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Hanyang University, Korea*

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# A Study on Analyzing the History of Hanzi and Logotype Designs

*Hongwei Li*

*Lead Author: PhD Student, Hanyang University, Korea*

*Albert Young Choi, Ph.D.*

*Co-author: PhD Advisor, Professor, Hanyang University, Korea*

## ABSTRACT

*Words are symbols that record and convey language. Chinese characters are one of the symbols of Eastern culture. Chinese characters have undergone thousands of years of development and evolution, giving them the basic characteristics of pictogram, understanding, and sound. The logo design with Chinese characters as an element can not only make the logo have a strong visual appeal and profound connotation, but also make the logo unique among many companies and countries. The purpose of the research is to analyze the advantages and use of Chinese characters in logos through the historical evolution of Chinese characters, and to discover the value of Chinese characters in logo design. With the development of the times, Chinese characters can not only reflect the unique historical and cultural connotations of Chinese characters in the logo design, but also realize their own practical and artistic value. The research method of this paper, firstly, by consulting books, academic journals, historical documents and other materials, to understand the basic theory of Chinese characters and their semiotics and cultural codes of symbols, and to analyze the historical evolution process of Chinese characters and use the theory of cultural codes to analyze the relationship between Chinese characters and Chinese characters. logo design. This paper will take the evolution history of Chinese characters' glyphs and spellings as the research background, combined with semiotics theory and cultural code brand design methodology (CCBD) to analyze the advantages and applications of Chinese characters in logos, and finally find the value of Chinese characters in logo design.*

## KEYWORDS:

**CCBD, Chinese Characters, History of Chinese Characters, Logo Design, Semiology**

## INTRODUCTION

Chinese characters are one of the oldest characters in the world and a symbol of the origin of Chinese civilization. Since the emergence of civilized society, Chinese characters have been used by humans as graphic symbols to convey emotions, express thoughts, and record language. They are an indispensable part of human culture. In the long history of history, Chinese characters gradually formed seven types of Chinese characters: oracle bone inscriptions, bronze inscriptions, compiled script, cursive script, official script, running script, and regular script. Each font has different characteristics and artistic styles, which can show completely different artistic expression. As the carrier of national culture, Chinese characters naturally have national characteristics and individuality, and they are a special form and meaning for design. So it can be said that Chinese characters are one of the important design elements in modern design. In the field of design, Chinese characters are also the darling of designers who are constantly exploring and exploring.

Logo design is not only the design of practical objects, but also the design of graphic art. In logo design, Chinese character design has gradually become a new design concept. The graphic characteristics of Chinese characters have different characteristics due to the historical conditions of Chinese characters, the places where they are used, and the types of Chinese characters. It not only has the richness, vividness and directness of graphics, but also improves the recognition of conveying information. The study of Chinese character signs not only embodies the wisdom of the Chinese nation, but also a symbol of the application of traditional national cultural signs, making the logo design more cultural and modern, and becoming a new bridge of communication with the world. Therefore, further exploration and study of the history of the evolution of Chinese characters and the unity of the Chinese character symbol “shape” and “meaning” is not only an innovation in the field of Chinese design, but also an opening up of new methods and methods in the entire design world.

The purpose of the research is to analyze the advantages and use of Chinese characters in logos through the historical evolution of Chinese characters, and to discover the value of Chinese characters in logo design. With the development of the times, Chinese characters can not only reflect the unique historical and cultural connotations of Chinese characters in the logo design, but also realize their own practical and artistic value.

The research method of this paper, firstly, by consulting books, academic journals, historical documents and other materials, to understand the basic theory of Chinese characters and their semiotics and cultural codes of symbols, and to analyze the historical evolution process of Chinese characters and use the theory of cultural codes to analyze the relationship between Chinese characters and Chinese characters. logo design. This paper will take the evolution history of Chinese characters' glyphs and spellings as the research background, combined with semiotics theory and cultural code brand design methodology (CCBD) to analyze the advantages and applications of Chinese characters in logos, and finally find the value of Chinese characters in logo design. , make Chinese characters unique and attractive in logo design and become a bridge of cultural communication. Third, synesthetically enlarge a sentence in two-dimension to find out the potential as conference texts. It is an attempt to introduce visual texts to prints, finding out the possibility of simultaneous formation of dynamic visual expression in two-dimension. The synesthetic effect will be from concrete poetry and the expression of calligram. This is an attempt to introduce movement to still typography and a medium of expression as conference texts.

