national culture, developing national confidence, integrating with the international community and participating in international trade on an equal basis has been implemented.

Study of symbolic theory and the extraction of Jinyuan cultural symbols

Culture, as a symbolic system, has the main function of constructing the network of meaning and the world image. Culture is the use of symbols for systematic analysis and sorting, according to the world images and symbols of integration. According to Pierce ^[14], this relative definition of the symbol greatly expands the scope of the symbol: the symbol is not only a language, nor is it just a structure, and everything in the world has the

possibility of becoming a symbol.

Pierce and the Semiotics of Communication

Roland Barthes argues that the functional symbol is (probably) of anthropological value because it is identified as the kind of organizational unit that weaves together technical and meaningful relationships.

Aesthetics of Semiotics

Study on "image semiotics" based on Peirce's "Peirce and Communication Semiotics" and Roland Barthes's "Semiotic Aesthetics", the first is the interpretation of the meaning of symbols, and the second is the famous theory of thirds. In the theory of the rule of thirds, the point of view closely related to the image symbol is explained in the second group of theories. The second group of planning is mainly divided into image symbols, indicator symbols and symbolic symbols^[15]. Extract the most symbolic images, quote and create them, and then derive them into the design. Through this form of expression, the color, culture and symbolism of symbols are extracted and condensed. In order to allow people to recognize and recognize this culture more simply, the characteristics of the reference objects are refined and simplified^[16], so as to achieve this purpose. On the other hand, from the perspective of potential level, the abstract expression of image meaning is "image connotation". Cultural and creative products are not only a simple form of expression, but also the pictures and characters involved carry various cultural meanings. In the process of designing cultural and creative products, the appearance and structure of the reference objects (such as the architectural structure of houses or bridges) and exploring the existing cultural relics in the museum have been directly displayed through the picture on the cultural meaning, historical allusions and other spiritual content. The images are used to express their cultural ideas directly to the audience, which not only promotes consumption, but also realizes the transmission and output of culture.

The purpose to study image symbols is to study the language symbols in the specific image symbols, and through the in-depth analysis of the language symbols of image symbols, so that viewers can understand the intrinsic meaning of the image symbols more clearly^[17]. This helps the viewer to understand more clearly the underlying deeper meaning of the image symbol itself. In this era of diversified design development, more design began to pay attention to mining the cultural value and connotation of the product itself. As the bearer of the cultural connotation of the museum, the design of cultural and creative products needs to convey the cultural connotation or concept carried inside the museum through the product representations^[18]. Through the further interpretation of image expression and visual transmission, the deep connotation of the original image will be simplified, and viewers will have a more intuitive and concise visual experience, and also contribute to the local cultural and creative design process. Through the theory and practice of image symbols, the cultural connotation of the museum has been analyzed and refined, and applied to the design of cultural creative products, highlighting the artistic characteristics of Heilongjiang Jinyuan culture itself, which plays a crucial role to promote the transmission of artistic value and concept of Heilongjiang Jinyuan culture and to carry forward the ancient Chinese culture.

Method

Through combing the graphics and characters of Jinyuan culture, the symbols of Jinyuan culture are extracted from semiotics as follows. Symbol extraction: By referring to the clothing and color of the characters of Jinyuan culture, the design elements, basic shapes and clothing styles of IP characters are gradually extracted, as shown in the following picture.

