

Research on the Application Effect of Red Cultural Symbols in Cultural and Creative Products

-- Taking the Former Site of the General Front Committee of the Dujiang Campaign as an Example

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Abstract: With the rapid development of society, people's needs have increased and attention has drifted, making the trajectory of red cultural activities more and more faint and facing a dilemma in survival and development. It is in such a context that this paper, based on semiotic theory, dissects red cultural symbols from three levels of semantics, semantic construction and pragmatics, adds the visual language of the times to the design of cultural and creative products, integrates regional red culture in cultural and creative products, explores the coupling path between regional red culture and the structure, form and environment of cultural and creative products, and revitalizes the new vitality of regional red culture. It has rekindled the fervor and love for red culture among the general audience, especially the new generation of young people, and awakened the public's sense of cultural belonging.

Keywords: Red culture, Symbols, Cultural and creative products.

1. The Connotation of Design Semiotics

Design semiotics is an applied discipline that applies the principles of semiotics to design activities in order to improve the linguistic expression and spiritual function of products.[1] Designing products is also equivalent to designing a product language. Designing a product is also equivalent to designing a product language, and product design itself is an expression of the designer's cultural values, lifestyle, and good intentions associated with the product. Designers convey to consumer groups through a variety of symbolic expressions, so that many consumer groups to obtain a comprehensive cognitive and empathy for the product, and thus generate purchase intentions, so it is clear that design semiotics theory is applicable to the development and study of red cultural and creative products.

2. The Current Situation Analysis of Red Cultural and Creative Products

Red culture is a cultural symbol of the arduous struggle of the Communist Party of China in the revolutionary war era when it led the people of China to build a new China. It contains a strong spirit of revolutionary struggle and a heavy historical heritage, and is an important element of China's excellent history and culture and an indispensable part of the traditional culture of the Chinese nation. The maturity of cultural and creative product design provides a new way to spread red culture and instill fresh blood, so the combination of red cultural symbols and cultural and creative products has become a practical development demand, and it is a better way to promote red culture by relying on increasingly mature cultural and creative design products. However, the current development of red culture and creativity is not sound enough, and there are still many directions to be improved.

2.1. One-sided interpretation of cultural symbols

Cultural symbols are one of the elements that convey the

cultural information of products. Red cultural symbols are crucial for people to understand and recognize the content of red culture, but the current method of interpreting the meaning of red cultural symbols in cultural and creative products is incomplete. The single interpretation of cultural symbols will lead to the biased interpretation of red cultural symbols, and the audience's cognition of red cultural symbols stays on the surface of the products and cannot appreciate the expression of the cultural meaning of red cultural and creative products. This is unfavorable to the development of red culture dissemination and cultural creative products. For example, the design of notebooks in red cultural and creative products simply shows the words "red culture", and consumers cannot understand the content of red culture and the spiritual meaning that designers want to express from such red cultural and creative products. Therefore, designers should pay attention to the expression of the cultural symbols of red cultural creative products when designing red cultural creative products, so as to convey the cultural content and spiritual connotation. This shows that the in-depth interpretation of cultural symbols and the close integration of cultural products and cultural contents can promote cultural propaganda work and effectively play the role of cultural value and cultural propaganda of red cultural and creative products.

2.2. Homogenization of cultural and creative products

Unique categories of cultural and creative products can increase the public's desire to buy. Identifiable red culture content can strengthen regional red culture characteristics, and it can better promote red culture content. But today, with the lack of local distinctive content, red cultural creative products are becoming more and more homogeneous, and it is difficult to recall the red stories, red deeds and red spirit related to them, and such creative products lacking recognition do not play any promotional role for red cultural content. For example, the red cultural and creative products emerging in the market are mainly commemorative badges,

postcards, picture books and notebooks. The products of these red cultural and creative products basically remain the same, so the similarity in the organization structure, color and texture of red cultural and creative products is high, and the lack of cultural and creative theme features also leads to the lack of recognition of red cultural content.

Nowadays, the cultural industry is developing rapidly and people are paying more and more attention to the needs at the spiritual and cultural level. Purchasing high-quality red cultural and creative products can not only learn the content of red culture, but also experience the spirit of red culture, which has strong commemorative significance. Designers should seize this opportunity to break the phenomenon of weak differentiation, change the fixed design ideas, etc., and dig deeper into the uniqueness of regional red culture, in order to do their part to enrich the category of red cultural and creative products and effectively promote red culture.