This research analyzes the interrelation between painting and poetry, which is molded from the formative expression and combination of language and text in design. Also, it presents a theory to allow the development of still typography to dynamic conference texts. Moreover, as some describe design as order, it systematized several elements and organized them. The result of such research is believed to be the stepping stone of the development of design.

## THEORETICAL BACKGROUND

### About the definition of Chinese characters

created by the ancestors of the Huaxia tribe in the Yellow River civilization in ancient China, its fonts have undergone long-term improvement and evolution. There is still room for discussion on the exact history. It can be traced back to Tao Wen. The oracle bone inscriptions, seal inscriptions, and bronze inscriptions of the Shang Dynasty around 1300 BC have been deciphered, and then the seal inscriptions and small seals of the Spring and Autumn Warring States and the Qin Dynasty have developed to the Han Dynasty. The change

resulted in official script, cursive script and regular script (and derived running script). Until the Tang Dynasty, Kaihua became the standard of handwriting font used today—block script, which is also a modern Chinese character commonly used today.

Modern Chinese Chinese characters can be roughly divided into traditional characters/traditional fonts and later simplified characters/simplified fonts. The two standard Chinese characters are the characters that have been used for the longest time so far, and are the only ones that have been passed down from the major writing systems in ancient times. Chinese characters have been used as the main official script in all dynasties of China. In ancient times, Chinese characters also served as the only international communication language in East Asia. Before the 20th century, it was still the official written standard language of countries such as Japan, the Korean Peninsula, Vietnam, and Ryukyu. East Asian countries all created Chinese characters on their own to a certain extent.

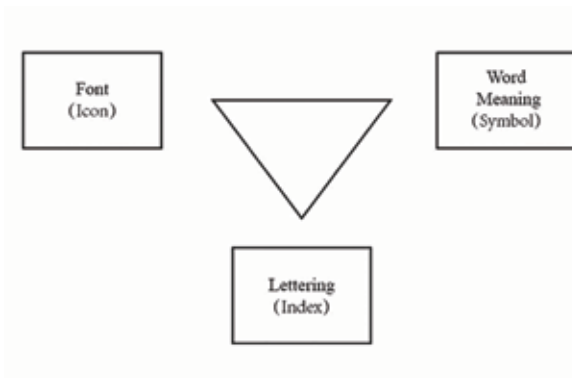
‘Enargeia,’ not only for its concreteness but for its ability in language. The depicting quality, ‘Zeigen,’ of the Enargeia is the common factor between spoken words and formation. The rhetorical means, which expresses the subject and reality more concretely and lively, will change auditors into spectators. A language effects visual formation with the commanding force of directing. In Ekphrasis language, ‘to speak’ and ‘to show’ become the same. Its province has magnified to not only include shapes and texts but medium of sound as well—such concept is analyzed under the title ‘Musical Ekphrasis.’ The relationship of language and image can be categorized as that of poetry and painting. By reading out loud a poem, poetry is a time art in which you perform a process in a particular space.

### **Semiotics in Chinese characters**

In fact, as early as the Spring and Autumn Period and Warring States Period in my country, the famous thinker Zhuangzi in my country had already proposed: the speaker expresses his meaning, and he forgets his words when he is proud. It is proposed that there is a relationship between representation and representation between language and things. Language is the representation of things, and things are the representations of language.[6] Under the analysis of

linguistic signs, Chinese characters, as one of the language carriers, are a special sign system that can not only display image aesthetics but also convey language logic. It is both rational and perceptual. It is unique in the world and deserves the attention of the world.

American semiotic scholar Charles Sanders Peirce (1839-1914) based on Saussure's symbolic binary composition of "signifier-icon" and "signified-symbol". In addition to the signifier and the signified, the "finger method" was added "index" item. Based on this theory, sorting out the glyphs and meanings of Chinese characters and their relations, and constructing a Chinese character symbol system composed of the three key items of "character form", "character Lettering" and "character meaning" as shown below. [figure 1]



*Figure 1. Chinese character symbol system*

Font is the form of the word, the meaning of the word is the meaning of the word, and the spelling is the reading of the word. The form and meaning of Chinese characters are inseparable whole, and the form of Chinese characters and the form are combined to form the unique language symbols of Chinese characters to express the meaning of the characters. And the glyph can be said to be the bridge between the lettering and the meaning of the letter.

