The "Pseudo Environment" Constructed by Traditional Cultural Symbols in the Development of Cultural and Creative Products

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Abstract: Symbol is an important presentation element in artistic creation, and design creation is the continuous selection and interpretation of conceptual symbols, which are combined into "meaningful forms".The reproduction and reconstruction of traditional cultural symbols in cultural and creative products make it a clue in the thousands of years of history and wanton cultural matrix, so that ordinary consumers can also hear the distant echo in the "Pseudo Environment" created by the creators.

Keywords: Cultural and creative products; Traditional cultural symbols; Mimetic environment

1. Chapter I semantics of symbols in the development of cultural and creative products

1.1 Symbolic meaning of artistic symbols

The so-called contemporary semiotics is not a narrow concept or theory, but an academic concept characterized by interdisciplinary. In art research, contemporary semiotics transcends the boundaries of communication, narratology and iconology, linking visual narration and image symbols with behaviors and events.

Susan Langer said in her masterpiece a new interpretation of philosophy: "symbol (a symbol with representative meaning) is first of all a symbol, which is used to refer to and represent other things. Secondly, symbol is a carrier, which carries the information sent by both sides of the exchange." in the process of interpreting art from the perspective of semiotics, she believed that "art is the creation of the symbolic form of human emotion". （Susan Langer,1953）

When we interpret the process of design creation from the perspective of semiotics, we are constantly selecting and interpreting conceptual symbols and combining them into "meaningful forms" for creators and readers. （David goldblad, Lee B. brown2016）

1.2 The basis of communication in the creation of cultural and creative products

British scholar Terrence Hawkes understands symbols this way: "as long as anything exists independently, is connected with another thing, and can be" explained ", its function is a symbol.

The process of design and creation is actually the process of selecting symbols and reconstructing product semantics. In the process of design, designers, as feedbacks in the real environment, select and intercept information or symbols according to their own design intent, reprocess them with design language, and then build design works that can arouse the resonance of viewers or readers.

1.2.1 Pseudo Environment" designed and constructed

The selection process of design creation can be called "construction". The object of "construction" is the objective environment. The way of "construction" is the media. The process of "construction" is invisible. The product of "construction" is the physical product of mimicry (non real element itself). After the completion of the construction, the interaction between users, viewers and cultural and creative products completes the pseudo environment of the whole product creation.

The whole process is divided into four elements: objective environment, information selection, media processing and pseudo environment. Lippmann described this concept as:"Pseudo Environment" is what we call "information environment", or "quasi environment not the environment ". It is not the mirror representation of the objective environment, but the environment that the media selects and processes through the object characteristic events or information, and prompts people after re structuring.

Pseudo Environment" was first proposed by Lippmann, a famous American communication scholar, in his book public opinion in the 1920s. Lippmann pointed out that the reason for the formation of "Pseudo Environment" was the lack of "empirical contact". In short, he believed that the development of media was becoming increasingly complex, and people's energy was limited, so they could not maintain "empirical contact" with the entire external environment and things.

The creative process of designers is to screen out the symbols with a large number of cultural meanings in daily life and use them as the creative elements of products. Viewers or consumers cannot maintain "empirical contact" with a specific culture they like at any time. Therefore, designers can ensure the practicality and creativity of products, and at the same time, endow products with cultural values recognized by most people through the use of symbols. This is actually a "Pseudo Environment" between designers and users who can form cultural resonance.

1.2.2 Value spillover of symbols

The symbol in the product is not only a single visual symbol, but also a meaningful cultural implication formed in the long historical accumulation, which also plays a huge role.

The formation of these symbols is a process of historical and cultural selection. In the long process of screening, symbols are repeatedly polished and reconstructed, and they are endowed with historical and cultural meanings and values far beyond their own language boundaries. Therefore, when we use symbols, or when the viewer reads the symbols in the product, what appears is not the single symbol itself, but the profound historical and cultural accumulation behind the symbols.

The appropriate choice of symbols can enable the creators and viewers to reach quickly in the unified cultural and historical context to reach a consensus and complete the threshold crossing from reading to understanding in the shortest time will sometimes form a strong resonance far beyond expectations.

2. Chapter two the metaphorical meaning of traditional symbols and its application in creation

2.1 Metaphorical symbols of traditional cultural symbols

The artistic language communication of design creation is based on the specific image (conventional image) and special form (picture composition, color composition) in terms of metaphor and association.

