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Analyzing Square and Circle Shapes as the Basic Structure of Financial Industry Logo Designs in China

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ABSTRACT

As the two most basic structural elements, squares and circles construct a rich design art form, and they endowed with profound design cultural connotations. In the logo graphic design, we can still see the thinking orientation of squares and circles, which has become a unique aesthetic form of the graphic design of the Chinese logo. The image of this unique modeling concept contains profound Eastern philosophical thoughts and is very characteristic of the Chinese nation. It is an image modeling design phenomenon with high research value. Cash (Chinese coin) was a type of coins with a round outer shape and a square center hole, as the most classic case of ancient Chinese cosmology and philosophical thinking, have been in circulation in China for more than two thousand years since the Qin Dynasty. Therefore, through the interpretation of the historical source and ideological connotation of "square" and "circle", this article aims to analyze the specific composition form, and semiotic meaning of "square" and "circle" as the basic structure of Chinese logo design in China's modern financial industry logo design, and trace the origin between square and circle symbols and Chinese logo design. In the writing process of this research, the literature survey is conducted based on various design theory textbooks, historical documents and academic journals, to understand and mastered the historical source, ideological connotation, logo design, plane composition and other relevant theoretical knowledge of "square" and "circle". And marked in Chinese modern financial industry logo as the main research object, this paper uses semiotics theory, Cultural Code Brand Design Methodology (CCBD) and other research methods to analyze the cases of applying the shape of "square" and "circle". Explore the value embodiment and innovation of "square and circle view" and square and round symbol in modern logo design.

The results show that there are indeed some contemporary Chinese designers who are no longer satisfied with the traditional expressions of "circle" and "square" graphics. They tried to break the original rules and concepts, and made some technological and contemporary graphic expressions possible. But most designers still haven't gotten rid of the phenomenon of stylization and convergence.

KEY WORDS:

Semiotics, Logo Design, Chinese Philosophy, Square and Circle, CCBD

INTRODUCTION

The view of “square” and “circle” is a simple ancient Chinese view of heaven and earth by the ancients observing the natural world and objects, which created a strong feeling produced by ancestors. It is an essential manifestation of the Chinese people’s consciousness of “the sky is the circle, and the earth is the square” cosmic life, condensing the unique thinking and wisdom of Chinese philosophers. (Yu, 2013) The view of “square” and “circle” continues to this day and has had a significant impact on ancient Chinese philosophy, medicine, aesthetics, and modern printing, photography, design, and many other aspects. Through thousands of years of inheritance and development, it has also been deeply implanted in the consciousness of the Chinese people, affecting the aesthetic tendency of the Chinese people. It has become a potential cognitive mode and value mode of Chinese art and design. (Sun, 2015)

First, as the two most basic structural elements, squares and circles construct a rich design art form, and they endowed with profound design cultural connotations. In the logo graphic design, we can still see the thinking orientation of squares and circles, which has become a unique aesthetic form of the graphic design of the Chinese logo. The image of this unique modeling concept contains profound Eastern philosophical thoughts and is very characteristic of the Chinese nation. It is an image modeling design phenomenon with high research value.

Starting from the Qin Dynasty, Cash (Chinese coin) was a type of coins with a round outer shape and a square center holes circulated in China for more than two thousand years. Xie Zhenshan believes: “The reason why currency can last forever is not only because it has the advantages of being easy to carry and not easy to damage. As a tool for commodity circulation, it also reflects the culture of a certain historical period and reflects the traditional Chinese worldview (mainly cosmology) and traditional philosophy (mainly ethics), and always affects the economic and financial field.” (Xie, 1992)

Therefore, through the interpretation of the historical source and ideological connotation of “square” and “circle”, this article aims to analyze the specific composition form, and semiotic meaning of “square” and “circle” as the basic structure of Chinese logo design in China’s modern financial industry logo design, and trace the origin between square and circle symbols and Chinese logo design. It provides reference for correctly understanding and developing the inner spirit and connotation of traditional Chinese “square and circle view”, and makes it naturally revealed in the logo design, so that its national and cultural side can be carried forward in the future.

