

The Expression and Application of Nanniwan Spirit in Chinese Propaganda Posters

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Abstract. Showing the significance of Nanniwan spirit through red posters can be more powerful for the great rejuvenation of the Chinese nation. This paper sorts out the history and characteristics of the red posters, selects Huawei as the main body of the modern expression of the Nanniwan spirit, and makes multi-level design and interpretation on how to embody the Nanniwan spirit in the red posters.

Keywords: Nanniwan Spirit; Red Posters; Graphic Design; Posters; Huawei.

1. Introduction

President Xi once pointed out that “literature and art is an important cause of the Party and the people, and the literature and art front is an important front of the Party and the people.”[1]. Nanniwan spirit is our precious spiritual wealth, through the red posters to promote self-reliance, hard work Nanniwan spirit still has great significance of The Times.

2. The Wave that Will Never Die --The Spirit of Nanniwan

The Nanniwan spirit originated from the Nanniwan Production Movement, which resisted the economic blockade of the Japanese aggressors and the Kuomintang. “The Spirit of Nanniwan has been consistent in different historical periods of Chinese revolution, construction and reform, and is still the inexhaustible spiritual driving force for the construction of a modern socialist power and the victory of the socialist cause with Chinese characteristics in the new era.”[2]. Nowadays, the competition of science and technology in the world is becoming increasingly heated. Huawei, which has been blocked by the Political suppression of the United States for many times (Figure 1, introducing Huawei event), is more typical. Knowing full well the dangerous difficulties and heavy responsibilities, they launched the “Nanniwan Plan to accelerate the realization of the ‘de-Americanization’ of the supply chain, hoping to achieve self-sufficiency in production during the difficult period” [3]. Huawei resolutely adhere to the Nanniwan spirit of self-reliance and hard work.

We hope to design a poster combining “beauty” and “goodness” by combining theory with practice, and publicize the spirit of Nanniwan with Huawei as an advanced model, to contribute to the early rejuvenation of the Chinese nation. rejuvenation of the Chinese nation.

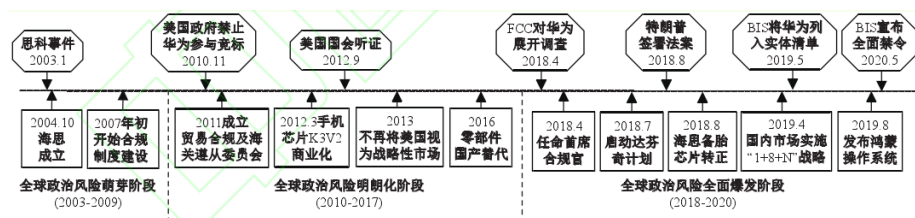


Figure 1. Timeline of huawei's global political risks and resilience

3. Features in Red Posters

3.1 Choice of Language: Concept and Characteristics of the Red Poster

As one of the most basic ways of graphic design, posters usually more functional than non-utilitarian painting. (This paper believes that "red posters", "red posters", "red posters" three words

are synonymous, the difference is not within the scope of this paper.) Posters promoting the spirit of Nanniwan can be classified as red posters and public welfare posters, with prominent publicity and ethics. "Graphic design is as old as humanity and as a universal language empowers individuals with visual literacy. Individuals should realize that graphic design must be the product of aesthetic understanding, artistic foundation and intelligence." [4]. How to design a good poster needs to grasp the following points.

First, we can learn from history. "Propaganda in the form of visualization reflects this period China's political, economic and cultural aspects of style, unique social reality is conveying national policy, communication era spirit, an important medium of social ideal and morality, actively participate in the new China's national image and the construction of socialist spiritual culture." [5] The academic circles have conducted in-depth historical research on red propaganda paintings, from general history to fragment history, material culture history to corresponding institutions and systems, or individual cases in a certain region. Some people combine the characteristics of propaganda painting Angle, and study the ideological and political function of propaganda painting. This article focuses more on the previous propaganda picture visual form, the role of the analysis of reference, according to what I need for my use.