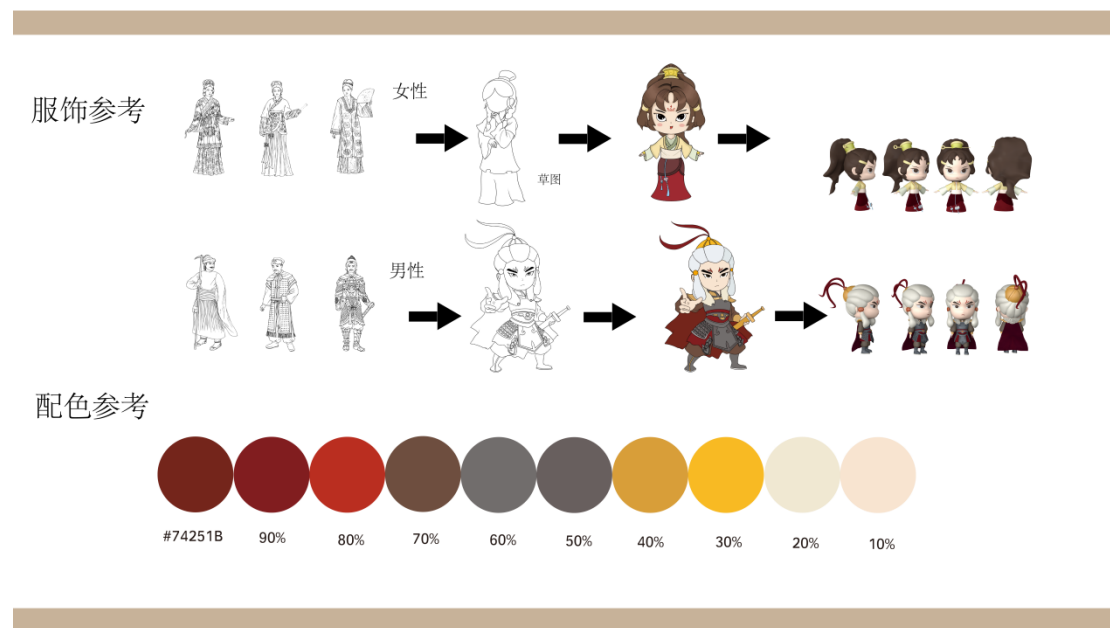


FIG5. Extraction method of Jinyuan cultural symbols

Symbol arrangement and induction can summarize Jinyuan culture into four parts: clothing characteristics, pattern characteristics, life characteristics and characters. In this process, the cultural symbols of Jinyuan culture need to be refined, and the connotation and expression forms of symbols should be coordinated and unified according to modern aesthetics. This is also an interpretation of Peirce's and Roland Barthes's triple interpretation of image symbols.

Multidimensional research on the practice path of "Jinyuan Culture" poster design

Through the study of the regional history of the Jinyuan culture in Harbin, China, the cultural symbols are extracted according to the semiotics, and the elements are reorganized and the posters are designed. Observing the results of investigation and research, we find that the understanding of Qidan and Nuzhen characters mainly comes from the study and interpretation of epitaphs, inscriptions, coin inscriptions and other items^[19]. Therefore, we decided to start with the epitaphs and inscriptions to interpret the Jin people's understanding of the cultural meaning of mourning, so as to carry out more cultural creation. In the long river of time, most cultures have been overwhelmed by wear and tear, and what we can extract from them is always only the tip of the iceberg. For the Khitan culture, although the research tried the best to consult a lot of materials, but it is still with limited knowledge, because many ancient words were beyond understanding. However, fortunately, many Chinese cultures are inherited in the same vein and therefore, the research use the study of Chinese inscriptions to exchange and translate the Khitan^[20]. However, the reading and meaning of Khitan is different from that of the Chinese, so the research could not fully understand the wisdom and culture of the Khitan ancestors which was hundreds of years ago. The first part of the Jinyuan culture poster design^[21].

As shown in Figure 1, the design of this poster is mainly based on Wanyan Aguda, the representative figure of Jinyuan culture in Harbin, to develop the design of creative graphics, which is applied to the finished product of the poster design^[22], and the two characters of Chinese calligraphy Nuzhen are used as the background to set off. The study used a simple background with certain creative graphic elements, and used the relationship between the two to associate and create link to set off each other.



FIG 6. Jinyuan culture poster design1

As shown in Figure 2, this poster is a series design of the last poster, which uses the traditional woman image of Jinyuan culture, from clothing to headdress, with the traditional graphics form of Heilongjiang Harbin Jinyuan culture. Another poster with graphic symbols as the main form to expand the creative design of the graphics, with different colors — blue background color, showing the role of the color characteristics of the Jinyuan culture, bright and point, and then creative, this poster series builds upon the previous design and incorporates the traditional female image of Jinyuan culture. From the intricately designed clothing to the elaborate headdress, every detail showcases the richness and elegance of Jinyuan culture^[23]. The graphics employed in the poster draw inspiration from the traditional art forms prevalent in Heilongjiang Harbin, a region deeply influenced by Jinyuan culture. Furthermore, an additional poster within the series explores the creative potential of graphic symbols as the primary design element. The utilization of different colors adds depth and vibrancy to the composition^[24]. The choice of a blue background color not only aligns with the color characteristics associated with Jinyuan culture but also serves to highlight the significance of this hue in representing the cultural essence. The overall effect is visually captivating, evoking a sense of energy and innovation. Through this series of posters, the fusion of traditional elements and contemporary design principles is masterfully achieved. The expansion of creative possibilities through the exploration of graphic symbols contributes to the dynamic and evolving nature of Jinyuan culture. By combining the timeless allure of the past with a fresh and imaginative approach, these posters celebrate the legacy of Jinyuan culture while embracing the spirit of innovation.