Second, in the writing process of this research, the literature survey is conducted based on various design theory textbooks, historical documents and academic journals, to understand and mastered the historical source, ideological connotation, logo design, plane composition and other relevant theoretical knowledge of “square” and “circle”. And marked in Chinese modern financial industry logo as the main research object, based on the theory of semiotics, this paper uses matrix analysis method to analyze the cases of applying “square” and “circle” as basic types in the logo of China’s modern financial industry, and explores the concrete representation of “square and circle view”, square and circle symbols in modern logo design, as well as the convergence point of Chinese traditional “square and circle view” and modern financial logo design.

In addition, this paper will use matrix analysis method to analyze and summarize the specific signifier and signified of “square” and “circle” symbols based on three types of Image expression in Cultural Code Brand Design Methodology (CCBD), namely Traditional Image Representation(TIR), Contemporary Image Representation (CIR), and Futuristic Image Representation (FIR). (Choi, 2018) For the future development of Chinese logo design provides rich theme forms and reference resources. At the same time, we call on contemporary young designers to inject fresh blood into the cultural vein of the Chinese nation, make the ancient national culture glow with new vitality, and find a new way for the inheritance and innovation of national culture of logo design.

THEORETICAL BACKGROUND

The overview of circle and square

The historical origin and definition of “circle” and “circle”

There are geometric shapes everywhere in life. Geometric shapes have been with us almost since the birth of human society. (Ren, 2014) Both nature and the surrounding environment of our life are full of geometric shapes everywhere.

The historical origin and definition of “circle”.

The circle, as a look very simple, in fact is very wonderful shape. Ancient people first got its concept from the sun and the moon on the fifteenth day of the lunar calendar. (Cheng&Ding, 2015) As early as 18,000 years ago, in the late Paleolithic period, cavemen in the cave had drilled holes in animal teeth, gravel and stone beads, and some of those holes were similar to circles. Later, in the Neolithic Age, many pottery and spinning wheels unearthed in Banpo were also round. (Zhang, 2000) In addition, the ancients also found that when carrying round wood, it was more labor-saving to roll around, so that later when they moved heavy objects, they rolled the round wood under the heavy objects. About 6000 years ago, Banpo people in the east began to build round roofs. (Li, 2011) More than 4,000 years ago, people fixed wooden plates under wooden frames, and gradually took the form of wheels and cars. [Figure. 1]

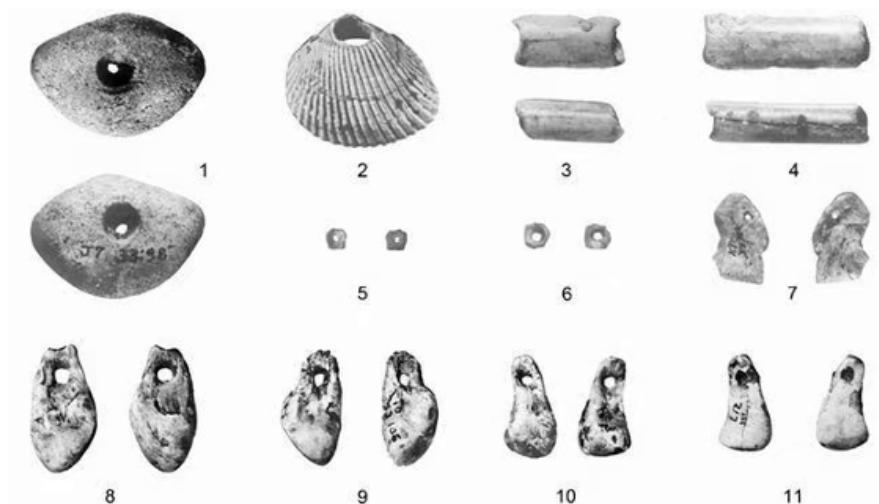


Figure 1. Round holes in animal teeth, gravel and stone beads

It was not until more than two thousand years ago that Mozi of China (approximately 468 BC-376 BC) defined a circle: a circle has the same length. (Mo, 2008) It means: a circle has a center, and the lengths from the center to the circumference are the same. This definition is 100 years before the Greek mathematician Euclid (about 300 BC) defined the circle.

