

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL UNIVERSITY OF TECHNOLOGIES AND DESIGN

Faculty of Design
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BACHELOR'S THESIS
on the topic:

Development of brand identity for hieroglyphics in Dongba culture

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Kyiv 2024

Abstract

Dongba hieroglyphics, as the only surviving hieroglyphics in the world, is known as the "living fossil" of writing, which is mainly spoken and taught by Dongba believers. Naxi pictographic writing is in the transition stage from pictographic writing to pictographic writing, so the writing is intuitive and rich, and can express delicate emotions. However, with the vigorous development of tourism in Yunnan, the spoken language of Naxi has been gradually replaced by Chinese, and the essence of Naxi hieroglyphics has been on the brink of extinction. At present, most of the studies on Dongba hieroglyphics focus on the characters themselves, and their artistic creation and application are few.

Modern and orderly design language will be used to standardize the font of Dongba hieroglyphics, strengthen symbol memory, and form unique visual representation of Dongba hieroglyphics. On the basis of respecting the morphological characteristics of original Dongba hieroglyphics, visual elements such as points, lines and surfaces will be used to properly standardize the characters and integrate Dongba hieroglyphics into the spirit of The Times. Seek the common points of Dongba hieroglyphics elements and modern art design, promote the dissemination of Dongba characters in contemporary times, and achieve the unity of traditional culture and modern art design.

Hieroglyphics is an important cultural heritage of Naxi people, an important achievement of Naxi civilization, and an important identification symbol of Naxi people. The Naxi nationality, which is recorded, inherited and derived from hieroglyphics, has a rich historical background. Its application in modern visual design can provide a new source of creativity for modern application, enrich the expression forms of visual design, improve the artistry of national products, we can better understand Dongba pictographic culture, provide theoretical support for its protection and inheritance, and further promote the excellent cultural traditions of China's ethnic minorities. Therefore,

hieroglyphics is a key for us to enter the Naxi nationality. Through this key, we can open the door of Naxi culture, enter their extremely rich spiritual world, and perceive the rhythm of national life between the blue sky and the beautiful sun, the great rivers and mountains.

Key words: Dongba culture, Hieroglyphics, Visual symbols, Intangible cultural heritage, Cultural and creative design

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Introduction

The relevance of the research topic:

The cultural and creative development of cultural heritage is gradually entering a new stage. Intangible cultural heritage is the same as cultural relics. It should not only be collected as physical materials, but also be in line with modern aesthetics and rhythm and close to the lives of ordinary people. Cultural and creative heritage is the most effective and efficient form. Young people have gradually begun to have a great interest in non-heritage. Compared with cultural relics with fixed physical forms, most of the intangible cultural heritage has a certain Chinese aesthetic conception, and it is easier to carry out cultural creation.

The relevance of this topic lies in meeting consumer needs based on culture. The design of non-heritage creative works should always rely on the cultural elements and connotation of intangible cultural heritage itself, dig deeply into the cultural value contained in intangible cultural heritage, and transform it into creative capital, so as to give the cultural creative industry higher added value and improve its product competitiveness.

The necessity of research has injected new life and vitality into the intangible cultural heritage. By combining intangible cultural heritage elements with modern art, design and business, cultural and creative works make intangible cultural heritage radiate new charm. To increase the functional experience of cultural and creative products with non-legacy as creative symbols. Intangible cultural heritage not only brings unique colors and patterns to cultural and creative product design, but also brings different perceptions and experiences to people. In the design process of cultural and creative products, intangible cultural heritage is transformed into creative

symbols and integrated into the functional experience of cultural and creative products, bringing different functional experiences to users.

The purpose of the work is to apply Chinese Dongba hieroglyphics to modern visual brand design, which can enrich the expression form of visual design, improve the artistry of national cultural products, help us better understand Chinese Dongba hieroglyphics culture, and promote the spread of Dongba characters.

Research objectives:

1. Carry out online information retrieval and field visits to feel the local regional culture and folk customs;
2. Classify Dongba hieroglyphs and use plant, astronomy, geography, animal and other characters in the design.
3. Sort out the collected data and draw a brand sketch based on Dongba culture;
4. Complete Dongba hieroglyphics brand image design and corresponding peripheral product design;
5. Design posters according to Dongba hieroglyphics.

Theme of research is the process of designing a brand and its derivatives.

The object or focus of the research is the development of hieroglyphics brand identity in Dongba culture.

Elements of scientific novelty. Based on the morphological features of the original Dongba hieroglyphics, using the visual elements such as points, lines and surfaces to properly standardize and redesign Dongba hieroglyphics, forming hieroglyphics symbols and visual expressions that conform to modern aesthetics.

Practical significance. The title is based on the origin of Dongba hieroglyphics. Through the expression form of cultural creative design, the

Dongba hieroglyphics enter the public's vision, promote the spread and continuation of Dongba hieroglyphics, and trigger people's exploration of the mystery of Dongba hieroglyphics.

Structure and volume of the thesis. The bachelor's thesis consists of an introduction, four chapters, conclusions and general conclusions for each chapter, a list of sources used for 30 projects and an appendix (11 pages). The work consists of 28 drawings. The results of the study are 42 pages long.

Chapter I

INTRODUCTION

1.1 Research background of topic selection

The 5,000 years of Chinese culture has given birth to a profound national culture. Different ethnic cultures have intermingled and promoted each other to form a splendid Chinese culture. Nowadays, under the background of accelerating global informatization, the inclusiveness and unique charm of national culture are deepening under the global influence. We can see the charm and value orientation of China's excellent local ethnic culture, and national style has gradually become a trend of contemporary design. From the design of the emblem of the 2008 Beijing Olympic Games combining Chinese traditional culture, to the resurgence of the Forbidden City in recent years, to the Winter Olympic mascot Bing Dwen Dwen's smooth entry into real life from the circle, highlighting the national confidence and cultural confidence, which also reflects people's pursuit of national cultural aesthetics and the improvement of national cultural identity. At the same time, people gradually realize the value of excellent national culture reflected in its development process, inspiring people to explore and refine excellent national local culture, constantly absorb nutrients and rebuild it, so that it has a new era connotation and value.

As one of the typical hieroglyphs, Dongba hieroglyphs show the beauty of unique visual graphics with its simple and primitive writing form. The graphic performance of Dongba hieroglyphs can convey richer emotions and interest, and have unique visual characteristics. From the perspective of the process of writing creation, Dongba hieroglyphs are original and the product

of Naxi wisdom. From the visual point of view, Dongba hieroglyphs show strong visual interest and unique recognition, which form a unique visual charm. Dongba hieroglyphics are characters with both linguistic and graphic characteristics. It is of great value and significance to study the origin of ancient characters and the vivid graphics of characters as visual symbols.

After a long history of writing, the Chinese character system representing Chinese culture has been formed. To this day, Chinese characters still retain the feeling of pictographic writing. Naxi hieroglyphics, also known as Dongba hieroglyphics, is a rare living hieroglyphics in the world. It is a kind of pictographic hieroglyphics mastered by Dongba, a priest of Naxi nationality, and created by his own sight. Dongba hieroglyphics is an important cultural heritage of Naxi people, an important achievement of Naxi civilization, and an important identification symbol of Naxi people. The transitional form from pictographic writing to pictographic writing is very primitive, belonging to the early form of the origin of writing, which directly reflects the Naxi people's original understanding of the world and themselves, and contains their unique ethical concepts, aesthetic consciousness and religious beliefs.

Naxi nationality is a nation with a long history in southwest China. Naxi people have formed an ancient and unique cultural system - Dongba culture in the long production practice. Dongba, meaning "wise man", originated from a certain social background, is a kind of sorcerer role in primitive society, and has a high social status in Naxi people, and is the creator and inheritor of Naxi culture. "The term Dongba culture appeared in the early 1980s, which is a symbol of the transformation of Dongba religion into Dongba culture promoted by the wise men of Naxi nationality and Wanbao." Dongba culture, a splendid, time-honored and rich original cultural system, is not only an artistic expression of the wisdom and creativity of the Naxi ancestors, but also

a precious cultural heritage of the Chinese nation and the world, showing all aspects of the spiritual and cultural activities of the Naxi people, "including the world famous pictographic Dongba characters, ancient and systematic Dongba classics, Dongba dances with dance scores, There are Dongba paintings of the giant scroll "God Road Map" and Dongba music with cadence." It is an ancient culture centered on Dongba religion, the original folk religion of Naxi nationality, which is closely connected with the production and life of Naxi people and their religious belief. In ancient society, all the activities of the Naxi people, such as song and dance parties, folk festivals, divination activities, etc. have strong religious colors, which are displayed in certain religious activities. It can be said that in Naxi primitive society, the formation of culture is inseparable from religion, and Dongba culture is essentially the materialized expression of Naxi people's thoughts, feelings and religious beliefs.