2.3. Neglected consumer groups

The ultimate purpose of design is to serve human beings, and designers should create cultural and humanized cultural and creative products based on the concept of "people-oriented" design. The selection of the shape and scale of the cultural and creative products should be based on human beings, and the shape and form of the cultural and creative products should be processed by the spiritual needs and activity characteristics of human beings. For example, the glass cup in red cultural and creative products has a simple cup shape, which is not in line with people's habit of holding and holding, and does not meet the spiritual aesthetics of consumers. Such red cultural creative products ignore the needs of consumers and reduce their use of cultural creative products, which in turn affects the promotion of red culture among consumers and separates red cultural creative products from the needs of real users, thus causing the needs of users not to be met in the true sense. This shows that it is not only superficial to make the red cultural creative products work, but also to take into account the preferences of consumers and their usage characteristics.

3. The Former Site of The General Front Committee of The Dujiang Campaign Red Cultural Resources

In the spring of 1949, the General Front Committee and the East China Bureau were stationed in Yaogang, followed by Deng Xiaoping and Chen Yi, who led the command on March 28, until the 25th, when the General Front Committee completed its historical mission in Yaogang and left for Nanjing. Nanjing. The former site of the General Front Committee of the Dujiang Campaign is an extremely valuable historical and cultural heritage, which witnessed the foundation laid by the Dujiang Campaign for the founding of New China and the outstanding contributions made by the revolutionary leaders in the national victory, and provided important physical materials for the study of the history of the modern liberation war.

3.1. Red relics

The red relics of the Dujiang Campaign include revolutionary sites and revolutionary cultural relics. The general front committee of the Dujiang Campaign is a valuable physical culture, which can make future generations remember the history and culture, carrying in this rich

spiritual culture, mainly in including the old site of the general front committee, the old site of the machine office, the old site of the secretariat, the old site of the staff office, etc. Dujiang Battle General Committee Memorial Hall revolutionary cultural relics, including hand-cranked telephone, office chairs, iron stove and other living utensils, they witnessed the beacon years of the Dujiang Battle, witnessed the revolutionary forefathers' courageous loyalty, we keep not only the workers to remember the cultural relics, but also the revolutionary spirit that future generations will learn.

3.2. Red deeds

The Battle of the River Crossing was a victory won by the people in small boats, leaving many unforgettable red deeds in just under two months of struggle. Such great deeds as the touching deeds of Ma Mao's sister, Qi Jinhu rowing the big wooden basin, and Zhang Liangli transporting soldiers across the Yangtze River are widely remembered by future generations and belong to the unique story culture of the Battle of the Crossing, which has typical cultural regional characteristics.

3.3. Red Spirit

The Battle of Dujiang was a battle after the victory in the Huaihai Campaign in the Liberation War, in which the People's Liberation Army launched a strategic pursuit against the Nationalist Army for the first time. The spirit of the battle was one of firm belief and revolution to the end. Comrade Mao Zedong's great call to "carry out the revolution to the end" showed the Communists' firm belief and will to achieve a complete and thorough victory of the Chinese Revolution. Second, the unity of the army and the people and their courage to go forward. In the Battle of the River Crossing, millions of troops crossed the river and could swallow ten thousand miles like a tiger, the most fundamental reason is that our Party and the people are one heart, the unity of the army and the people, as if one person. Third, to overcome difficulties and dare to sacrifice. Soldiers under enemy fire, have to stand up for the shipwrights sailors to block the bullet bravely forward! The wounded squad leader shouted while bravely rowing: "As long as there is still a breath, we have to fight to the end!" It is necessary for future generations to learn and celebrate the revolutionary spirit in such a major battle across the river.

4. The Design Strategy of Regional Red Cultural Creative Products

Red cultural and creative products achieve symbolic characteristics by means of modeling, which makes the products not only have practical functions, but also have spiritual functions such as cognition and aesthetics, meeting not only the practical material needs of the audience when consuming, but also the spiritual experience of the audience.

4.1. Anatomical design based on discourse construction

On the basis of linguistic architecture, we study the inner connection between symbols, including internal structure, overall layout and related cultural connections[2] It provides an idea and reference for the design of spatial state and function in red cultural and creative product design.[3] It provides an idea and reference for the design of spatial state and function in red cultural and creative products. By analyzing and summarizing the selection of local red cultural

graphics, colors and materials, we design creative products with local cultural characteristics based on a full understanding of the composition of red cultural elements, the cause and effect relationship of cultural background, and the actual needs of modern aesthetics and audience groups. For example, for the product design of the former site of the General Front Committee of the Duijiang Campaign, the image of a small boat can be used as the theme of the product design, and the graphics can be combined with the scene of soldiers crossing the river and the former site of the Duijiang Campaign as the background story as a backdrop. In addition, the red cultural and creative products can be made of wooden materials and designed with scenic illustration patterns, which not only take into account the cultural nature of the cultural and creative products but also highlight the revolutionary spirit of the soldiers who were not afraid of sacrifice and the unity of the army and the people in the Battle of the Duijiang River, which is a great spirit that we should learn and pass on for generations. This shows that it is necessary and feasible to increase the recognition of red cultural contents by echoing them with the structural elements of the cultural and creative products.