The historical origin and definition of “square”

As a kind of man-made symbol, the absolute square in mathematics does not exist in nature. According to archaeologists, the primitive people in the Yangshao and Hemudu cultures, as early as seven thousand years ago, used squares in many aspects such as production, life and decoration. (Zhang, 1996a) From the rectangular tombs in the early Neolithic period and the rooms and stoves with both circular and square structures, until the late Neolithic period to the Xia, Shang and Zhou Dynasties, there are basically no round houses and stoves found in ancient ruins. [Figure. 2] (Sun, 2018) After long-term use and comparison, humans have gradually realized that squares can resist the attacks of natural forces and have better stability than rounds. Since then, people have also produced square stone hoe, square stone shovel, square stone axe and other production tools that have the effect of reclaiming land and increasing agricultural productivity. (Zhang, 1997)



Figure 2. Rooms and stoves with square structures

Until about 300 BC, the Greek mathematician Euclid gave an accurate definition of a square based on the definition of a quadrilateral: “In a quadrilateral, four sides are equal and the four corners are right angles, which is called a square. The angles are right angles. But if the four sides are not all equal, it is called a rectangle.” (Euclid, 2003) Until about 300 BC, the Greek mathematician Euclid gave an accurate definition of a square based on the definition of a quadrilateral: “In a quadrilateral, four sides are equal and the four corners are right angles, which is called a square. The angles are right angles. But if the four sides are not all equal, it is called a rectangle.” (Euclid, 2003)

The ideological and cultural origin of “circle” and “square”

The historical origin and definition of “circle”

As the initial figure of human cognition, the circle is the first natural symbol considered so important in human history. As the initial figure of human cognition, the circle is the first natural symbol considered to be so important in human history. This is inevitably inseparable from the change of human life experience and natural environment. It is conceivable that when the weak human beings in the grand and magnificent nature, how can they not have a deep reverence and worship of the sun, the moon and the stars. There has been a tendency to worship the sun and the moon in cultures all over the world. In Chinese culture, this interpretation is particularly vivid. Whether it is the legend of Houyi shooting the sun, the legend of Chang'e flying to the moon, or the sun wheel and the sun bird unearthed from the Sanxingdui site, they can all serve as auxiliary evidence for this historical and cultural phenomenon. (Li, 2014)

The ideological and cultural origin of “Square”

As an important morphological symbol, the square is formed much later than the circle, but since it was discovered in the Neolithic period, it has had an important impact on many aspects of human production and life. Primitive agriculture appeared in the Neolithic Age. The primitive people in the farming age would inevitably feel that the harvest of farming was closely related to the sun and the land through intuition and experience. As a result, they paid more attention to and worshipped the sun and the land than ever before. (Zhang, 1996b) Because square tombs, house foundations, stove pits, square tools for plowing the land, etc. are all related to the land, primitive people began to worship the square because they regarded the square as the image of the god of the land.

But what is more important is not the influence of “square” and “circle” on the image of nature in the germination of human consciousness. But after transforming them into functional symbols, human beings’ exploration and cognition of these wonderful symbols in the early stage of creation.

The overview of Chinese logo design

The earliest trademarks in China can be traced back to the Northern Song Dynasty. (Wu, 2012) At that time, the commercial markets and commercial organizations were quite developed. In order to promote goods and maintain reputation, handicraft producers specially designed and used trademarks.