Dongba hieroglyphics has about 1400 commonly used words, and its words are rich, which can not only express delicate emotions and record complex events, but also be used to write poems and compositions. These hieroglyphs, like the ancient Yulong Snow Mountain glacier, do not melt due to the changes of The Times, and have been miraculously inherited until now. This kind of writing is regarded as the precious cultural heritage of mankind, the "living fossil" of the origin and development of human society's writing, and the important data for the study of the production of human society's writing. It is still used by Dongba and researchers today. Dongba culture has been included in the World Cultural Heritage List and the Memory of the World Heritage List for its unique national culture and cultural landscape.

However, with the vigorous development of tourism in Yunnan, the spoken language of Naxi has been gradually replaced by Chinese, and the essence of Naxi hieroglyphics has been on the brink of extinction. At present,

most of the studies on Dongba hieroglyphics focus on the characters themselves, and their artistic creation and application are few. As a unique visual communication symbol, Dongba hieroglyphics has gradually attracted people's attention for its features such as concreteness, abstractness, simplicity, association, interest and symbolism. These characteristics make Dongba hieroglyphs have special application value in the field of visual communication design. Therefore, a new design language is given to Dongba hieroglyphics under the modern background, and products with national characteristics are created through the visual expression of cultural and creative design, so as to promote the dissemination and continuation of Dongba hieroglyphics and highlight regional national characteristics and cultural connotations.

1.2 Introduction to Topic Selection

1.2.1 Purpose and significance of the topic

Dongba hieroglyphics, derived from pictures, has the artistic characteristics of stick figures. It uses abstract visual symbols as a means of communication and pictographic symbols as language symbols. The visual art symbols of Dongba hieroglyphics are the image carrier of Naxi national culture. Hieroglyphics have interesting and confusing morphological characteristics, which caters to modern people's pursuit of returning to nature. The visual art symbols of Dongba hieroglyphics are deeply studied, their aesthetic characteristics and cultural connotations are explored, the pattern language is attempted to be transformed into a design with strong universality, the personalized and stylized visual design is explored, new creative inspiration is provided for modern visual design, visual representation of

Dongba hieroglyphics is realized, and better inheritance and innovation is given to Dongba hieroglyphics.

Dongba hieroglyphics is an ancient script used by Naxi people, which has a very unique visual art style. Through in-depth analysis of the visual art symbols of Dongba hieroglyphics, we can better understand the Dongba hieroglyphics culture, provide theoretical support for its protection and inheritance, and further promote the excellent cultural traditions of China's ethnic minorities. In addition, the visual art symbols of Dongba hieroglyphics have unique aesthetic value and design elements. Its application in modern visual design can provide a new creative source for modern applications, enrich the expression of visual design, improve the artistry of national products, and have great application potential in modern design.

As the core of Naxi culture, Dongba hieroglyphics has attracted the attention of scholars at home and abroad. With the deepening of research and dissemination, Dongba hieroglyphics have gradually entered the public's vision, which is mainly reflected in three aspects: On the one hand, it involves the original Dongba religion and Dongba culture, including religious rituals, myths and legends, and classic ancient books; On the other hand, it is the result of scholars' research on Dongba hieroglyphics, which is reflected in the translation of Dongba classics, monographs, papers, etc. The third is the artist's secondary creation of Dongba hieroglyphics, such as calligraphy, painting, carving, handicrafts and their application in the field of art design. By studying the visual characteristics of Dongba hieroglyphics, exploring the application rules of Dongba hieroglyphics in design, trying to connect the graphic method of Dongba hieroglyphics with design, feeling the real cultural charm and graphic interest of Dongba hieroglyphics, it can not only enrich the design language of Dongba hieroglyphics to a certain extent. It improves the artistry and aesthetics of Dongba hieroglyphs, enricfies the methods and

means of professional design, and provides some theoretical thinking for how to combine modern design with traditional culture.

Characters are the tools to record life and thoughts. The rapid development of modern life and the stagnation of Dongba characters lead to the inability of characters to describe contemporary life and play the function of recording themselves. At the same time, Dongba is a hand-written graphic ideographic text, and only those who fully understand Dongba culture can distinguish its ideographic characters. Therefore, the purpose of this study is to make Dongba characters appear in People's Daily life through the application of Dongba characters in tourism products, expand the popularity of Dongba characters and go out of Yunnan, so as to obtain better inheritance and development.

This research is divided into two aspects, namely the redesign of the text itself and the application of the text in tourism products. As the only hieroglyphics still in use, Dongba script is highly valuable. However, fewer and fewer people use and understand Dongba script. In order to prevent Dongba script from being eliminated by the society and adapt to the needs of modern society, this study will design a new Dongba script that can be used and accepted by modern civilization according to the integration of existing Dongba script and modern civilization.

The study of Dongba script of Naxi nationality can, on the one hand, let more people know about Chinese national culture, promote cultural exchange and development, carry forward national culture and enhance national self-confidence; Second, Dongba hieroglyphics are included in the "Memory of the World Heritage", which is self-evident. The design and application of Dongba hieroglyphics is conducive to cultural inheritance, promote the development of national culture, and provide reference value for the inheritance of other ethnic cultures. Third, it provides a new idea for the

design of characters. Most of the current font design is to study the strokes and structure of characters, and this design is to study the way of constructing characters of Dongba script hieroglyphics. In the later text design, the font design can also refer to the way of pictographic design, which can also broaden the direction of text design.

The graphization of text is to reorganize and change the form of text through the analysis and study of its structure, so that it can become a graphic language with both information transmission and artistic aesthetics. Dongba script is not only a language symbol of Naxi nationality, but also an artistic symbol in line with contemporary aesthetics. The research on the structural characteristics and aesthetic application of Dongba script can fully understand the artistic charm and cultural connotation of Dongba script, and inherit the tradition in the design and creation. Therefore, how to make use of the aesthetic value and graphic features of Dongba characters to carry out deeper design and innovation, so that more people can understand this ancient character, needs to be studied and practiced from many aspects. So far, there are not many research achievements and work categories on the graphic design of Dongba characters, and the design application of Dongba characters has certain regional and limitations. Therefore, the research on the specific correlation between the primitive and primitive Dongba characters and graphic design under the modern background can not only enrich the cultural connotation and design language of Dongba characters, but also enrich the design language of Dongba characters. The aesthetics and artistry of Dongba characters as visual symbols can further expand their development space and fields, effectively promote the continuation and innovation of Dongba characters, and make traditional national culture more appealing in the new era.

1.3 Research status at home and abroad

1.3.1 Foreign research status

In the study of foreign characters, the first contact with the Nasi Dongba hieroglyphics is a French missionary. The missionary took a copy of the Dongba Scriptures abroad in 1867, and it was later included in the French Tyron Lacopelen's "The Origin of Writing in and Around Tibet" and published in 1885, which is considered to be the first public record of Dongba hieroglyphics. This opens up the study of Dongba culture and Dongba characters by Chinese and foreign scholars.

Joseph Locke, an American anthropologist, wrote in his Encyclopedia of the Naxi Language and English that he spent nearly three decades exploring the Naxi settlements. The book includes a large number of Dongba hieroglyphs, and introduces Dongba religion and Dongba Sutra in detail, which makes Dongba culture greatly influenced in the West. Locke made great contributions to the research and dissemination of Dongba characters, so he is honored as "the father of Western research on Naxi culture".

German Janat thinks Naxi culture has special significance in the study of religion and ethnology. In October 1962, Dr. Janath organized the 527 Dongba scriptures collected by the National Library of West Germany and compiled the first and second volumes of the Naxi Manuscript Catalogue, which were included in the Catalogue of German Oriental Manuscripts. Dr. Janath continued to catalogue the Dongba scriptures collected by West Germany and completed the third, fourth and fifth volumes of the Naxi Handwritten Catalogue. In 1983, Yanat invited Mr. Yang Fuquan, a domestic research expert, to conduct cooperative research on Naxi language and contemporary Naxi manuscripts, which played an important role in the dissemination of Dongba characters. Ambiguities in the Translation of

pictograms in Naxi Nationality, written by Dr. Mejia, has the characteristics of memory and writing system of Naxi language. This paper examines the broad cultural background involved, and explains that Dongba script is a kind of graphic language to convey meaning, which has fuzzy characteristics. As a visual symbol, its semantics cannot be fully expressed, and it is often subject to the influence of social factors closely related to national spirit and culture. In recent years, Japanese scholars have conducted more and more researches on Dongba script. The representative Suwa explored the phonetic characters of Dongba hieroglyphics, and Nishida Ryuo analyzed the cultural connotation of Dongba hieroglyphics and Naxi culture. Other scholars, such as Yamada Katsumi, have conducted detailed studies on various areas of Dongba script, such as mythology, characters, music, and religion.