4.2. "Humanistic" grasp based on pragmatics

From the perspective of pragmatics, it studies the origin, use and effect of symbols. It includes the human-centered concept, scale adaptability, space of form, the operating psychology of the audience, and the overall effect, which provide reference to the human-machine usage of cultural and creative products, and also enable the products to better match with modern environmental changes and public needs, thus avoiding the wrong use of cultural symbols. In addition, the design process focuses on the grasp and analysis of the user's psychology, so that they can produce a positive sense of experience. Therefore, in the design of red cultural creative products, it is necessary to pay attention to consumers' concerns, preferences, usage habits and emotional affiliation, so as to design red cultural and creative products that can symbolize consumers' aesthetics and needs. First, attention should be paid to the aesthetic needs of consumers, both in terms of appearance and the product itself, and moreover, some design innovations that are more in line with consumer needs and aesthetics. This will make it a mainstream product in the market, in line with the current trend of the times. Second, the use of the environment plus count, think about its design elements and style suitable for placement in what kind of environmental atmosphere, so as to avoid disconnect, thus leading to its visual impact is reduced, not achieved the desired effect. Therefore, color, material and shape should be considered as the main factors in the development process of red cultural creative products. Thirdly, by analyzing the acceptance of red culture elements by the society at large, the attitude held by the public towards red culture and its emotional tendency shown in red culture elements are analyzed.

For example, the product design of the former site of the General Front Committee of the Battle of the Yangtze River can be designed to meet the aesthetic characteristics and age characteristics of today's consumer groups, so that the designed red cultural and creative products are loved and recognized by the consumer groups. The Battle of the River Crossing was a battle that the people rowed out with small boats. In the historical context, the small boats were the tools that helped the soldiers cross the Yangtze River and were one

of the keys to the victory of the Battle of the River Crossing, and these small boats have irreplaceable power in the long history of the great river. Now in the design of the product, users can feel the boats in life, learning, and the red cultural symbols embodied in the shape of the boats will evoke the memory of the red deeds of the Battle of the Yangtze River, and feel the red spirit of the Battle of the Yangtze River. This shows that when designing a product to consider the consumer is the most basic, emphasizing the overall design of the use of the environment, design expression, it can not only play a role in spreading culture, but also add to the cultural atmosphere of life.

4.3. Extraction of cultural elements based on semantics

A complete set of red cultural and creative products brings consumers not only the most intuitive semantic symbols, but also deep semantic symbols. The design of regional red cultural and creative products based on semiotic theory needs to interpret the connotation and spiritual symbolism of red culture at a deep level under the perspective of semiotic semantics.

4.3.1. Extrinsic characterization element extraction

Mining local representative red cultural symbols is the basis for the development and design of regional red cultural and creative products. Regional culture is the unique local culture of a region, which is a characteristic culture precipitated by the influence of certain regional environment over time and has certain uniqueness. Extracting the external characteristics of typical local cultural symbols and applying them to the design of cultural and creative products can help a lot in forming the product shape with regional characteristics, which is conducive to the imagination of the consumer group on the cultural content through the tangible cultural and creative products. For example, the prototypes of buildings and cultural relics in red relics are used as design references; their architectural sites are simple and neat in shape, simple in color, and have local characteristics that are different from the architecture of other regions. The architectural shape of the old battle site of the Duijiang River can be restored by using the expression of illustration to ensure the recognition of local red cultural contents in the subsequent design work; then the restored red sites can be broken up and reorganized to retain the shape with cultural characteristics that are easy to recognize and learn, constituting cultural and creative products with local characteristics, while the homogeneity and consistency of the modeling style can help people. At the same time, the homogeneity and consistency of styling styles help people understand the language of cultural and creative products. Therefore, through the series of thematic culture to guide people to learn the red culture at a deeper level, on the basis of the red culture to strengthen the external cultural symbols, increase the recognition, so that more modern young people understand Chinese history and culture, enhance patriotic feelings, cultivate the national spirit, so as to achieve the original purpose of designing red cultural and creative products.

4.3.2. Invisible imagery elements extraction

Through the design of implicit cultural elements, the use of context, symbolic meaning, aesthetic interest, historical origins and cultural stories, we can help consumers understand red culture and increase their understanding and

love of red culture, thus realizing the enhancement of cultural and commercial value of cultural and creative products. In other words, we can try to use analogy, metaphor or symbolism to make consumers aware, instead of using illustrations and textual descriptions to convey information.