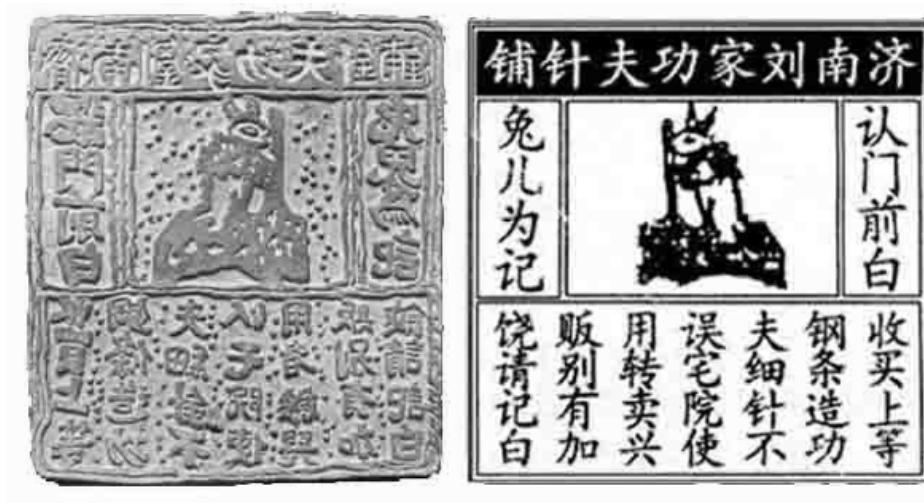


Figure 3. China's earliest white rabbit trademark

At the earliest, in Jinan, Shandong province, there was a shop dedicated to making Kung fu needles. The shop owner designed and made a special copper plate with white rabbit as the trademark symbol, which was very famous at that time. Figure. 3 shows the China's earliest white rabbit trademark, with a white rabbit tamping medicine in the middle, the image is prominent. Surrounded by text related to the store, the message is clear. The current status of the whole copper plate is nearly square, which is the first trademark discovered in China. [Figure. 3] It is now preserved in the Museum of Chinese History (Shanghai). Figure 3 is the earliest white rabbit trademark in China, with a prominent image of white rabbit tamping medicine in the middle.

The form of shape and shape in logo design

The process of human consciousness is actually a process of symbolizing the world, while human thinking is nothing more than an operation of selecting, combining, converting and regenerating symbols. Therefore, it can be said that people think with signs, and signs are the main body of thinking. Graphic design itself, as the expression of symbols, is to arrange and combine visual symbols on the two-dimensional plane according to beautiful visual effects. It is a method of rational and logical reasoning to create images and study the arrangement between images. Undoubtedly, this is also a process of thinking.

The three basic elements of plane composition include conceptual elements (point, line, Surface), visual elements (basic shape) and relational elements (combination form). (Wong, 1993) The object of this paper, “square” and “circle”, belong to the visual elements of plane composition, so the basic shape has been determined. Therefore, the focus of this paper is to study the relation elements of “square” and “circle” as the basic structure of logo design, that is, the combination form. [Table. 1]

Table 1. The relationship between basic design elements and this study

Basic Design Elements	Elements	Relationship with this study
Conceptual Elements	Point, Line, Surface	No influence
Visual Elements	Appearance, Color, Size, Texture	Square, Circle
Relational Elements	Location, Direction, Space, Center of gravity	Combination and composition form

As one of the most effective means of design, the basic shape of plane composition is the direct embodiment of the relationship elements, and has an irreplaceable position in the field of logo design. The basic shapes of plane composition mainly include repetition, approximation, gradual change, variation, contrast, aggregation, emission, specificity, space, contradiction, division, texture and illusion, etc. This paper mainly studies the “circle” and “square” as the basic structure of Chinese logo design. Therefore, under the background of Chinese culture, it will seek for the form of “ square and circle view”, and explore the specific perfor-

mance and characteristics of “circle” and “square” in these forms. This paper mainly studies the “circle” and “square” as the basic structure of Chinese logo design. Therefore, under the background of Chinese culture, it will seek the form of “ square and circle view ”, and explore the specific performance and characteristics of “circle” and “square” in these forms.

CASE STUDY

Analyze the embodiment of “square” and “circle” in logos based on semiotics

Semiotics is a kind of science that studies the general theory of signs from the philosophical point of view of logical positivism. It started in the second half of the 19th century in Western Europe and rose to prominence in the 1930s, becoming an important force in The European academic circles. The core idea of this school holds that many theoretical problems can be explained more accurately and profoundly through the analysis and study of the symbols that express the problems.

The father of modern linguistics and the Swiss linguist Ferdinand de Saussure (1857-1913) put forward the theory that signs have signifiers and signifieds, which not only explain the objectiveness of different kinds of languages Existing facts have important enlightening significance for improving the artistic level and communication effect of logo design. (Hu, 2015)

At the same time, the “ square and circle view ” that has influenced the Chinese people's aesthetic tendency also plays an important role in the process of Chinese modern logo design. A good grasp of the relationship between the square and the circle captures the language of beauty. The following will explore the application of “square” and “circle” in the logo design of modern Chinese financial industry and their specific semiotic meanings from the two combined forms of “reconstruction of basic type” and “reconstruction of shape and shape” respectively.

“Circle” and “Square” as the reconstruction performance of the basic type respectively

In “Circle is 机, square is 合”, “circle” refers to the sky, “机” refers to turbulence; “square” refers to the ground, and “合” refers to convergence. In other words, the circle

sky changes in motion, and the square ground converges and stays still. (Li, 2014) This sentence generally summarizes the most common meanings of “square” and “circle” as the basic structure.