Since the 1960s, scholars and designers from all over the world have traveled to Lijiang, Yunnan Province, to explore and study ancient characters. At that time, most of them stayed on the study and exploration of language and culture, and on the application and promotion of Dongba hieroglyphics in graphic design, Japanese design master Katsuki Asaba was undoubtedly the first person. Research on Dongba hieroglyphics is mostly seen in the application of posters and packaging. In poster design, Keji Asaba retains the original form of Dongba hieroglyphics and optimizes the points, lines, surfaces, strokes, space, font and black and white colors of Dongba hieroglyphics by using modern font design forms, thus becoming the unique feature of Dongba hieroglyphics works. On the other hand, Katsu Asaba applied the visual characteristics of Dongba hieroglyphics to the poster design, so as to divide the plane space and balance the picture. At the same time, he used the cultural character of the text to accurately and vividly convey the content to the audience, so that the poster design has more artistic connotation.

The famous Japanese designer Katsuki Asaba is devoted to the study of Naxi culture. He uses the fun sense of original graphics, combines Dongba script with brand characteristics, and designs products' packaging and campaign posters. Asaba Katsuji for Japan Kirin Company's "Xuan rice tea" packaging design does not stay in the surface meaning of Dongba characters, but focuses on the ideographic function of Dongba characters as graphic characters. Katsuki Asaba grasped the core of Kirin Company's corporate philosophy and the natural simplicity of Dongba hieroglyphics, and used the basic form of "human" in Dongba hieroglyphics to express the production process of genmi tea. The use of such original hieroglyphics makes the packaging full of the natural flavor of Xuanmi tea, fully demonstrating the ecology, nature and health of Xuanmi tea. See attachment figure 1.1

Asaba Katsuki widely used Dongba characters as design elements in his works, and held a personal exhibition with Dongba characters as the design theme, which attracted wide attention from the design field. Later, he published books such as "Give Me Strength, Dongba" and "Communication with Dongba". In 2001, Katsu Asaba produced a DVD version of the Dongba language encyclopedia "WHAT's TOMPA" (DIGITALOGUE). This encyclopedic dictionary includes a documentary of Katsuki Asaba's visit to Lijiang, as well as an introduction to the Dongba script and its pronunciation. It can be said that in the creative use of Dongba script, multimedia application, the Asaiye Keji has played a great role in promoting. See attachment figure 1.2

1.3.2 Domestic research status

In 1938, Li Lincan graduated from the National Hangzhou Art Academy, and with the support of Shen Congwen, Dong Zuobin, Li Jizhi and other great scholars, chose to go to Lijiang to do border ethnic art investigation. Thus, it

has made an indelible contribution to the sorting and research of Dongba culture of Naxi nationality.

Domestic scholars Fu Maoji, Li Lincan, He Zhiwu, Zhang Xia, Fang Guoyu, Yang Zhonghong, Wang Yuanlu, etc., they have made certain contributions to the study of Dongba characters. It can be said that Chinese scholars began to study Dongba characters in the century. However, to study the Dongba script, we must first cross the two gates of translation and phonetic annotation of Dongba Scriptures. In the same year, Fu published the *Study of Ancient Events in Lijiang's hieroglyphics*, a book based on his observations in the study of the Dongba classics *The Migration of Mankind*. This book is mainly a translation and interpretation of the Dongba classic *Ancient Chronicles*. At the same time, he wrote another book, "A Study of the Naxi Picture Text", also aimed at the translation and interpretation of scriptures, and was published in Japan. At that time, the translation and interpretation of the whole text of the *White Bat Take the Scriptures* produced a non-ordinary meaning. Yang Zhonghong wrote a *Chinese Dictionary of the Toba characters and Coba Characters*. He was the first person to write a dictionary of Dongba characters. He is also the first person to raise the wind of Dongba dictionary.

The domestic research on Dongba characters is mainly the result of scholars' translation, collation and compilation. The initial research is mainly based on Fang Guoyu's first draft of the *Naxi Hieroglyphics Notation · Introduction* written in 1940, Li Lincan's *Dictionary of Hieroglyphics and Research Papers* written in 1944. In 1944, Dong Zuobin's "Looking at Oracle Bone Scripts" and other relevant research materials were still in a relatively shallow state of research on Dongba characters. It was not until 1982 that Fu Mao-che, a national language worker, published the *Difference between Naxi Picture Writing and Hieroglyphics*; 1981 Naxi researcher He Zhiwu wrote on

the Characteristics of Naxi Hieroglyphics; 1983 Li Jingsheng wrote a Comparative Study of Naxi Dongba Script and Oracle bone inscriptions. Dongba characters really began to have a deep study, to domestic and foreign national culture research scholars to provide rich materials.

In her master's thesis Research on the Formation Art of Dongba Characters and Its Application in Graphic Design, Song Wenjuan discusses the formation art of Dongba characters with the graphic composition of Dongba characters as the starting point and the "form element" as the basic carrier, and divides it into the formation art of multi-dimensional image taking, interesting expression, joint understanding, feature intake, image substitution, etc. And it is applied to the graphic design through different expression techniques. In his master's thesis "Deconstruction Design of Dongba Characters and its Application in Modern Graphic Design", Tang Shaojun firstly re-deconstructed Dongba characters by means of increasing, decreasing, deleting and strengthening, and freely combined them to form various decorative patterns.

In recent years, with the demand of social development and the prosperity of Lijiang's tourism industry, Dongba characters have been further promoted, and many art and design works based on Dongba characters have emerged in China. Among them, the representative design work is the Dongba Character Library designed by Chen Nan of the School of Fine Arts of Tsinghua University. CG design methods are used to analyze and deconstruct the strokes and structures of Dongba characters, and digital processing is carried out to unify and standardize the font design and apply it in real products, so as to promote Dongba hieroglyphics into daily life. The Seduction of Chinese Characters, written by Professor Chen Nan, records the whole process of designing Dongba hieroglyphics. The concept design of Dongba Script (character library and software) cooperated with the

Technology Review Agency of Japan Co., LTD., to publish the Dongba Script library and software of Love and Friendship in Japan. See attachment figure 1.3

Dongba hieroglyphs are pictorial hieroglyphs recorded on the cliff, bark, leaves, animal skins, wooden plates and other carriers. The forms and images of most of them are descriptions or highly summary of the physical shape of the things themselves, and the characters are imitative of the images of the things they refer to, so they must have certain similarity characteristics with the things they refer to, such as the following animal characters: They are mouse, ox, dragon, snake, sheep and chicken. Take "rat" as an example, "Shuowen Jiezi" cloud: "rat, the general name of the cave worm is also pictographic", it is not difficult to find from the text, the image of the rat described in the Dongba hieroglyphs is particularly vivid.

Compared with Chinese characters, Dongba hieroglyphics are not only language symbols, but also more prominent in the characteristics of "painting". This kind of writing does not adhere to the complexity of strokes or pursue the unity of the form, and the outline of things is almost similar to the prototype. For some things and actions that are difficult to be expressed by concrete figures, abstract lines and symbols are used to express. Therefore, in Dongba hieroglyphics, the expression of things includes simple abstract symbols, and more complex figurative figures or combinations of figures. It is this pictorial feature that gives us the possibility and space to analyze, study and explore the application of Dongba hieroglyphics in the design of modern cultural and creative products.

The creation and production of Dongba characters is a process of visual thinking, that is, a rational thinking process based on perceptual understanding, which judges, analyzes and summarizes the observed objects

into language symbols. Although Dongba characters are not completely separated from the characteristics of the objects to be expressed in form, they are not as simple as geometric figures in vision. However, the various forms of Dongba characters with line as the center of change are all based on the basic forms of geometric figures. Abstract geometric figure is a kind of information carrier created by human beings between the subjective world and the objective world. Its symbolism brings objective reality and abstract form closer from the spiritual aesthetic thinking. In Dongba characters, this symbolism is reflected through its structural elements.

Summary of the chapter I

1.The background of Dongba hieroglyphics, As the carrier of Dongba culture of Naxi nationality, Dongba hieroglyphics is a kind of writing symbol created and used by the ancient ancestors of Naxi nationality to record Naxi language. The original picture writing was formed by means of pictograms, understanding and false borrowing. The Naxi dialect called the Dongba script "Sijioluqiao", which basically means "wood trace stone trace", see wood painting wood, see stone painting stone.

2.The discovery and study of Dongba hieroglyphics, The study of Dongba classics can help to reveal the relationship between primitive religions and ethnic minorities in the world, the origin and evolution of ancient Chinese culture, and the basic spirit of harmony and unity between man and nature, unity and harmony among ethnic groups, and protection of natural environment are conducive to social harmony and stability.

Chapter II

AN OVERVIEW OF DONGBA SCRIPT RESEARCH

2.1 History and origin

This kind of hieroglyphics created by the Naxi nationality is called Dongba script or Dongba hieroglyphics in domestic academic circles, and the ancient books written with it are called "Dongba classics" or "Naxi ancient books", and in foreign countries, they are mostly called "Naxi hieroglyphics" and "Naxi handwritten manuscripts". Naxi ancestors created two kinds of ancient writing, one is the hieroglyphics, which is the text handed down by the priest Dongba for writing scriptures and classics, so it is called "Dongbat", meaning Dongba. The other is Coba, a phonetic script derived from Dongba hieroglyphics, which has a simple structure and is a big step forward from the development of Dongba hieroglyphics, but it is not widely used. The two ancient characters are mainly distributed in Dayan Ancient City, Ninglang, Yulong and other places.