In the cognition of metaphor by traditional concepts, metaphor is defined as a rhetorical phenomenon whose main function is to modify discourse. With the prosperity of analytical philosophy in the 20th century, scholars' research on metaphor has become more in-depth, which has greatly expanded the definition of metaphor in academia, Metaphor is not only a linguistic phenomenon, but also a human cognitive phenomenon. It is a cognitive activity that human beings use their experience in one field to explain or understand the experience in another field.（Shu dingfang，1998）

Therefore, creation can be understood as the process of completing appropriate rhetorical expression with appropriate media.
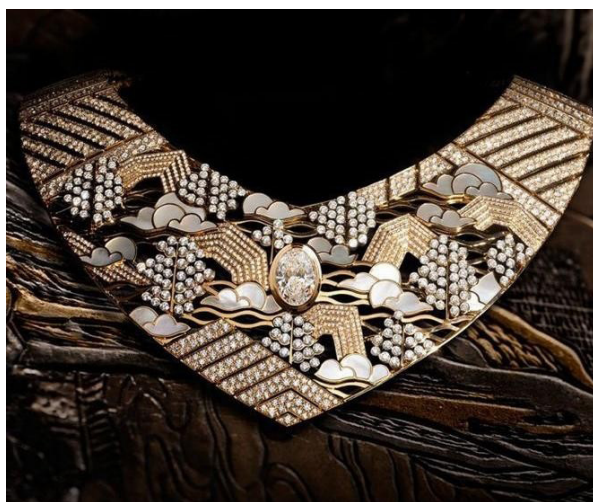
Coromandel premium jewelry collection by Chanel

Chinese characters series by Jindaiqiang

2.2 The extension of traditional symbols in creative application

As the Pearl on the crown of Chinese art, ink painting and calligraphy have always been the pride of expressing Oriental aesthetic feelings. Different forms of pen and ink have different personality characteristics. Different choices can convey different emotions and letters.So as to stimulate the audience's resonance and enhance the cultural connotation of the design works.

The series of Chinese characters by Mr. Kan Tai Keung combines highly condensed Chinese calligraphy, ink and wash elements with modern design technology to create a quiet and distant Zen. Its winding thick and thin brush and ink, with only a few strokes, have already lifted the green and disordered remote mountains, the clear streams under the moon, and the leisurely floating clouds on it, and vividly expressed the interdependence between words and brush, ink, paper and inkstone.

The ink element is actually a symbol that highlights the poetic flavor of the design language, the ink effect of the calligraphy lines of the brush and the large-area "white cloth" of the picture, which is the unique visual language and humanistic feelings of Chinese culture.

The Chanel high-grade jewelry series, Coromandel, is inspired by the Chinese ebony screen collected by Coco Chanel. The screen uses the ancient technology of "style color" (engraved color), which shows the grace and mystery of Oriental Aesthetics in the tones of gold and ochre. Coromandel series reconstructs the Oriental landscape elements of the traditional screen with advanced jewelry technology, and grafts the Chinese clothing elements popular in Europe in the 19th century in the design; Different levels of the picture are outlined with complex and precious craft, thus forming an excellent visual impact.

This series imitates the classical screen outline with rectangle and rounded square, and the adjacent parts are connected through hinged structure to imitate the characteristics of screen moving and folding freely. The colored painted hills are set off by mother of pearl shells the carved clouds reveal the freehand beauty of screen paintings. It reproduces the beautiful images of flowers and birds, plants and trees, flowing clouds, mountains, etc. in a square inch, full of oriental ancient charm.

There is no doubt that Chanel's design does not represent the "correct" use of real Chinese elements. It's just the Chinese style in the eyes of Westerners. Just like its name - Coromandel, it's actually Coromandel in eastern India (Coromandel) coast. Because of its geographical location, ancient Europe had many misunderstandings about China, resulting in the image of China. This image of prejudice still affects the Western understanding of the eastern world to this day. This is exactly the "Pseudo Environment" formed by Western designers after symbol screening and some social consensus.

3. Chapter III conclusion

In our daily life, there are all kinds of strange symbols. Through symbols, we can condense the noisy and complicated information in the world. Rich symbols build a unified cultural code for us, and we also borrow symbols to find a shortcut to share information for understanding the world.

Neil Bozeman described the consequences of local cultural phenomena in his "technology monopoly" as follows: "without respect for symbols, tradition cannot work.... tradition is the recognition of the authority of symbols, recognize the narrative meaning that produces the symbol. " The traditional cultural symbols have gone beyond the so-called narrative meaning in modern narration, so when the traditional cultural code image appears in the works, the continuous history is also presented at the same time. At the same time, the meaning and history of the works are mixed into perceptual cognition in life experience, and the dimensions of history and the present breaking through time and space are linked.

As an important part of the current cultural construction, cultural and creative products have become more and more rich and diverse. Symbols are torches that designers see when looking back at history; The creation of cultural and creative products is that designers write today's history with floating images in the long river of history. The reappearance and reconstruction of traditional cultural symbols in cultural and creative products has made it a clue in the wanton cultural matrix with thousands of years of history, so that ordinary consumers can also hear the distant echo in the "Pseudo Environment" constructed.

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