## **The basic theory and cultural code of logo design**

### **Basic theory of logo design**

Logo refers to the symbol that expresses the characteristics and nature of things. It was developed from the ancient totem symbol. From ancient times to the present, the logo has experienced a long development process, and it has gradually developed into the commercial logo we see today. Starting from the basic constituent elements of the logo [Table 1], the logo is divided into text signs, graphic signs, and composite signs of text and graphics.

*Table 1. The basic elements of the logo*

The basic elements of the logo	Concept
Text logo	The word mark is directly composed of Chinese, foreign language or Chinese pinyin words, and combined with Chinese pinyin or foreign word prefixes.
Graphic signs	A logo represented by a geometric pattern or a pictogram.
Combination of text	Graphic and text combination signs concentrate the strengths of text signs and graphic signs, and overcome the shortcomings of both.

### **Cultural code of logo design**

Brands must always provide consumers with an experience through brand logos (can be called brand logos), visual logos (can be called visual elements), and brand touchpoint design. Chinese characters are the most representative cultural symbols in China. They are beautiful, general and concise in terms of graphics and ideograms, which also make them effective design elements. Although the diversification of contemporary graphic design provides a broad platform for the redesign of Chinese characters, it also provides a good foundation for the artistic design of Chinese characters and the nationalization of graphics. The unique and fresh image performance gives people visual curiosity

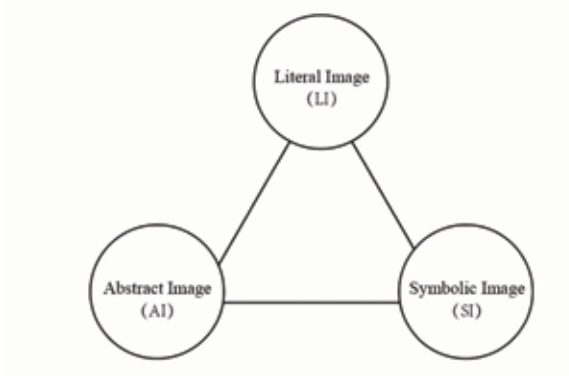
and makes people remember the design information. The graphic design expression technique of Chinese character design is mainly by attaching abstract or concrete independent graphics, symbols and other elements to independent or paragraphed text, or using Chinese characters as an aid to rely on a certain graphic or Chinese character to be arranged into a certain In the graphics, Chinese characters and graphics together form a complete design work. Therefore, due to visual performance and communication factors, image types are separated. The image types [Table 2] can be divided into the following three types.

*Table 2. Image type*

Image type	Concept
Literal Image	It is a real photographic image. Realistic images give people a sense of feeling and history.
Abstract Image	Simplified image that consumers know. It is only used to convey difficult or complex messages to create realistic images. Abstract images make consumers easily interested.
Abstract Image	Images that meet certain standards. The symbol image can be recognized through repeated learning. Examples include letters, pictograms and symbol marks.

[Figure 2] is a diagram showing a triangle of an image type. According to this figure, it is possible to create a design applying one image type, and in some cases, it is possible to create a design applying images of two image types.



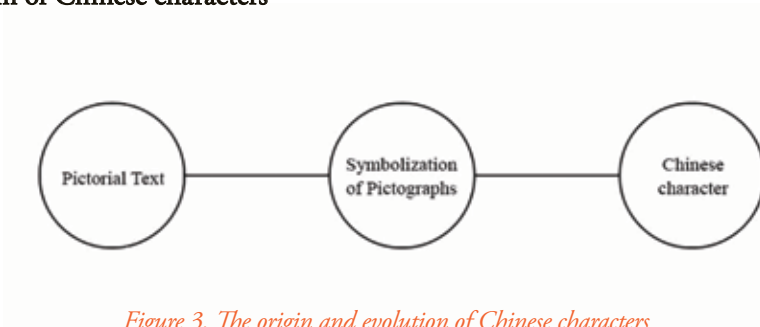


*Figure 2. Image Triad Relationship*

The image expression type has the following three expression elements. Traditional Image Representation (TIR)-If you use elements or styles that are closely related to the past time-express the elements passed-protection, trust, heritage, tradition, history, truth, maturity. Contemporary Image Representation (CIR)-if you use elements or styles that are closely related to the current time-convey the elements of expression-youth, trends, technology, refinement, desire. Futuristic Image Representation (FIR)-if you use elements or styles that are closely related to future time-elements that convey expressions\_new materials, novelty, innovation, avant-garde, and scientific.