The application of Dongba hieroglyphics in painting first appeared in the form of wooden plate painting and card painting. The main content was the Bible stories of Dongba religion. The gods and ghosts in Naxi mythology were painted on the specially made pine plate. The use of primary colors fully reflects the original and mysterious nature of minority culture. The inheritors of the wooden board paintings are the local "Dongba", who have no painting training, and they combine their observation and understanding of nature with the Dongba Bible to redefine the relationship between man and nature. Wooden board painting and card painting will be pictographic characters, in the original font to highlight the painting. It not only integrates the text into

the painting, but also retains the original modeling characteristics of the hieroglyphics. Fully combine the two, reflecting the Naxi nature worship concept and colorful social life. It integrates the mystery of religion and natural beauty, and uses exaggerated and realistic artistic techniques to perfectly combine typeface painting.

According to incomplete statistics, this kind of pictograph has more than three thousand characters. This script has several singularities: one is that it is a symbol of a special stage in the transition of human writing from pictography to hieroglyphics. In terms of writing form, it represents a stage in the development of human writing that is later than pictography, but earlier than typical ideographic writing such as oracle bone scripts. Another singularity is that it is today "the only living hieroglyphics in the world". It has this reputation because the hieroglyphics found all over the world have been lost in the wind and dust of The Times and become "dead characters", which requires a generation of scholars to work hard to decipher. However, Dongba hieroglyphics can still be read by the Dongba priests, the inheritors of Naxi traditional culture. And it is still used by the people.

In the Jinsha River basin, where Dongba hieroglyphics originated and flourished, many cliff painting groups have been found. This is the first cliff painting found in the Lower Tiger Leaping Gorge. Whether there is an internal connection between these paintings painted on rocks and wood and the Dongba hieroglyphics called "marks on wood and stone" has become a mystery to be deciphered by scholars. See attachment figure 2.1

2.2 Structural features of Dongba hieroglyphics

2.2.1 Font structure features.

Art theorist Rudolf Arnheim said: "A true spiritual civilization, its intelligence and wisdom should be shown in the ability to constantly discover their symbolic meaning from various concrete things and constantly feel the general from the special." The so-called symbolic means that you can use any symbol with directional meaning to replace another thing, because people's cognition has the suggestive instinct of thinking secrecy and language understanding ability, so there will be emotional communication between people, in this process will produce strange and subtle commonality. Indirectly highlighting the unique artistic charm of visual language personality.

As far as the writing strokes are concerned, Dongba hieroglyphics are flexible and immature, which makes Dongba hieroglyphics have a kind of innate intimacy and simple beauty. Dongba hieroglyphics are summarized and refined from all things in nature, just as Yu Qingyuan in the Qing Dynasty said in the "Wei Xi News Record" : "only hieroglyphics, people are the picture of people, things are the picture of things, as the book contract." Naxi hieroglyphics is written in the form of images, and each pictographic symbol is drawn from life. From the nature of this kind of writing, it is a kind of writing with both ideographic and phonetic components, which is composed of pictographic symbols, phonetic symbols and additional symbols, and mainly pictographic symbols. Ancient writers analyzed the structure of characters and summed up six methods of making characters, including pictograms, pointing, understanding, shape and sound, transliteration and false use of six methods, called "six books". Dongba hieroglyphics, as a unique minority script, can be analyzed and discussed with the theory of six books. In the pictographic symbols, including pictographic characters, pointing characters, knowing characters, phonographic characters, false characters and so on.

(1) pictographic characters

Pictogram is the earliest method of forming Chinese characters, which is created according to the image of objective things. The graphic features of Dongba characters can make the design works more visual tension, and the key reason lies in the pictographic character of Dongba characters. Dongba hieroglyphs are rich in pictograms, which directly depict the physical features of natural objects, such as the sun, moon, wind, trees, leaves, people and other characters. These characters are vivid and easy to understand and recognize. For the objects that are not easy to describe, the characters are mainly imitated, such as tiger, deer, hands, teeth, hair, lungs, etc. Among them, animal characters often appear as the whole image of animals in the Dongba Classic, and the overall performance has a dynamic trend. In order to achieve the purpose of simplification, the head features of animals are selected to represent the whole animal. See attachment figure 2.2

(2) reference words

The referential character of Dongba hieroglyphics is an abstract concept, which is produced by the way of adding and expressing its meaning by its own changes and additional changes. According to the change of the font itself, the changes such as tilt, inversion, break and twist express different meanings. For example, "day" tilt has the meaning of oblique day; "Deer" inverted has a negative meaning, meaning "dead deer"; Weapons type text will add the original image of broken shape, there is a sense of breaking; When the "man" turns his body, there is a sense of trembling. Commonly used additional variations are: dots, lines and other symbols, such as "the sky is full of stars", "the ground is full of grass" with many dots to express a large number of; "Shouting" uses a single line to express the transmission of sound. See attachment figure 2.3

(3) Knowing the meaning of the word

In the international standard scheme of Naxi Dongba hieroglyphics, in addition to the single character, they are all combined characters, and this method of expressing a meaning belongs to the "combined character method". Since Dongba hieroglyphics is a combination of sound, form and meaning, it can be divided into form expression and meaning expression. For example, "water diversion" is a combination of the person holding the hoe and the water source to express the working action; "Hunting" combines people and animals to express the results of capture, and uses form to express the relationship between the two things. "Sunny" with the combination of "day" and "sun rays", to express the sky has the sun, the light makes the sky bright, the combination of intention to express. See attachment figure 2.4

(4) Phonetic characters

In the process of extracting elements, it is found that many structures of Dongba characters are similar to those of Chinese characters, but in terms of ideogram, the single character of Dongba characters may express the meaning of a single word, word or phrase. It is mainly composed of two parts: form and sound, meaning and sound in Dongba hieroglyphics. Dongba people often use the method of phonetic annotation to further clarify the meaning it represents. For example, "village" is a combination of ideographic symbol "room" and phonetic notation with the pronunciation of "snow"; "Downstream" is a combination of the ideographic symbol "water" and the pronunciation of "tail", indicating that the combination of water and tail is the downstream of water. But the phonetic phonetic characters in Dongba are usually monosyllabic, because the system of Dongba is not complete. See attachment figure 2.5

(5) Meaning borrowed words and false borrowed words

Because only pictograms and phonograms can not express some very abstract concepts in language, so there are meaning borrowed words and false

borrowed words. Yi borrowings are two characters with the same shape but different pronunciation. For example, "How" borrowed "goat" character, "red" meaning "fire" is derived from the fire red. The false word is not the borrowing of the meaning of the word, but the borrowing of the pronunciation, for example, "happy, happy" is "lung", and "happy, happy" homophone; The original meaning of "big" is female, because it is extended to the mother, the mother is larger than the son, so it also means big. "Big tree", "big sea" and "big stone" are new words formed by the combination of false words and other characters. The use of false characters in Dongba hieroglyphics is relatively common. It is a kind of random way of making characters and expressing words. It is an expression method adopted when the meaning and sound system of Dongba hieroglyphics is not complete and mature. See attachment figure 2.6

2.2.2 Basic elements of font composition

Text is the carrier of culture and the symbol of recording language, which can be seen everywhere in real life.

It comes from life and serves life. Human's daily life has long been inseparable from the communication of words. The meaning represented by words corresponds to things and external states, especially in hieroglyphics. Compared with Chinese characters, Dongba hieroglyphics are not only language symbols, but also more prominent in the characteristics of "painting". This kind of writing does not adhere to the complexity of strokes or pursue the unity of the form, and the outline of things is almost similar to the prototype. For some things and actions that are difficult to be expressed by concrete figures, abstract lines and symbols are used to express. Therefore, in Dongba hieroglyphics, the expression of things includes simple abstract

symbols, and more complex figurative figures or combinations of figures. It is this pictorial feature that gives us the possibility and space to analyze, study and explore the application of Dongba hieroglyphics in the design of modern cultural and creative products.

All the pictures of Dongba hieroglyphics come from the beautiful nature, and the "shape" is the prominent feature of Dongba hieroglyphics. By describing the external form of things to show the meaning of words, the generalization of these pictograms comes from the extraction of concrete things, using geometric abstract elements such as points, lines and surfaces for simple expression, so as to facilitate text recognition and information dissemination. These basic visual elements in the writing practice of Dongba hieroglyphics, through the combination and change of various composition ways, together to build this unique writing system, not only form a rich and diverse visual form, but also carry the profound cultural connotation of the Naxi people.

Dot is a common element in Dongba hieroglyphics and an important visual image expression. In Dongba hieroglyphics, dots often appear in the form of dots or short lines. The combination of several dots is often used to express the image itself, and multiple dots are often used to express the meaning of variety or emphasis.

