

Research on the Application of Minority Cultural Illustration in Graphic Design

-- Take Yunnan Ethnic Villages as an Example

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Abstract

Yunnan ethnic villages have gathered 25 ethnic minorities, such as Dai, Bai, Yi and Bulang, which have the representative significance of national culture. This case is based on Yunnan with deep ethnic customs. Inspired by architectural decoration, cultural life and costumes of ethnic minorities, this case studies the innovative application of ethnic styles in visual design under the contemporary cultural background. In addition, through the national style font design, the relationship between graphic representation and text expression is more integrated, and the unity of plane expression effect is enhanced.

Keywords

Regional symbols; Ethnic minorities; Yunnan; Graphic design; Script.

1. Regional Culture Diagram

Regional cultural symbols condense the essence of regional culture, which is different from the common western art composition in graphic design. Its diversity provides refreshing materials and ideas for graphic design. In terms of aesthetic value, the regional cultural icon is the totem of regional culture, which represents the most distinctive national culture in the local area, and is rich in semantic meaning, conveying different regional information. [1]

2. Study on the Application of Yunnan Minority Symbol Elements in Graphic Design

2.1. National Elements Inspiration

The specific image created in the design of ethnic minority elements is inherited from the history of ethnic minorities. There are many ethnic minorities in Yunnan, and they have created various visual symbol elements with unique artistic imagination and rich national style. The local residents' daily life contains rich humanistic culture. The decoration of houses and buildings, the modeling of living utensils, tie-dye batik clothing patterns, etc. are of special significance, accumulating their own thoughts and emotions, which have become the inspiration source of national elements.

2.2. Composition of Color Elements

Among ethnic minorities, color is not only a visual language, but also a systematic symbol for transmitting information. The colors of regional cultural symbols come down in one continuous line with local customs, architecture, landscape and other elements. Many ethnic minorities living in Yunnan often have their own unique views on color, and convey corresponding information through color. Under the joint action of the similarity of living environment and the difference of national culture, the same color symbol element may have different interpretations in different nationalities, that is, it has commonness and retains individuality.

Many ethnic groups advocate black, which represents not only a color but also a belief in their hearts. [2]

3. Innovative Application of Yunnan Ethnic Elements in Graphic Design

3.1. Overview of Yunnan Ethnic Villages

Yunnan Ethnic Village is a collection of 25 ethnic minorities in Yunnan, including Dai, Bai, Yi, Wa, Bulang, Jinuo, Tibetan, Shui, Mongolian, Buyi, Lisi and Achang. Ethnic villages display Yunnan's ethnic customs by means of restoration display. When I walked into the village, I saw ethnic villages with different styles distributed among them, which were patchwork and showed their charm. The colorful cottage architecture, production, life and religious customs of ethnic minorities were faithfully displayed, which was the epitome of Yunnan ethnic culture.

3.1.1. Entrance of Ethnic Village

The main gate of Yunnan Ethnic Village is a group of magnificent steel frame buildings. Five bold and vigorous bronzing characters of "Yunnan Ethnic Village" are hung at the door head, symbolizing the auspicious and happy future of Yunnan Ethnic Village.

3.1.2. Dai Village

Dai village is surrounded by water on three sides and shaded by green trees. The bamboo buildings of Dai family in "Ganlan style" are connected to the solemn Myanmar Temple through the winding red gravel path. The towering and spectacular white tower, exquisite wind and rain bridge, wind and rain pavilion, water well, bell pavilion and other buildings are full of the rich customs of Dai family, which are the reappearance of the true folk landscape of Dai village.

3.1.3. Tibetan Villages

There are large and small slope-top dwellings and carved flat-top dwellings in the village. The solemn and sacred Tibetan Buddhist temple, the "white yak" sculpture symbolizing auspiciousness and harmony, and the unique Tibetan architecture complement each other.

3.1.4. Achang Nationality

The Achang people in Husha have high skills in making iron and knives, and the ironware they make is durable. In particular, long knives, sharp knives, machetes, kitchen knives, scissors and rejection sickles are sharp and beautiful. They are famous for their "household knives" in the world, which are quite popular among the people of Dai, Han, Jingpo, De 'ang and other ethnic groups nearby.

3.2. Graphic Design of Yunnan Ethnic Village Regional Culture

In life, international symbols are abundant around, regional cultural symbols are seldom used, design sense is insufficient, and direct application shows no tension. Traditional national symbols have far-reaching implications, but they are still far from the requirements of modern art and design, so it is necessary to reform them, keep their essence and innovate moderately. [3]

In this design, the circle is taken as the frame, and the main minority villages such as Bai, Bulang, Tibetan, Achang and Dai in Yunnan Ethnic Village are selected as the design objects, and the most representative architectural decorations and living utensils shapes of their nationalities are taken as materials. By superimposing and deforming, the original rhythm and rhythm are changed, giving the symbols richer aesthetic meaning and strong identifiability and nationality. For example, the gatehouse at the main entrance of the ethnic village has the characteristics of solemn and steady Chinese classical architecture, which is placed inside the round frame, carried by a thick line, divided up and down, and has dignified and heavy national characteristics. The Three Towers (Figure 1) can be said to be the landmark building of the Bai nationality in the ethnic village, which has become a landmark. With the punch-in style of online

Qing panes, and the overall font presents the design effect of reciprocating, straightness, and no emergence, which has distinct artistic characteristics.

Considering the past and the present, no matter how the art design field develops, the localized elements will not change, especially in font design, and the outstanding elements in traditional culture are the vast inspiration source and material treasure house for designers.

5. Summary

Ethnic cultural elements and regional graphic design are inseparable. In actual design, ethnic cultural elements bear the heavy responsibility of improving visual appeal and enriching cultural connotation, which is an important aspect that every designer must face up to and apply flexibly. Only in this way can the graphic design of regional culture keep pace with the times, maintain relative cultural independence and rich connotation, and achieve long-term development in inheritance and innovation. [5]

References

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