## **HISTORY OF THE EVOLUTION OF CHINESE CHARACTERS**




### **Origin of Chinese characters**



*Figure 3. The origin and evolution of Chinese characters*

According to the evolution of the origin of Chinese characters [Figure 3], the ancients in my country often said that “the ancients governed by knotting ropes”. The ancient book said: “The ancients have no words. There are promises, big things, big ropes; small things, small ropes.” In fact, before words are produced, knotting ropes is a way of remembering things. By using the unique characteristics of various things around, such as the sun, moon, stars, clouds, mountains, rivers, lakes, seas, as well as various birds and beasts, and application utensils, etc., and draw patterns according to their faces, and create many Hieroglyphs come. By convention, different knots, or different lengths and colors of the ropes, indicate a certain meaning. But this is just a way of remembering things, and Chinese characters are gradually formed through another way. Chinese characters in our country originated from pictures. Most of the original characters are pictographic characters, which are readable pictures, called “picture characters”. The carved symbols on the pottery unearthed at Banpo, Jiangzhai, and Dawenkou sites that date back five or six thousand years ago are the prototypes of primitive characters. Hieroglyphs are becoming more and more symbolic, gradually breaking away from pictures and forming Chinese characters. By the Shang Dynasty, Chinese characters had formed a complete system. [Table 3] is a schematic diagram of the glyph evolution of a group of Chinese characters 日day, 月month, 车car, and 马horse.

Table 3. Schematic diagram of the origin and evolution of the four characters


Connect	signifier	signified
Graphics	Pictograph	Chinese character
		

## Development of Chinese Characters

### Evolution of Chinese Characters

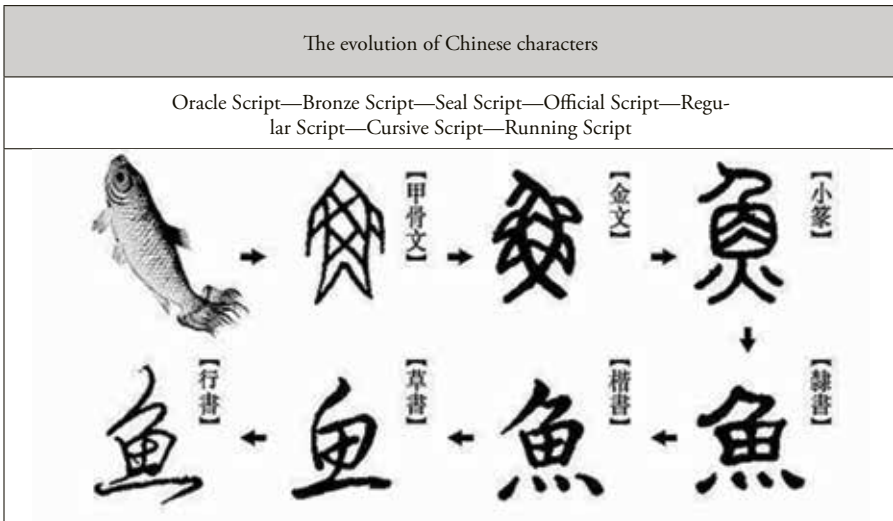
Chinese characters mainly originated from pictographic pictures of records, and pictographs are the basis for the formation and development of the Chinese character system. The subsequent evolution has gone through a long course of thousands of years. Seven major fonts have been produced through Oracle, Bronze, seal, official script, regular script, cursive script, and running script. Now regular script is used, but it is still not completely finalized.

Table 4. The evolution trend chart of Chinese characters

The evolution trend chart of Chinese characters							
The Evolution Stage of Chinese Characters							
Ancient writing stage				This writing stage			
				Likai stage		Auxiliary book	
Period	Late Shang Dynasty	Mid-Shang Dynasty	Zhou Dynasty	Qin Chao	Eastern Han Dynasty	Western Han Dynasty	The end of the Eastern Han Dynasty
Chinese Characters Qi Ti	Oracle	Bronze	Seal	Official Script	Regular Script	Cursive Script	Running Script
Traditional Chinese				 Simplified Chinese			