Line is the most basic element in Dongba hieroglyphics. The essence of deconstructing Dongba characters comes from the beauty of nature and the beauty of human life. The initial form of Dongba script, oracle bone script, has the early character graphic features, and the font structure has strong technical characteristics, which strengthens the shape of the line. The expression of Dongba hieroglyphics is inseparable from the rich and varied lines. Naxi people refine lines into straight lines, curves, broken lines and other changes through careful observation of nature. Straight lines are often

used to directly express simple objects, while curves and broken lines are endowed with a sense of dynamics. Curves are often used to represent flowing food such as water and clouds, and broken lines are often used to represent things with tortuous shapes such as mountains and roads, giving the text a sense of twisting and breaking. Lines not only constitute the basic skeleton of the text, but also become its unique visual vocabulary.

Face plays an important role in Dongba hieroglyphics, and Dongba people often express the special meaning of things through coloring. The surface of the plane structure is closely related to the shape, mainly geometric shape, organic shape and irregular shape. The surface characteristics of Dongba script are mostly irregular shape, giving people an unpredictable feeling, and it has the artistic characteristics of simplicity and original ecology. Naxi people also use color to express meaning, and believe in black and white, and the earliest color worship is black worship. In Dongba hieroglyphics, black characters account for a small proportion in the Dongba writing system, but the two characters of "black" and "white" in the hieroglyphics highlight the opposite concept of "black and white" in Dongba religion. "White" symbolizes good and auspicious things, and "black" symbolizes evil and unclean things. Painting black is not only a reproduction of the true color of things, but also an emotional expression, building a unique visual rhythm and rhythm. The geographical location of the Naxi people almost isolated from the outside world and the unique religious characteristics represented by the Dongba pictographic characters all make the Dongba script with a mysterious color.

In addition to the above basic elements, Dongba hieroglyphs are also common in some special visual symbols. The Naxi people believe in Dongba religion, which is a Naxi religion based on the ancient primitive beliefs of the Naxi people by absorbing some religious contents and rituals of the Tibetan

original religion and Taoism of the Han people. Therefore, it still retains geometric shape symbols such as religion, ghosts, gods and Buddhas, which often contain rich cultural connotations of Naxi people.

2.2.3 Visual representation of glyphs

Since ancient times, human beings have a kind of understanding and pursuit of form and formal beauty, just as Marx said: "People also build according to the law of beauty." Excellent font design works can make readers forget, often because it is accurate and fast to convey information at the same time has excellent aesthetic. From the aesthetic point of view, Dongba characters are artistic symbols with visual aesthetics. They are composed of abstract and generalized points, lines and other basic constituent units. After "polishing" by the wise ancestors, they form an organized, aesthetic and holistic form of characters, giving people a feeling of beauty. At the same time, the simple, pictorial and aesthetic graphic symbols composed of Dongba characters through their unique configuration and modeling characteristics coincide with the understandable and concise aesthetic needs required by today's picture-reading era. For the modern design of the graphic symbols of Dongba characters, the original visual aesthetic symbols should be orderly combined on the basis of following the law of formal beauty, so that their spatial rhythm and visual expression are in line with the contemporary aesthetic cognition.

From the perspective of the visual aesthetic significance of Dongba hieroglyphics, it captures people's visual perception, attracts people's eyes with a rich vitality of visual impact, and satisfies people's aesthetic needs for culture and art. Dongba hieroglyphics come from nature, without any constraints, there is no strict theoretical rules when writing, so it is more pure

and interesting. Although the writing of Dongba hieroglyphics is random, it also has all the form beauty of graphics and has unique aesthetic value. Summarize fonts with common components, combine similar designs, and ensure that the text is visually uniform.

Symmetry and balance, symmetry is the most primitive and simple aesthetic principle, and the symmetry of Dongba hieroglyphics has a simple aesthetic feeling of natural, uniform and coordinated vision, which is in line with the national aesthetic concept. Both the line composition and the overall layout show an inner sense of order and sanctity, reflecting the Naxi people's aesthetic concept of pursuing harmony and unity, in line with people's visual habits.

Decoration, The decoration is mainly reflected in the embellishment of the overall image of Dongba hieroglyphs in modern art design works, and has a strong aesthetic meaning in form. They're not just tools of communication, they're works of art. These symbols show a unique artistic beauty in combination, arrangement and line outline, not only that, the words themselves form patterns and are decorative and interesting. Their simplicity, harmony and other aesthetic characteristics give people the enjoyment of beauty.

Dynamic, Dongba hieroglyphs pay attention to dynamic performance when expressing things. This kind of dynamic beauty is derived from the features of moving objects in the visual field and is the result of visual active selection and perception. It will be depicted according to the rhythm of the movement of things, and according to the orderly changes of the size, shape, color and space of the text, so that the whole text picture is harmonious and rich in layers, with a sense of vividness. It reflects the unique space concept of Naxi people, and shows the unique thinking mode and aesthetic characteristics of Naxi people.

2.3 Investigation on the status quo of Dongba hieroglyphics

2.3.1 Online research

Research on the Design of Dongba Cultural and Creative Products Based on Tourism Consumption Demand mentioned in the article: "Dongba cultural and creative products are materialized images designed with Dongba culture as the creative source, and their special regional characteristics make them an important tourism product in Lijiang, which is influenced by both cultural resources and tourism market." Dongba cultural and creative products should respect its traditional culture and meet the needs of consumers, and transform Dongba culture from cultural inheritance to consumption resources. Because Dongba culture uses the traditional "oral transmission" mode of communication, it can not adapt to the development of modern society, resulting in slow cultural transmission and people's neglect. In the market at that time, the cultural and creative design of Dongba was relatively few compared with that of some other intangible cultural heritage.

Asaba, a famous Japanese designer, has set off a new upsurge of Dongba characters in Japan, and he uses the way of deconstructing text images to create. Among his many creations is a group of artistic works about deconstructing Dongba characters, combining some words, plants and characters symbolizing auspicious messages in Dongba, and presenting them in the form of installation at the site of his personal exhibition. Its text shape, picture composition and color tone all inherit the simple and simple decoration of Dongba characters, and enrich the diversity of decorative techniques. The connotation meaning to be conveyed by the image will make the font graphics after deconstruction more interesting. Asaba Keji is very fond of the study of Dongba culture, and he focuses his love of typeface on

the study of Dongba characters. Most of his writing works focus on font design and product design. It will bring a large number of Dongba characters into the formation concept of modern plane, and at the same time introduce the local cultural characteristics of China's ethnic minorities into the country. Dongba cultural images not only continue to develop in their original places, but also travel the world in different art forms. See attachment figure 2.7

The content of the work Dongba Round Body includes the reorganization and standardization of Dongba characters, and the combination of Dongba characters and their meanings is displayed through three-dimensional effects and special materials, so that people can more intuitively understand the beauty of Dongba characters. See attachment figure 2.8

On the basis of respecting the original, Dongba hieroglyphs should be endowed with the spirit of The Times, and modern design concepts should be integrated in the design to open a variety of visual expression Spaces and more possibilities of creative expression of Dongba, so that viewers can feel the charm of Dongba hieroglyphs more intuitively and three-dimensional.

2.4 Design Positioning

Dongba script has a history of more than one thousand years. With the change of times and the change of writing carrier, the application scope of Dongba script is becoming wider and richer. Nowadays, as a kind of language symbol, the recording function of Dongba script has gradually faded, but its cultural and aesthetic value is becoming more and more prominent. There are more and more modern aesthetic art forms such as painting and calligraphy of Dongba script. Dongba script has changed from the original record symbol

into an artistic symbol of great beauty, with its unique shape and meaning. Give people unlimited imagination.

Dongba pictographs are vivid, easy to understand, and the style of the text is pictographic and freehand symbols. The shape of Dongba hieroglyphics is concise and distinctive, which is a good decorative figure. This kind of hieroglyphics is extracted from the concrete picture and expresses the text in the most concise way, which is both text and pattern. The needs of contemporary young people are intuitive and recognizable. Dongba pictographs are between graphics and characters, with both visual and informational connotations, primitive simplicity, beautiful affinity and other characteristics catering to the characteristics of the current era. Dongba hieroglyphics are created by Naxi people's reverence for nature, and the primitive and rough beauty of writing is a way of communication for Naxi people to return to nature. This form of text communication is inseparable from the changes of the environment, and visual design is also inseparable from the changes of the environment. Through continuous attempts, the designer appropriately borrows the features of Dongba hieroglyphics in modern visual communication design to enrich the design works and make them have special expression and interest. The inner connotation of Dongba hieroglyphics is conveyed visually, and the connotation is perfectly integrated with the external form, so as to reflect the artistic charm.

As the most symbolic representative of national culture, Dongba characters have two remarkable characteristics in graphic design, the first is the fairy tale full of stories, and the second is the ecological concept of harmonious coexistence between man and nature. Dongba characters symbolize the whole Naxi culture, but also contain unique ideas and ideas, which provide creative ideas and inspiration for many designers, so that the design art has more thinking directions.