The process of clustering, cutting, and reorganizing two or more identical basic shapes (specifically refers to “square” and “circle” in this research) respectively according to certain purposes and methods is called the reconstruction of basic shapes.

Therefore, this section will discuss “circle” and “square” as two basic shapes of visual elements, which are endowed with more flexible and rich connotations by people today after the baptism of history and the change of times.

“Circle” as a basic shape of reconstruction performance.

The single “circle” has a perfect form and a profound meaning, which brings a lot of enlightenment to the logo designer. The use of multiple circle combinations is also a form commonly used by designers in logo design, highlighting the vigor and vitality of the logo. In modern logo design, designers often use the infinite fusion of circles to change and reuse multiple circles to enhance the dynamic beauty of the circle and outline its endless vibe.



Figure 4. BANK OF JILIN's logo design

The bank of Jilin's logo is different from the traditional bank with cash (Chinese coin) as the main feature. It appears in the shape of circular and semicircular symbols, which means that it will glow with the sun and moon. The whole shape is the same as the punctuation mark(comma). It is a metaphor for the continuous existence of Jilin Bank, symbolizing the enterprising spirit of Jilin Bank for perseverance, never-ending, continuous growth, and continuous self-improvement. [Figure. 4]

Table 2. Semiotic analysis table about BANK OF JILIN's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Circle	Sun	Passion, Hope
	Circle	Moon	Eternity, Companionship
	Circle	Comma	Never stop



Figure 5. BANK OF HAINAN's logo design

The Bank of Hainan logo is based on the shape of a palm tree and integrates ethnic and regional characteristics. The innovative use of the renminbi symbol instead of the square hole and round money symbol represents the high-quality, efficient, open and inclusive service concept of modern finance, which is more modern and dynamic. Tai Chi graphics contain the essence of Chinese culture, symbolizing the spiritual connotation of endless, passed on from generation to generation, continuous development, and indelibility. [Figure. 5]

Table 3. Semiotic analysis table about BANK OF HAINAN's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Circle	RMB symbol	Finance, Modern
	Circle	Palm tree	The regional symbol of Hainan
	Circle	Tai Chi diagram	Chinese culture is endless

“Square” as a basic shape of reconstruction performance.

The single square has a very stable structure, showing a rigorous attitude, and a symbol of rigidity and tranquility. The combination of multiple squares is often used in modern logo design to give new connotations to “square”. Through the intersection and connection of surface to surface, it shows a broad-mindedness that combines rigidity and softness, and outlines a philosophical thought with great wisdom in life.



Figure 6. JCBANK's logo design

The prototype of the bank of Jincheng's logo is an ancient Chinese wisdom game (tangram). The meaning is as follows:

- A. Wisdom. The tangram transforms different graphics through different combinations, which contains the cosmic thought of change and circulation, and interprets the wisdom concept of the bank of Jincheng to change and innovate continuously.
- B. Fusion. The emblem resembles a square white seal. The lines in the emblem are like roads, accessible and open. It interprets the business philosophy of the bank of Jincheng's steady development and the broad mind of openness and tolerance.
- C. Dynamic. The pattern formed by the lines of the logo resembles a flying swallow and a forward pointer. It means that the bank of Jincheng will fly with customers to a better future with passion and dreams. [Figure. 6]

Table 4. Semiotic analysis table about JCBANK's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Square	Tangram	Traditional games, Wisdom
	Square	Seal	Rights and integrity
	Square	Swallow	Dreams and future
	Square	Arrow	Fast and furious
	Square	Road	Accessible and open

*Figure 7. POSTAL SAVINGS BANK OF CHINA's logo design*

The LOGO of POSTAL SAVINGS BANK OF CHINA is formed by the combination of the Chinese character “中” and the postal network image. Incorporating the shape of wings, it reminds people of “the wild goose transmits letters”, an image metaphor for information transmission in ancient China. The shape of the logo is simple and powerful, with horizontal and straight parallel lines as the main composition, representing order and extending in all directions. The overall performance method tilted slightly to the right, accentuating the sense of direction and speed. [Figure. 7]

Table 5. Semiotic analysis table about POSTAL SAVINGS BANK OF CHINA's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Square	Wings	Information transmission
	Square	Grid	Internet
	Square	Tilt	Direction and speed
	Square	Chinese character "中"	China
	Square	Parallel lines	Order and accuracy

Reconstruction performance between “circle” and “square”

In the Book of Changes, there is a saying: Circle to 神, square to 知. “知” is a false word, to “智”. It means that circle has god type, square to symbolize wisdom type. Square and circle is a whole body, and it is both square and round. There is a curve in a straight line, and a straight line is also included in a curve. It has both square wisdom and round charm, which injects a harmonious beauty of rigidity and softness into the logo.