(1) Explicit metaphors

Explicit metaphor is a kind of metaphor, which refers to the more prominent ontology and metaphor, with distinct metaphorical words. It is generally used to metaphorically convey the purpose of a specific thing that is more familiar to everyone. As far as the design of red cultural and creative products is concerned, the product and the cultural symbols can be used to achieve the creative expression of red cultural and creative products with the help of a point that is similar to or connected with the cultural symbols, and there is a clear connection between the two, so that the red cultural and creative products become easier to understand, both interesting and can improve the consumer group's love for red culture.

(2) Metaphor

Metaphor refers to a certain comparable similarity between the product and the symbol expressed, a similarity that we may not expect, and it is usually conveyed by exaggerated, vague rhetorical techniques. This subtle and culturally rich form of expression can achieve a deeper level of emotional communication and interaction, and then trigger consumers' emotional identification with them, while also refining and sublimating the overall meaning of red cultural and creative products and avoiding their monotony. and sublimation of the overall meaning of red cultural and creative products, avoiding their monotony. For example, the design of the Red Cultural and Creative Product of the Battle of the River Crossing, which exaggerates and reorganizes the cultural elements of Qi Jinhu's big wooden basin in the Red Cultural Story, implies the good fortune and joy brought by the big wooden basin, so that Qi Jinhu crossed the river with the "wooden basin" and brought back the information smoothly, which cleared the obstacles for the large army crossing the river. Through the exploration of the profound connotation behind the things and the design of the shape, it shows the patriotic spirit of Qi Jinhu and makes the consumers feel the firm belief of Qi Jinhu when they buy such cultural and creative products.

(3) Analogy

By making a class comparison, we mean simply re-associating and comparing similar things to achieve a mutual metaphorical effect. The design of analogy allows the product to communicate with something else, and this gap between the product and the symbol that can be relied on is conducive to inducing favor and novelty. In the case of the design of red cultural and creative products, there is no direct correlation between the product and the symbols that can be relied on, but there is room for association or comparability in specific use scenarios, which can quickly enrich the cultural connotation of the cultural and creative products while enhancing their enjoyment of life.

(4) Symbols

The so-called symbol is the surface basic characteristics combined with a specific thing, mapping the designer's inner thoughts, a specific idea. In the design of cultural and creative products, symbols have a rich and unique expression and artistic value. The essence of the symbol and the symbolic meaning are not even necessarily related to each other, it requires the designer to implement the design process to the

salient portrayal, to show the characteristics of the ontological thing, to let the viewer produce relevant associations, to trigger the consumer's desire to learn and to experience the meaning of the design. Therefore, in the process of red cultural and creative product design, designers must take into account the influence of symbols and use various symbolic elements to achieve their purpose. For example, in the design of the Red Cultural and Creative Products for the Battle of the Yangtze River, the series of small boats are used to symbolize the bright future, hopes and ideals for the future; the "Yangtze River" represents the valiant spirit of the Chinese people and their great national self-confidence; the flags hanging on the boats reflect the unity and determination of the Chinese sons and daughters after the victory, and so on. The flags hanging on the boat reflect the unity and determination of the Chinese people after the victory, and so on, all expressing the good wishes of the designer through the application of symbolic elements.

5. Conclusion

Influenced by the relevant national policies and factors such as the upgrading of consumer demand, local red culture memorial sites can make use of the cultural resources they possess, use creative means in design to appropriately express regional cultural elements and design novel red culture creative products, with a view to adding economic resources to local red culture memorial activities, and to promote and popularize local culture, etc. At the same time, it can also enhance the attractiveness of local red culture tourism and improve its popularity through the excavation, protection, inheritance and promotion of local historical and cultural characteristics, thus further enhancing tourists' satisfaction. In response to the lack of innovation and uniqueness of local red culture memorials' cultural and creative products in terms of modeling and the lack of clarity of red culture features, a comprehensive innovative design method for cultural and creative products is proposed based on the semantics and semantic construction, the interpretation method of cultural symbols at three levels of semantics and semantics, and the symbolic method of extracting the external characteristics and invisible imagery of cultural elements, with Morris' semiotics thought as the center, and the The design of the former site of the General Front Committee of the Duijiang Campaign is used as an example to achieve the unique modeling effect, functional utility and cultural clarity of the red cultural and creative products. Through the excavation of red resources and the use of new media technology and digital means, red culture is integrated into modern life to enhance visitors' experience. In providing design ideas for local red culture base cultural and creative product development to draw on, and to make the red culture better promote and popularize, so that more people really enter the red culture and experience the red spirit.

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