[Table 4] describes the evolution trend of Chinese character glyphs. The general trend of Chinese character glyphs is from complex to simple, and the fonts are gradually standardized and stabilized. The evolution of Chinese characters can be divided into two phases: ancient characters and Likai. In the stage of ancient characters, the sequence of the evolution of the form of Chinese characters was Oracle, Bronze, Seal script, and Qin Li. In the Likai stage, the sequence of the evolution of the form of Chinese characters is Lishu and Kaishu. At this stage of writing, the sequence of the evolution of the form of Chinese characters is the official script and the regular script. Official script prevailed in the Han Dynasty. The Wei-Jin period was the transitional period from official script to regular script. Regular script prevailed in the Sui and Tang Dynasties. Official script and regular script are official fonts. The current writing stage is the Likai stage, and auxiliary scripts-cursive script and running script have appeared.

Table 5. Schematic diagram of the font evolution of fish.



[Table 5] Schematic diagram of the font evolution of fish. With the changes of the times, writing has gradually evolved from concrete to abstract, and the strokes have gradually changed from complicated to simple. The styles of the successive evolution of Chinese characters are oracle bone inscriptions, bronze inscriptions, big seal, small seal, official script, cursive script, regular script,

## Oracle Script

Oracle Bone Inscriptions, also known as “Qiwen”, “Oracle Bone Inscriptions” or “Turtle Bone Inscriptions”. The oracle bone inscriptions record and reflect the political and economic conditions of the Shang Dynasty, and mainly refer to the words carved on tortoise shells or animal bones by the royal family of China in the late Shang Dynasty (14th to 11th centuries ago) for divination records. After the fall of the Yin and Shang Dynasties and the rise of the Zhou Dynasty, the oracle bone inscriptions have been used for a period of time. It is the earliest known form of systematic writing in China. It inherits the original carved symbols and lowers the bronze inscriptions. It is “the earliest Chinese character”. Modern Chinese characters evolved from oracle bone inscriptions. From the perspective of the number and structure of fonts, Oracle has developed a more rigorous system of text. The principle of the “six books” of Chinese characters is reflected in the oracle bone inscriptions. But the traces of the original picture and text are still more obvious. Its main feature is that in terms of the structure of the characters, some pictographic characters only focus on highlighting the characteristics of the object, but the number of strokes and the forward and reverse back are not uniform.

## Bronze Script

Bronze inscriptions refer to the characters cast on bronze wares, also called Zhong Dingwen, which began in the Yin and Shang dynasties. The Shang and Zhou Dynasties were the age of bronze ware. The ritual of bronze ware was represented by the tripod, and the musical instrument was represented by the bell. “Zhongding” was synonymous with bronze ware. Therefore, Zhongdingwen or Jinwen refers to the inscription cast or engraved on bronze.

## Seal Script

Seal script, also known as seal script and seal style, is an ancient Chinese character script. Seal script refers to the script before the official script, and also refers to the big seal and the small seal. The big seal is a type of Chinese script. In Qin Dynasty, it was called Dazhuan, which was different from Xiaozhuan. The Great Seal began in the later years of the Western Zhou Dynasty, and traveled to the Qin State during the Spring and Autumn Period and the Warring States Period. The font is similar to Qin Zhuan, but the shape of the characters overlaps. Xiao Zhuan is also called “Qin Zhuan”.

## Official Script

The official script basically evolved from the seal script, and mainly changed the round strokes of the seal script to the square fold, which made the writing speed faster. It is difficult to draw the round strokes when writing with lacquer on the wooden slips. The official script strengthened the notation function of Chinese characters, weakened the pictographic function, and greatly changed Chinese characters, becoming a watershed between ancient and modern characters. The official script laid the foundation for the later derivation of cursive script, regular script and running script.

## Regular Script

Regular script, also known as Zhengshu, or Zhenshu, began in the Eastern Han Dynasty. Its characteristics are: square shape, straight strokes, can be used as a model, hence the name. In the Song Dynasty, the regular script appeared "Song Ti". The fonts such as Song Ti, HeiTi, and Song imitation in modern printing all belong to the "Song Ti".

## Cursive Script

Cursive script is a font created for the convenience of writing. Beginning in the early Han Dynasty, it was Cao Li, that is, sloppy Li Shu, which was prevalent at that time. Later, it gradually developed into a kind of Zhang Cao with artistic value. At the end of the Han Dynasty, according to legend, Zhang Zhi removed the official script strokes from Zhang Cao. The gestures between the upper and lower characters were often connected and interlinked. become.