Here, the reconstruction of shape and shape (specifically refers to “square” and “circle” in this research) refers to the process of breaking the traditional antagonism between “circle” and “square” and realizing the deconstruction and reorganization of shape and shape.

Therefore, this section will discuss the two basic shapes of “circle” and “square” as visual elements. After being recreated by deconstruction and reorganization, people have given them more flexible and rich connotations.



Figure 8. HUARONG PAWNSHOP's logo design

The “inner circle and outer square” in the Huarong Pawn logo implies China’s ancient cosmology of “the sky is round and the earth is square”. The inner circle symbolizes flexible and open thinking, and the outer circle symbolizes integrity and independence of personality. The shape of the logo is taken from the shape of the ancient Chinese “Ding” and is a symbol of wealth and integrity. The logo also contains the shape of a square hole coin, which symbolizes the typical characteristics of HUARONG PAWN SHOP engaged in the financial wealth industry. The logo also contains the initial “H” of HUARONG. [Figure. 8]

Table 6. Semiotic analysis table about HUARONG PAWNSHOP's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Square	Outer square	integrity and independence
	Circle	Inner circle	flexible and open
	Square + Circle	Ding	Rights, Status
	Square + Circle	Cash (Chinese coin)	Finance, History
	Square	The letter H	Initial



Figure 9. ZHONGYUAN BANK's logo design

The logo of ZHONGYUAN BANK was designed based on the shape of the copper coin “Spade money”, which originated in the pre-Qin period and first circulated in the Central Plains of China, and the Chinese character “中” and “Ding”. The combination of “Spade money”, “Ding” and bank symbolizes the combination of modernity and history. The word “中” implied in the graphic represents the meaning of “in heaven and earth”. The overall composition of the logo adopts the form of cross-interconnection, symmetry and harmony, and strives to reflect the meaning of financing and financial networking.[Figure. 9]

Table 7. Semiotic analysis table about ZHONGYUAN BANK's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Square	Chinese character "中"	China
	Square	Cross interconnection	Financial networking
	Square	Spade money	A coin originated in the pre-Qin period Qin period
	Square + Circle	Ding	Rights, Status



Figure 10. BANK OF CHINA's logo design

The Bank of China logo is in the shape of an ancient coin. The copper coin hole and the vertical symmetrical line form the Chinese character “中”, which represents China. The overall circular outline of the logo expresses the meaning of the earth, implying that Bank of China is an international bank facing the world. [Figure. 10 & 11]

Figure 11. Semiotic analysis table about BANK OF CHINA's logo

Basic Elements	Basic Shapes	Signifier	Signified
	Square	Chinese character "中"	China
	Circle	Earth	Globalization, Internationalization
	Square + Circle	Cash (Chinese coin)	Finance, History

Analyze the embodiment of “square” and “circle” in logos based on Image Cultural Code

Due to visual performance and communication factors, image types are divided. Depending on the type of image, the communication method will be different, so it is necessary to consider the brand image and information, and study the type of image. (Choi, 2018)

Image types can be divided into the following three types. [Figure. 12] (Choi, 2013)

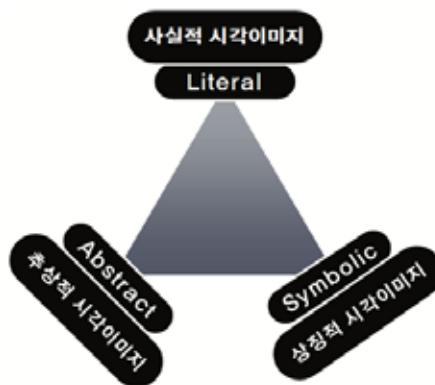


Figure 12. Image Triad Relationship

- Literal Images (LI) are real photographic images. Realistic images give people a sense of humanity and history. Realistic images can easily convince consumers.
- Abstract Image (AI) are images that simplifies the image that consumers know. It is only used for factual images that are difficult to convey or to simplify complex messages. Abstract images make consumers easily interested.
- Symbolic Images (SI) are images that conform to certain standards and conventions. The symbol image can be recognized through repeated learning.