Secondly, learn the design and expression techniques of posters. Dot, line, plane, color, layout, font. However, "in terms of the design language of public welfare posters, it is more important to use less ink to make the public accept the relevant public welfare information. Excellent public welfare posters can be understood and accepted by the public without detailed explanation." [6]. Red posters are intuitive, political and educational. The intuitiveness is clear at a glance, the political nature is reflected in the distinctness of standpoint and viewpoint, and the educational nature is "a good painting is the combination of sensibility and rationality, and the unity of" teaching "and" transformation ". It can influence people's aesthetic preferences, reflect the current situation of society, and even affect people's attitude towards life." These three points can be reflected through the creative practice of artists, the dissemination of artistic works and the aesthetic acceptance of readers.

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3.2 The Embodiment of Nanniwan Spirit in the Designer's Creation

From the perspective of artists' creative practice, designers need to take the initiative to learn and understand the Spirit of Nanniwan by designing red posters with the theme of Nanniwan spirit. First of all, it is reflected in the Angle of entry, which requires a large number of "possession" data, analysis and sorting, and the accumulation and extraction of typical visual symbols. "Graphic design is a re-creation process of directly creating visual graphic elements and abstracting visual symbol language from real visible forms and colors." [8] Secondly, it is reflected in artistic language. Need to determine the specific composition, such as the spirit of Nanniwan with a strong sense of stability of the triangular composition, subjective composition is the best. Attention should also be paid to the harmony and unity of the composition of points, lines and planes and the poster design series. In terms of color style, it is better to choose relatively national and revolutionary red and warm orange with other colors, which can not only associate with the fiery red culture, but also avoid the "red bright, tall and complete" in the Cultural Revolution. Colors are meant to collide and combine. In the form of the picture needs to innovate, foster strengths and circumvent weaknesses, and constantly try. Artistic creation is a hard work, to deal with a lot of relations, such as the composition of point, line and plane in the form language, sketch, color relations. Reflected in the red posters need a certain

position, naturally play the professional quality of the red poster design. This is the process of "from the bamboo in the eye to the bamboo in the chest, and then to the bamboo in the hand".

3.3 Embodiment of Nanniwan Spirit in the Communication of Design Works

From the perspective of the dissemination of art works, in today's information age, there are various ways of dissemination of art works. Revitalizing excellent red poster works will be conducive to retrieval and systematic sorting, and can also wash away the kitsch atmosphere on the Internet with a positive atmosphere. We can also go offline and customize red posters or public welfare posters, such as wall posters, public screens, billboard posters and so on, under the circumstances of legal compliance and rationality. You can also tell the content and story behind the posters through poster design competitions (online and offline), shoot short videos, make Douyin and electronic photo albums, etc. Through the appreciation of excellent works, learning ideas and expression methods, also achieved the practice of professional skills. The communication channels can be summarized by borrowing the following figure. (Figure 2)

	优势	劣势
实体活动	真实性高、针对性强、一对一传播	覆盖面窄、表现形式有限、信息稍纵即逝
纸质载体类	群众基础深厚、便于保存、具有权威性	对受众文化程度要求高、阅读时间长、表现形式有限
电视	覆盖面广、群众基础深厚、表现形式丰富	针对性弱、制作成本高、信息稍纵即逝
广播	覆盖面广、收听方便、成本低	信息稍纵即逝、表现形式有限
网络、自媒体	表现形式丰富、互动性强、成本低、传播范围广	真实性不高、信息泛滥

Figure 2. Advantages and disadvantages of different media [9]

3.4 Nanniwan Spirit Triggers Aesthetic Acceptance by Viewers

From the perspective of art reception, reception aesthetics emphasizes the active absorption, interpretation and construction of works of art by the recipient. "The aesthetic experience theory of reception aesthetics determined by reader-centered theory is a kind of interventional aesthetic experience theory; A dynamic and generative aesthetic empiricism; A subject to subject interactive exchange of aesthetic empiricism; At the same time, it is a rich and varied aesthetic empiricism." [10] Through the use of symbols, composition, color, layout, size consideration, artistic conception, the red poster can imperceptively and silently complete the enlightenment effect on the audience. Different from the old design interest, the new poster design vision to have a stronger visual appeal.