## Running Script

Running script was produced around the end of the Eastern Han Dynasty. It is a typeface between regular script and cursive script. It can be said to be the cursive or cursive regularization of regular script. It was created to compensate for the slow writing speed of regular script and the difficulty of recognizing cursive script. The gestures are not scribbled like cursive script, nor are they required to be as correct as regular script. In the process of writing, the turning of the brush is more obvious in the various forms of stippling. This kind of movement of the brush is often between the stippling and between the characters. This is Silken.

Regarding the method of making Chinese characters [Table 5], since the Han Dynasty, there has been a saying of “Liu Shu” in Xiangyan. The first of the six books is the pictographic method. There are four main methods of making Chinese characters: pictogram, pointing, knowing, and pictophone. In ancient my country, there are “six books” for the method of making characters. In addition to the above four types, it also includes transcripts and phony loans. But strictly speaking, these two methods should belong to the use of words.

*Table 6. The method of making Chinese characters*

Image type Concept		
Icon	Pictogram	Based on the similarity between signs and their referents, the relationship between the two is iconic and the abstract meaning cannot be drawn, only from the combination of signs.
Index	Instruct	Referencing words are composed of pictographs and marks, and the meaning is derived from the relationship indicated by the marks.
	Know	Knowing words are composed of two or more pictographs.
Symbol	Phonetic	The displayed social agreement is the strongest, and it is the most restricted by habits and laws, so it belongs to the symbolic sign of the existence of the third nature.

“Pictograms are drawn as objects, and interrogated with the body.” This type of character is based on the similarity between the symbol and the object it refers to, and bends with its shape, drawn into the shape of an object, both The

relationship of is iconic, and the abstract meaning cannot be drawn. It can only be inferred from the combination of symbols and the relationship expressed (indicated) by their combined form. Referencing words are composed of pictographs and marks, and the meaning is derived from the relationship indicated by the marks. Knowing words are composed of two or more pictographs. These two types of words belong to the indicators of the existence of the second nature. The remaining three types of characters, microphones, transcripts, and phonics, are the symbolic signs of the existence of the third nature because they exhibit the strongest social conventions and are the most constrained by habits and laws.

Regarding the method of making Chinese characters [Table 5], since the Han Dynasty, there has been a saying of “Liu Shu” in Xiangyan. The first of the six books is the pictographic method. There are four main methods of making Chinese characters: pictogram, pointing, knowing, and pictophone. In ancient my country, there are “six books” for the method of making characters. In addition to the above four types, it also includes transcripts and phony loans. But strictly speaking, these two methods should belong to the use of words.

## CHINESE CHARACTERS AND LOGO

### Development of Chinese Characters

The ancient man-made characters have grasped the essence and characteristics of things in terms of representation, abstraction or imagery. The inherent stroke form, modeling structure, and aesthetic awareness of Chinese characters are full of profound aesthetic connotations. We can demonstrate the formal rules of Chinese characters from a multi-dimensional perspective and realize their artistic conception. With the development of the times, the progress of civilization, and the promotion of trends, the design semantics of modern Chinese characters have been newly expanded, and Chinese characters show their unique advantages in modern signs.





Chinese characters have pictographic aesthetic characteristics.

Chinese characters originated from hieroglyphs, and there is a close internal



connection with pictography. The pictographic method of making characters is to summarize and summarize the external shapes of objective things, and to extract the most essential features for line drawing and patterned performance. Its external features are gradually abstracted towards a cultural feature hidden behind it, but designers can still find the corresponding relationship in its simplified, inductive and abstract shapes, which is exactly what Chinese character logo design should achieve. Ideal level. There is also a corresponding relationship in the image culture code of the logo, so I use the method of image type to analyze by example.

*Table 7. Analysis of Hangzhou City Logo Culture Code*

Analysis of Hangzhou City Logo Culture Code			
 <p>Hangzhou City Logo</p>	Logo Culture Code		
	Image expression Type	Image	Illustrate
	Literal Image		Combine elements of architecture, gardens, arch bridges and water
	Abstract Image		The overall image is like a ship
Symbolic Image		Based on the character "hang" in the single seal script	





[Table 7] is the city symbol of Hangzhou, which uses the character “Hang” in single seal script as the basic graphic. The external image of the symbol is like a sailing ship, reflecting the traditional cultural heritage. In the details of the basic glyph, the elements of architecture, gardens, arch bridges and water are combined, and these complex images are simplified and abstractly expressed to

integrate with the entire basic glyph, highlighting the regional characteristics of Jiangnan and Hangzhou’s unique “five waters” Guide” city image. It also symbolizes the city values of setting sail and aggressiveness in Hangzhou today.