First of all, Dongba culture has been endowed with a mythological color, with a full of fairy tales. In primitive society, human beings believed in gods and worshipped all things in nature. Dongba Scripture contains the most mythological stories, among which there are legends about sacred stones, sacred trees, sacred seas and sacred mountains. This kind of writing represents not only the literal meaning, but a vivid image of the mythical story.

Secondly, Dongba culture has the ecological concept of harmonious coexistence between man and nature, which helps to put forward the concept of environmental protection in the design. The Naxi people have the ecological concept of "man and nature are half brothers". According to Bauhaus, "The purpose of design is the person, not the product." The humanistic thought embodied in this view is to respect humanity, put people first, and safeguard the basic values of human beings." The ancestors of the Naxi nationality advocated and respected nature and the concept of design art coincided with each other. In the cosmological view and life view of Naxi nationality, it embodies the thought of "unity of human and nature". In the Chinese translation dictionary of Dongba characters, researchers classified the characters about nature and summed up a total of 423 characters, which provided great resources for designers. Similarly, each word related to nature has a different connotation meaning, which has a lot of room for designers to play. No matter how its meaning is divided, each word conveys the ecological concept of the Naxi nationality "harmonious coexistence of man and nature".

This topic aims to properly standardize the original text on the basis of respecting the morphological characteristics, integrate the spirit of The Times, and find the common ground between Dongba pictographic cultural elements and modern art design. Modern and orderly design language is used to standardize the font of Dongba hieroglyphics, strengthen symbol memory, form Dongba hieroglyphics with modern vision, promote the dissemination of

Dongba hieroglyphics in contemporary times, and achieve the unification of traditional culture and modern art design.

Summary of chapter II

1.The character structure of Dongba hieroglyphics, The hieroglyphs of the Naxi nationality are written in the form of images, and each hieroglyphic symbol is drawn from life. From the nature of this kind of writing, it is a kind of ideographic and phonetic characters, composed of pictographic symbols, phonetic symbols and additional symbols, mainly pictographic symbols.

2.Dongba hieroglyphics form the basic elements, These hieroglyphics express the meaning of words by describing the external form of things. Their generalization comes from the extraction of specific things and the simple expression of geometric abstract elements such as points, lines and surfaces, thus facilitating word recognition and information transmission.

3.Visual representation of glyphs in Dongba hieroglyphics, Through its unique form and modeling features, the simple, vivid and aesthetical graphic symbols of Dongba characters also meet the aesthetic needs of understanding and simplicity required by the modern picture-reading era.

4.Dongba hieroglyphics existing online design works, It combines the auspicious characters, plants and characters in Dongba and presents them in the form of installation. Its text shape, picture composition, tone and so on have inherited the plain and simple decorative style of Dongba characters, and enriched the diversity of decorative techniques.

Chapter III

CONCLUSION

3.1 Logo and font design

Symbols are simple graphics, images or text symbols to express, it is endowed with a unique cultural connotation, can make people quickly to the object of its expression have a deep memory. In the early stage, through the investigation of Dongba culture, I have a general understanding of Dongba culture, and combine Dongba elements to brainstorm and draw the logo sketch. Among the logo sketches, there are drawings based on the "study" in the title "Sijilu Study", drawings based on the five blessings crown of Dongba, drawings combined with Dongba totems, and drawings combined with Dongba writing symbols, etc., which is intended to provide inspiration. See attachment figure 3.1

Font design is trying to draw different styles of fonts. The design is mainly based on the standard typeface in black body, which is biased towards calligraphy and lovely round font design. See attachment figure 3.2

Match the logo with the font, add the colors commonly used in Dongba for decoration, observe the logo and font, select the appropriate logo and font, arrange and combine the logo and font, try different styles of logo design, and have diversity. See attachment figure 3.3

Choose the more complete and design sense of the logo from the logo sketch, and improve and adjust on the original basis. The symbol is based on the combination of character symbols in Dongba hieroglyphics, the Wufu crown used in religion and Dongba patterns, and the geometric summary form of points, lines and surfaces is used to express the overall dynamic and

geometric sense. The shape changes from a square sharp Angle to an arc, reducing the sharpness and increasing the softness, so that the overall shape of the logo presents the feeling of a seal, which is interesting. The logo uses the four colors of red, yellow, green and blue commonly used by the Dongba nationality, which is rich in ethnic flavor. In this sign, there are multiple character symbols and a certain position relationship, symbolizing the transmission between people, giving the line pattern a sense of dynamics, and they are combined to form a wave image, symbolizing the long history of Dongba culture. The font selection is relatively thick and regular black body font with regular strokes, the overall area is balanced with the logo, and the external outline of the font makes a sense of undulation, breaking the original rules of the font, making the font flexible and rich, and the mottled texture adds the feeling of seal to the font, echoing the logo. See attachment figure 3.4

3.2 Redesign of Dongba hieroglyphic symbols

3.2.1 Design of plant character symbols

Dongba hieroglyphs are both characters and graphics. They carefully observe the morphological characteristics of plants, simplify the observed plant characteristics into graphics, remove unnecessary details, and retain the core elements that can represent the plant characteristics. Such as branches, leaves, flowers, fruits, etc., abstract their essential characteristics. For example, the symbol of "lily" can consider the characteristics of the lily: there are multiple petals, the edges of the petals are serrated, and the stamens are round. Such symbols not only retain the characteristics of lily, but also have the pattern style of Dongba script. See attachment figure 3.5

3.2.2 Design of astronomical characters

The final use of Chinese fonts combined with LOGO for the original logo design, making full use of the elements of clouds to highlight the theme, the overall performance of the round, lively, lovely feeling, the application of blue color, as a new life, upward, in order to show the new era of "cloud" new way of life, especially the logo using water droplets flowing downward The circle in the upper right corner is to reflect the sense of bubbles, and the whole gives a positive feeling. and "alive" use the round shape to echo the roundness of the logo, and add highlights on the font and the logo correspondence, just to show the new era to meet the new life state of positivity, lively feeling is expressed to the fullest. Secondly, the color of the logo is standardized with four versions of white characters on black background, black characters on white background with gold skeleton and blue characters on white background. The multi-pattern logo design can be suitable for different types of packaging design and derivative products. See attachment figure 3.6

3.2.3 Design of geographical text symbols

Geographical symbols record and inherit the history and culture of the Naxi people, and can also let future generations understand the geographical environment and social features at that time. Using the graphic features of Dongba hieroglyphics, taking the ideographic function of Dongba hieroglyphics, adding the characters and other characters to produce a new ideographic function. If you choose "the earth is shaking" to combine the earth and the curve, the torsion of the curve has a dynamic, so that people have the association of shaking the earth. See attachment figure 3.7

The line tip of the original text symbol is changed to a round end, the turning point is smooth, and the overall text becomes soft and hand-written.

The design of text symbols as a whole is composed of points, lines and surfaces, and the intermittent lines are full of associations and dynamics. The common colors of Dongba were added to the blank area of the text, and innovation was carried out on the basis of tradition, so that the design of Dongba hieroglyphics not only had traditional charm, but also adapted to modern aesthetics, making the whole look childlike and modern. See attachment figure 3.8

3.2.4 Animal character symbol design

In the mountains and mountains, various animals and the ancestors of the Naxi nationality have the most intersections, so the characters representing animals occupy a considerable proportion in all Dongba characters, which is a typical manifestation of the homology of Dongba calligraphy and painting. The Middle East hieroglyphics in Shuowen Jiezi are particularly vivid, and the design of animal characters usually depicts the characteristics of animals intuitively. In the early days of Dongba writing, animals were often presented with the complete image of animals, and later only the head of animals appeared. For example, the font of "tiger" is composed of a similar tiger head image design, with a broken line in the middle to indicate the markings on the tiger body; The shape of "sheep" is similar to a sheep's head, with curly horns; The glyphs of "cow" resemble a lateral cow's head, with detailed descriptions of horns and nostrils. See attachment figure 3.9

The Dongba hieroglyphs corresponding to the traditional Chinese zodiac were selected for design, and the most distinctive parts of the twelve animals

in the Dongba hieroglyphs were decorated with more active colors through the use of four colors: red, yellow, green and blue. The shape of the animal is fixed, and the characteristics of different animals are extracted and

condensed by capturing the characteristics of animal hieroglyphs and expressed by simple lines, so that the whole is unified and full of changes. Each animal image has corresponding Chinese animal signs and English marks to help people better understand Dongba hieroglyphics. See attachment figure 3.10

3.2.5 Blessing symbol design

Based on the belief in animism and the belief in Dongba ritual as the form of behavior expression, the Naxi people will hold the sacrificial rites inherited from Dongba mythology. The blessing language reflects Dongba people's worship and reverence for nature and gods, and shows Naxi people's yearning for a better life. Most of the blessing words in Dongba Sutra are fixed or similar, with rich characters and various combinations. The study of these fixed words will help us to have a deeper understanding of the situation and characteristics of Dongba hieroglyphics. See attachment figure 3.11