4. Appreciation of Design Practice Works

4.1 Collection and Arrangement of Related Works

After determining the theme expressing the era significance of Nanniwan spirit and the carrier of the red poster, the author first found a lot of visual materials about Nanniwan, mainly classified as follows: first, chronological objects and images. There are documentaries (shot by Yan 'an Film Group in 1942) and old photos (Figure. 3) showing the theme of Nanniwan during the Yan 'an period, followed by art works showing the theme of Nanniwan. There are a large number of woodcut prints (Figure 4), comic strips, Chinese paintings, oil paintings, gouache, sculptures, songs, films, etc. (Figure 5), among which the oil painting Nanniwan by Jin Zhilin is more famous (Figure 6). The last thing I collected was information about Huawei. For example, his complete CI design, visual materials on

science and technology themes, photos and related news materials can be used as backup. Huawei, as a typical example for me to express the significance of Nanniwan spirit, its spirit of self-reliance and hard struggle strongly reflects the determination of the Chinese nation "Our country should become stronger", and "Our country should become stronger" is also the main text of the author's poster design.



Figure 3. Old photos of Nanniwan Source: screenshots of a documentary shot by the Yan 'an Film Group in 1942



Figure 4. Yan 'an woodcut showing the Theme of Nanniwan Source: Yan 'an Literature and Art Archive Cartoon [11]



Figure 5. Other Artists Nanniwan's spiritual theme of art creation resource: Archang Art Search



Figure 6. Jin Zhilin's oil painting Nanniwan source: Yachang Art Search



Figure 7. Unused design source: Designed by the author

4.2 Exploration and Determination of Expression Modes

In the poster poster design category, there is a need to follow the basic truth.

First, the beauty of simplicity. "Public welfare posters are instantaneous. To attract the audience's attention with strong impact and shock at a glance, and to convey the information accurately and clearly in a convenient and rapid way, it is necessary to condense the messy, complicated and complicated information into simple, bright and easily recognizable images." [12]. "This kind of outdoor advertising with a deadline requires a very simple look, Lose the simplicity of the picture and the accuracy of the message. [13] It doesn't work in practice either (Figure 7). So the overall text of the event was condensed into a simple slogan: "Our country should become stronger."

Second, novelty. That is, in the appropriate degree, not the same as others, have their own new idea "our country when self-improvement" is a slogan containing a sense of strength. In the post-modern context where the boundary between the aestheticization of daily life and the virtual reality is blurred, such grand realistic slogans are not a repetition of the design ideas during the Cultural Revolution, but a "fresh stream" that can stand out from all kinds of illusions calling for material pleasures and abandoning the troubles of reality. And the picture image of labor and hard struggle plays a symbolic and contemporary role. "In the process of conveying information in post-modern cultural posters, these symbols can promote the spread of new cultural concepts and form new social ethos and life interest. We can feel old concepts coming out of the box." [14]

Third, the sense of rhythm. This Nanniwan spirit poster design is a series of design needs commonality. I extracted the silhouette of Huawei flowers from the main Logo of Huawei, and the photos of labor during the Nanniwan Production movement were revealed in the red tone. The background of the whole poster consists of four pictures, two black and two white. The scenes of modern people working are selected, especially the photos of ordinary workers, in order to connect ancient and modern times in the picture content and reflect the sense of rhythm. [15] "Rhythm can regulate our emotions, it can also mobilize our emotions, and it can achieve a visual familiarity by using the same layout or the same symbols in the layout." [16] These elements will be discussed later. The words "Our country should become stronger" sublimate the theme of Nanniwan spirit.

Fourth, Symbolism. From the perspective of iconology, each painting has its own story and meaning. The situation since the post-modern era is that "graphics have become the production tool of post-modern cultural poster design. In addition to the specific cultural information itself has a certain cultural connotation, based on a certain depth of cultural foundation, the characteristics of postmodern cultural posters are different from the general public.", "Postmodern culture is an important feature of the return of the image, as a symbol of certain cultural connotation graphics, with 'eyes, profound meaning' aesthetic function, you can borrow some object to represent a specific meaning, make the person produces send a lenovo, deepen the cultural atmosphere and artistic appeal posters and get a kind of meaningful aesthetic pleasure[17].