FIG7. Jinyuan culture poster design2

Jinyuan IP Design

Through the study of Wenji Returning to Han Map, the research understood the customs of The Times at that time, extracted the characteristics of The Times at that time, and tried at best to restore the clothing characteristics at that time, combining the restored cultural elements with modern fashion to design a series of throw pillows cultural products^[25]. This is the inheritance and development of excellent traditional Chinese culture, so that people could still see the brilliance and brilliance of Jinyuan culture after hundreds of years.



FIG. 8 Jinyuan culture IP design

On the basis of IP image design, the design of Jinyuan culture pattern is also carried out, and innovation is carried out on the basis of the traditional Nuzhen pattern. The use of patterns and patterns, day lilies, and others to mention, the use of natural colors, so that the plain pattern revealed gorgeous^[26]. The design of the pattern color is also in line with the hunting habits of the Nuzhen people, the color of brown, black, purple and other natural colors, so that it plays a protective role in riding shooting and hunting. The purpose of the design of cultural and creative products is to carry out cultural and creative inheritance and play a due role in modern life.

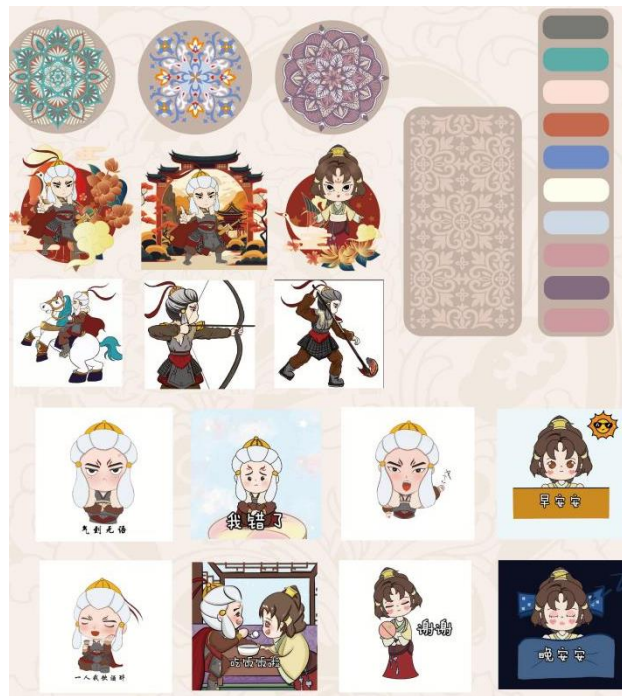


FIG9.Jinyuan cultural pattern and IP emoticon design

V. Poster Design

According to the IP of Jinyuan culture derivative design, from the abstract culture to tangible connotation, the research also produced Jinyuan cultural tourism poster on product design. Jinyuan culture derivative design could be used in other types of Chinese posters and let Jinyuan cultural poster tell the whole story of Heilongjiang province, to expand the effective dissemination of Jinyuan culture throughout the country and the whole world.



FIG. 10. Jinyuan cultural tourism product design

VI. Conclusion

The design of Jinyuan culture in Heilongjiang fully reflects the unique characteristics of the ethnic minorities in Heilongjiang province, who have lived in the poor northeast for a long time. This paper explores the historical features and connotations, extracts the symbols according to the principle of semiotics, and use them in the current poster design, taking advantage of the environmental advantages of Heilongjiang Province and the image of the Nuzhen nationality with its unique national style. It is hoped that this study would lead Jinyuan culture into the current modern living, and to deepen the Heilongjiang regional culture to make the civilization of Heilongjiang Province more prominent, convey the historical and cultural information of Heilongjiang province to the visitors. This study also hopes to promote the exchange of different regional cultures with the use of the poster design and it's elements of Heilongjiang Jin civilization as the extension design, to deepen the impression of this culture for the whole generations.

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