Chinese characters have the artistic conception of emotional expression

The writing of Chinese characters has the characteristics of emotional expression. The difference between the writer and the writing content makes the work show different emotions. The expression of one point, one stroke, one stroke and one stroke is transformed into a symbol of life and emotion, which is especially reflected in the art of calligraphy. obvious. The unique emotional elements of Chinese characters enrich the humanistic spirit and emotional connotation of logo design.

Table 8. Analysis of the cultural code of the 2008 Beijing Olympic Games logo

Analysis of 2008 Beijing Olympic Games Logo Culture Code			
 <p>2008 Beijing Olympic Games Logo</p>	Logo Culture Code		
	Image expression Type	Image	Illustrate
	Literal Image		Chinese traditional cultural seal
	Abstract Image		Man running to the future
Symbolic Image		Chinese traditional culture calligraphy art	

Chinese traditional Chinese calligraphy art has a unique meaning and as

the embodiment of the decorative extension of Chinese characters, Chinese character seals and signs emphasize the same principles of shape and connotation. [Table 8] is the official emblem of the 2008 Beijing Olympic Games “China Seal·Dancing Beijing”. The icon abstracts the word “Jing” into a running person. This is also a combination of tradition and modernity. Therefore, the image in the brand cultural code is used. The expression type approach analyzes the meaning of the logo.

*Table 8. Analysis of the cultural code of the 2008 Beijing Olympic Games logo*

Analysis of the cultural code of the logo meaning of the 2008 Beijing Olympic Games	
Traditional Image Representation	Use the seal of traditional Chinese culture and Similar to the Chinese character "京", the graphic Chinese character calligraphy art
Contemporary Image Representation	Combine with modern sports characteristics
Futuristic Image Representation	Into the shape of a person running towards the future embracing victory





The design of the emblem cleverly combines traditional Chinese cultural seals and calligraphy art with modern sports characteristics, and uses the expressions of calligraphy and seals to transform into symbols of life and emotion. Beijing and the spirit of the modern Olympic movement.

Chinese characters contain traditional philosophical thoughts

The overall shape of Chinese characters is square and upright, and they are

even and stable. As the core part of an enterprise’s visual identification system, the logo should not only enhance the competitiveness of the enterprise’s visual image, but also be the externalization of its business philosophy and behavior identification.

Table 10. Analysis of ICBC Logo Culture Code

Analysis of ICBC Logo Culture Code			
 <p>ICBC Logo</p>	Logo Culture Code		
	Image expression Type	Image	Illustrate
	Literal Image		The Philosophy of "Outer Circle and Inner Square"
	Abstract Image		Square hole coin
	Symbolic Image		Chinese character "工"

[Table 10] The logo of the Industrial and Commercial Bank of China, the overall shape is a hidden square hole coin, which contains the philosophy of “outside circle inside square”, and conveys the industry attributes of the financial industry. The center of the logo is a designed word “工”, the two sides are completely symmetrical, and the middle is disconnected to form a combination of divisions, and a strong and continuous one, expressing the dialectical philosophy of equality, mutual trust and coexistence between the bank and its customers.

## CHINESE CHARACTERS AND LOGO

Finally, through a deeper understanding and application of Chinese characters, the structure of Chinese characters has been continuously created and improved for thousands of years. From complexity to simplicity, it demonstrates the infinite wisdom of the Chinese nation. In today's information age, the unique charm of Chinese characters will not change and will not be replaced by other artistic symbols. Through the advantages of Chinese characters in logo design, it is found that after the Chinese character logo is converted into a visual graphic language, it can realize its own practical value and artistic value with different times. Chinese characters can accurately convey information in logo design, which is also the core of modern logo design; the type of Chinese characters matches the overall style of the logo, and conveys the emotions contained in the logo through different types of fonts; Chinese characters are artistic, and the proportional relationship between Chinese character space, structure and center of gravity. It embodies the formal beauty laws of balance and symmetry, rhythm and rhythm, unity and contrast, and enhances the overall beauty of logo design. By discovering the value of Chinese character signs, Chinese characters can better reflect Chinese cultural connotation in logo design in the future and become a bridge for cultural exchanges between countries.

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