3.3 Poster Design

According to the preliminary investigation, the expression of Dongba hieroglyphics is rough, and vector graphics software is used to draw them, retaining the recognition of the original text symbols. Animal character symbols are drawn not only by simplifying the overall condensation characteristics, but also because of their graphical characteristics. The visual

image of the poster selects the traditional Chinese zodiac, and the animals have more pictographic performance to fully demonstrate the connotation of Dongba hieroglyphics. On the basis of retaining the characteristics of the concise zodiac head, expand into a complete animal

form, add the unique texture and characteristics of the animal with dots and lines, and give the animal a sense of dynamics, so that the overall picture has a rhythm. Inspired by the painting of Dongba, the colors were extracted, and the four colors of red, yellow, green and blue were optimized for brighter colors. The four colors are placed unevenly on the animal patterns in the form of geometric figures to form the feeling of New Year pictures and add ethnic character. Since the animal pattern itself is irregular and placed in the picture, there is a feeling of imbalance in the layout, so if the color dots balance the picture. The visual elements of Dongba characters can bring a variety of functions to the graphic design, reflect the unique ethnic customs, and perfectly combine the "form" and "meaning" to give the graphic design inspiration. See attachment figure 3.12

3.4 IP Design

The overall image of IP is derived from the change of the hieroglyphics of "Dongba", and the overall body is slender and lovely. The IP expression is shy and restrained and the head cover refers to the status quo that Dongba hieroglyphics are not transmitted. The overall color uses black and red collocation, full of mystery, visual effect is outstanding. See attachment figure 3.13

For IP image design, 15 kinds of commonly used daily expressions and clothing with Naxi characteristics are designed: men's clothing is mostly

white shirt, black jacket or sheepskin hanging coat, wearing wide-leg trousers, waist wearing black or red woolen fabric belt or "Niu Leba". Women's dress on the "seven star sheepskin cape", under the white pleated skirt, waist tied colorful belt. The clothes are mainly black and white, and the patterns are mainly abstract patterns and arranged in an orderly manner,

which looks solemn and elegant, which is related to the respect of Naxi ancestors for yaks and goats. See attachment figure 3.14

3.5 Derivative design

Cultural and creative products are based on culture, integrating modern creative elements, so that culture is presented in a concrete form. The creative products of Dongba hieroglyphics use creativity and integrate words into products, which greatly meet the spiritual and cultural needs and aesthetic needs of modern people. National culture should constantly explore innovative ways, keep up with the trend of The Times, fully reflect the characteristics of regional culture and resources, and highlight the cultural connotation of Dongba hieroglyphics.

In order to better convey Dongba hieroglyphs to the public, the design and application of derivative products are able to produce close contact with consumers and narrow the distance between traditional national culture and people.

In the design of peripheral products, the application scenarios and life needs of Dongba hieroglyphics are taken into account. The common characters of plants, astronomy and geography are designed into cards, the blessing words are applied to life scenes, made into postcards, canvas bags, masks and other items, and the animal characters are made into pastes in different colors, which not only have bright visual effects, but also achieve the purpose of spreading Dongba hieroglyphics and promote people's fun of learning Dongba hieroglyphics. Attract people's attention, stimulate people's desire to understand the Naxi Dongba culture, will face the loss of Dongba culture to the public again. See attachment figure 3.15

Summary of chapter III

1. Logo Design, Symbols are simple graphics, images or text symbols to express, it is endowed with a unique cultural connotation, there are patterns combined with Dongba symbols, so that people can quickly have a deep memory of the object of its expression.
2. Text symbol design, Using visual elements such as points, lines and surfaces and colors with national characteristics, Dongba hieroglyphics were properly standardized and redesigned, the spirit of The Times was integrated into the character features, the character symbolization was formed, and the hieroglyphics symbols and visual manifestations in line with modern aesthetics were formed.
3. Poster design, Extract the color, optimize the red, yellow, green, blue four colors, make the color more vivid. The four colors are placed unevenly on the animal patterns in the form of geometric figures, forming the feeling of New Year pictures and adding ethnic characteristics. The visual elements of Dongba characters can bring a variety of functions to graphic design, perfect combination of "form" and "meaning", and bring inspiration to graphic design.
4. IP Image Design, The creation of ip image display belonging to Dongba nationality helps to enrich the display form of culture and creativity, and show Dongba nationality characteristics in different ways.
5. Design of surrounding cultural and creative products , Dongba hieroglyphics creative products use creativity and integrate text into products, which greatly meet the spiritual and cultural needs and aesthetic needs of modern people.

Chapter IV

PROBLEMS AND SOLUTIONS IN THE CREATION PROCESS AND DESIGN RESULTS

4.1 Problems and solutions in the creative process

In the process of this graduation design, due to the characteristics of "oral teaching" of Dongba hieroglyphs, there are few existing materials of Dongba hieroglyphs on the Internet and many types of writing styles, it is difficult for the author to accurately distinguish them, and it is difficult to collect Dongba hieroglyphs in the early stage. By purchasing local paper books and going to the library to read books about Naxi and Dongba hieroglyphics, the author has a basic understanding of Dongba hieroglyphics and has overcome the problem of distinguishing glyphs.

4.2 Display of design results

Integrating and changing the features of Dongba hieroglyphics means integrating multiple fonts on the basis of the visual features of the text, changing the features of a certain part of the font or strengthening the form for variation, so as to achieve integrated design and realize the transmission of information. In today's network era, people receive information through the Internet, and modern design technology also makes traditional culture directly active in front of people.

After several revisions to the sketch, the re-design of Dongba hieroglyphics of cultural and creative products was finally completed, and modern visual expression was carried out. This project has completed a logo font design, a total of 30 Dongba plant, astronomical and geographical

characters, 12 animal characters, 8 groups of blessing words, 12 poster designs, 1 IP image design, 15 IP emojis, and 1 set of peripheral products.

Summary of chapter IV

1.Difficulties encountered in the design process, The Dongba ethnic group is far away and ancient, and lacks recognition of the collected data. Text online information is less, need to go to the local investigation.

2.Solution, Borrow library documents and visit offline cultural museums to learn about Dongba national culture.

3.Successful demonstration, The design results are printed on the products needed in daily life and disseminated to achieve the purpose of letting people understand Dongba pictographic culture.

GENERAL CONCLUSIONS

(1) Dongba hieroglyphics come from nature, without any constraints, there is no strict theoretical rules when writing, so it is more pure and interesting. Although the writing of Dongba hieroglyphics is random, it also has all the form beauty of graphics and has unique aesthetic value.

(2) Taking Dongba hieroglyphics as the main design element, a new visual image is formed by a balanced and orderly symbol combination, in which the elements such as dot, curve and wavy line are the main configuration elements of Dongba script symbols.

(3) Taking red, yellow, blue and green as the basic colors of design, the main color system of Dongba character design and application is formed. The Dongba characters are modified with contrasting colors of high purity, and the visual interest of the viewers is aroused by bright colors and colors, which gives the Dongba characters a relaxed and active sense.

(4) If the design of Dongba pictographic creative products wants to break through the existing dilemma, it must keep up with the aesthetic needs of The Times, innovate boldly on the basis of the existing tradition, and retain its original traditional cultural characteristics to meet the aesthetic needs of modern mainstream consumer groups.

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ACKNOWLEDGEMENTS

After the passing of time, several spring and autumn, time flies like a breeze, and it is close to graduation. Spring dreams and autumn clouds, gather less and leave more. Four years of college is coming to an end. During this full and short journey, many people have helped and supported me at different stages, and they are important guides on my academic road. Here, I would like to express my most sincere thanks to them.

Once bathed in apricot rain, once read Shien. Thanks to my mentor for his guidance and help in my graduation project, which has played a great role in helping me complete my graduation thesis. Thanks to the teacher for his tolerance and patience, he answered my confusion and allowed me to complete my graduation project. May the teacher fragrant, teaching ze long.

Thank you for meeting, not negative youth. Thank you and my friends Zhang Meng and Chen Tianyuan for four years, you accompanied me all the way forward, through the university bit by bit. We support each other and make progress together. Thank you for your care and help when I meet difficulties, which makes me more determined to go through this journey. I also want to thank my boyfriend Xiaoyuan for his company and support. I hope our future will be filled with more wonderful times. Not every encounter has an end, but every encounter is meaningful, graduation is not the end, is another starting point on the road of life, may we all be able to dream as a horse, shining in the future days.

The love of family, always remember in my heart. Thanks to my parents and family, our life lies in countless people meet, only my parents are separated from birth. I would like to thank my parents for their love and support over the past 20 years. Thank your parents for the warmth of my life, and wish you peace for years to come.

The wind has ups and downs, people have gathered and scattered, serious life, not meet.