(Cao&Feng, 2008)Logo as an important design element in the corporate brand image and the collection of all visual elements, through the simple shape, clear and easy to remember visual symbols to undertake the spread of corporate culture, business philosophy, brand image and other elements to the community, belongs to the symbol image mentioned above (SI). According to Professor Choi in the book Culture Code Brand Design, in addition to image types, image expression types have the following three expressive elements.

- Traditional Image Representation (TIR)

Use elements or styles that are closely related to the past.

Performance elements: conservative, trust, heritage, tradition, history, truth, maturity

- Contemporary Image Representation (CIR)

Use elements or styles that are closely related to today

Performance elements: youth, trend, technology, refinement, desire

- Future Image Representation (FIR)

Use elements or styles that are closely related to the future

Performance elements: new materials, novelty, innovation, avant-garde, scientific

This research aims to better discuss and explore the brand image and information conveyed by “circle” and “square” in the financial industry logo, and grasp the image expression meaning of “square” and “circle” symbols used to have, now have, and will have in the future. According to the three expression elements of the above image expression types, its semiotic meaning will be analyzed and summarized as follows. [Table. 9]

Table 8. Semiotic analysis table about BANK OF CHINA's logo

Image Representation Triad	Basic Shapes			Correlation From 1 to 5
	Square	Circle	Square + Circle	
TIR	Tangram, Spade money, Ding (vessel), Seals	Tai Chi diagram, Sun god, Land god	Cash (Chinese coin), Ding, Ancient cosmology, Thoughts On The Changes, Confucianism	flexible and open
CIR	Road, Grid, Parallel, Tilt, Chinese characters, Swallow	RMB symbol, Punctuation, Moon, Palm tree, Earth	Philosophy of human life	Rights, Status
FIR	Wings, Internet	Globalization, Dream		Finance, History

According to the table, it is not difficult to find that “circle” and “square” from ancient times to the present, with the development of various design styles and technological level under the background of the times, the expression and implication of “square and circle design” are quietly undergoing earth-shaking changes. “Circle” and “square” are not just symbols of simple geometric figures, but as symbols of “sun god” and “land god”, they reflect the Chinese traditional world view (cosmology). As the source of the basic shape of the Cash (Chinese coin) and the Spade money, it reflects the culture of a certain historical period. As a direct manifestation of Confucianism “No rules no standards.”, it carries the Chinese traditional outlook on life (philosophy of life) and so on. Therefore, it can be seen that “circle” and “square” have rich artistic and practical significance and have been endowed with rich connotations by human society. As the basic structure of logo design, the reconstruction of “circle” and “square” also makes the whole logo design field of new ideas and methods to sublimate.

At the same time, through combing and analyzing the table and the judgment of correlation degree, we can see that some contemporary designers are no longer satisfied with the traditional expression form of “circle” and “square” graphics. They try to break the original rules and concepts, and make some technological and contemporary graphic expressions possible.

CONCLUSION

As early as in ancient times, people's wisdom was still in the primary stage, and there was a simple geometric language before language came into being. With the advent of the era of social and economic globalization, “square” and “circular” have been widely used in logo designs for all walks of life because of their simplicity and distinctiveness.

Many of the symbols of China's financial industry explored in this paper are based on the two basic elements of “square” and “circle” as the prototype, which are recombined and reconstructed. Many Chinese designers use “square” and “circle” to present the traditional Chinese “square and circle view” and philosophical thoughts, integrating the Chinese national culture and logo design, and giving full play to the traditional Chinese thoughts in the implication.

According to the research results, there are indeed some contemporary designers who are no longer satisfied with the traditional expressions of “circle” and “square” graphics. They tried to break the original rules and concepts, and made some technological and contemporary graphic expressions possible. But most designers still haven't gotten rid of the phenomenon of stylization and convergence.

Chinese traditional culture is extensive and profound. No matter how the society develops, the essence of traditional culture will never be out of date. As a young contemporary Chinese designer, how to find a common point between Chinese traditional square and circle view and future design, and discover how the concept of square and circle design can affect the thinking, purpose, and material selection of future design is urgently needed. I hope that more scholars will discover the value of Chinese traditional square and circle view and use its value to solve many problems facing our society in the future.

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