4.3 Interpretation and Interpretation of its Own Design

The main part of the screen is the silhouette of the Huawei Logo. Its silhouette can be associated with fireworks, flowers, lanterns, chopped apples and so on. The following is "our country should self-improvement" vertical version of the main text, giving a sense of stability. I designed each version of the font separately, and at the bottom there was a horizontal version of the small words "self-reliance, hard work". "Graphics and text have their own wonderful, read the delicacy of text in graphics, understand the original meaning of graphics and information. Read the verve of the graph in the text, feel the broad walk in the space and real. [18] " The main text and pictures in posters promote each other. In addition, the overall use of color, play the role of association "color association is based on people's experience, memory or knowledge of the past. The text, image and color work together to construct the spirit of Nanniwan. After a series of attempts, I chose the composition technique of "isomorphism" to determine the effect of Huawei Logo. "Composition refers to the arrangement and definition of elements and features in an area. This arrangement is both pleasing to the eye and, more importantly, intended to convey a specific message and meaning." [19]



Figure 8. Author's Design (a)

In this poster design (Figure 8), Huawei Logo can be used as a flame symbol, which reminds people of the image of warmth, unity and brightness represented by flame. A light - toned construction worker working in the early morning as the background. It is the struggle of these people that has built the modern city. On the integral colour, background of the pale and signs, graphics, red form

bright contrast, huawei Logo, is the warm orange tinted piece in the upper right corner shows the five-star red flag of Venus, concrete is appropriation of collage of Nanniwan raising farm implements the military and civilian reconstruction "mud bay" landscape scene photos, with ordinary little heroism on ancient and modern, Behind them is a small city steel skeleton and a large area of bright sky, giving people hope, optimism, enterprising spirit.



Figure 9. Author's Design (b)

In the second picture (Figure 9), the background is a scene of welders rushing to repair railways at night. In total darkness, only the vanishing point of the railway tracks and the glimmer of welding sparks at the center of the picture, the five-star red flag looming over their heads. In the overall background picture, the brightness is dark and the color of Huawei Logo is red, which is a metaphor for the red lantern behind thousands of doors, symbolizing the warmth of home. The fact that hyundai workers work through the night to ensure the safety of the people reminds us of the sacrifice and pride of the construction era when the railway forces were deployed to all sides. In the silhouette is the scene of Nanniwan people ploughing with hoes. The scenes of ancient and modern labor echo the spirit of perseverance, which intuitively shows that people should work and create steadfastly and diligently. In this font design, some strokes are replaced into the appearance of petals of Huawei Logo, and the width of the strokes structure is designed more evenly, highlighting the sense of industrial precision. On the one hand, it echoes the scene of repairing welding in the picture content. On the other hand, the late blue color contrasts with the hot orange color. The text also has texture, and a shadow effect is added to highlight the font.

The third Huawei Logo is designed in the image of a torch (Figure 10). The background picture uses the dark chip circuit diagram itself, which is different from the workers in the first two pictures, because the chip diagram represents high-tech and wants to show "profound, accurate and difficult" with visual thinking. Inside the Logo, there are overlapping old photos of soldiers' simple labor. The preparation of baskets is accurate work, and the modern mechanical large-scale production, chips and technology are also featured in this way. The text as a whole is like a torch, and each character is prepared with slender straight strokes, keeping regular and sharp angles to reflect the sense of mechanization and industry. The zeitgeist of Nanniwan spirit is obvious with the help of high-tech background pictures, so that the pictures and texts have an internal correlation.



Figure 10. Author's Design (c)



Figure 11. Author's Design (d)

The fourth Huawei Logo can also be replaced with a cut apple (bottom right of Figure 11). Huawei and Apple are both mobile phone brand leaders, this creative humor to convey foreign people's support for Huawei brand. On the "apple" is the silhouette of the Nanniwan people, wielding hoes, fighting against heaven and earth. The background picture shows the construction site of Huoshenshan and Leishenshan in Wuhan during the COVID-19 pandemic. Netizens act as "cloud

supervisor" to witness miracles. People across the country support each other, and the strength of unity always allows us to work miracles.

Finally, "a design work concentrates the designer's wisdom, emotion and imagination, and uses various words and graphics to unify them according to the visual beauty and logic of the content, forming a tightly organized 'texture' with visual charm. This process is to give the plane its full life. [20]

5. Conclusion

"Literature and art are not only entertainment, but also related to the discourse power of national public opinion and the guidance of society and people's ideas. Compared with philosophy and social sciences, literature and art are more directly facing the people on the front line, and the front line of literature and art is actually the front line of ideological battle." The design, dissemination and appreciation of contemporary red posters need to stick to good intentions and advocate positive values while embracing diversity. The red posters with the theme of Nanniwan spirit can connect with reality in every link of the art system, and help to cultivate and promote the integrity and socialist core values. Through the practice of designing the red poster of Nanniwan Spirit, it is more sincere to carry forward Nanniwan spirit and inspire people to strive for self-improvement and embrace the world.

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