Figure1.1



"What's Tompa" Introduction animation (生きている象形文字)

Figure1.2



Figure1.3



Figure2.1



Figure2.2



Figure2.3



Figure2.4

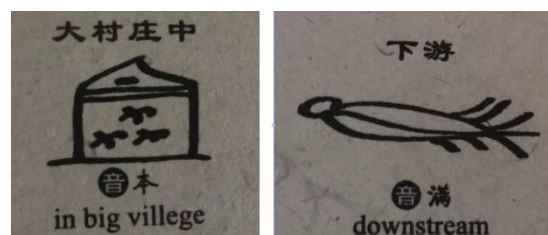


Figure2.5



Figure2.6



Figure2.7



Figure2.8



Figure3.1

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 思究鲁究 思究鲁究
 思究鲁究

Figure3.2



Figure3.3



Figure3.4

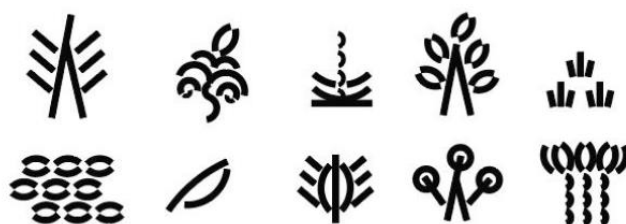


Figure3.5



Figure3.6

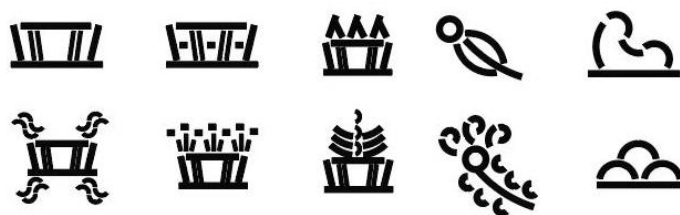


Figure3.7



Figure3.8



Figure3.9



Figure3.10



Figure3.11

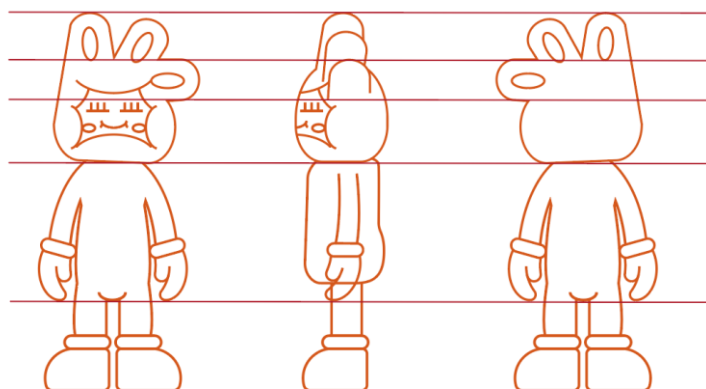


Figure3.13

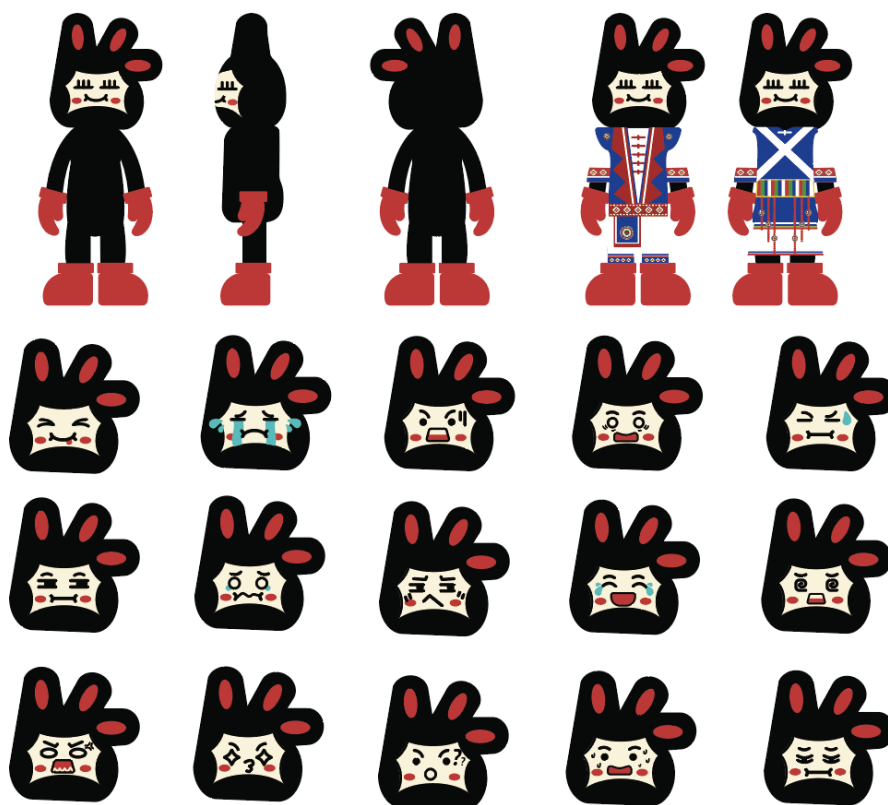


Figure3.14



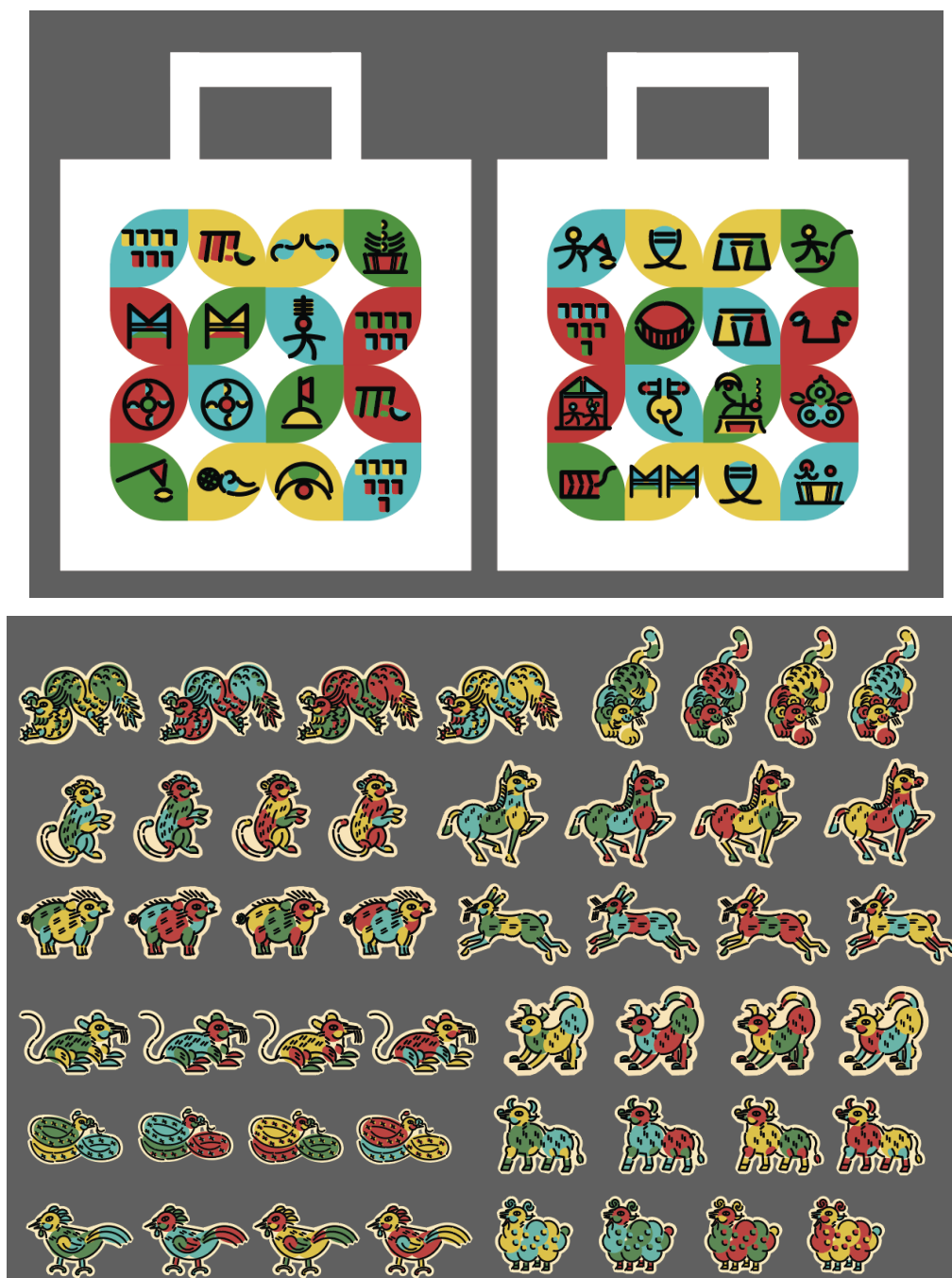


Figure3.15



