

Research on the Application of Dragon Boat Festival Culture in Baijiu Packaging Design from the Perspective of Design Semiotics

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Abstract: This study explores the application of Dragon Boat Festival cultural elements in Baijiu packaging design, aiming to inherit the excellent traditional culture of the Chinese nation. Taking the Dragon Boat Festival culture in traditional culture as the research object, this study conducts an in-depth analysis from the four dimensions of design semiotics: semantics, syntax, pragmatics, and context. It extracts and converts its cultural element design symbols, analyzes the correlation between cultural connotation, form characteristics, and visual design, and ultimately completes the Baijiu packaging design scheme for the Dragon Boat Festival culture. Transforming Dragon Boat Festival elements into the design language of Baijiu packaging can enhance consumers' cognition and identification with traditional culture, promoting the inheritance and innovation of traditional culture.

Keywords: Baijiu packaging design; Dragon Boat Festival culture; Semiotics of Design.

1. Introduction

As an important component of Chinese traditional culture, Dragon Boat Festival culture embodies profound historical heritage and national spirit. Currently, the Baijiu market is fiercely competitive, with a serious phenomenon of product homogeneity. Integrating unique Dragon Boat Festival cultural symbols into packaging design can make Baijiu products stand out among numerous competitors, thereby attracting consumers' attention [1]. Research based on design semiotics provides new ideas and methods for Baijiu packaging design. By extracting and applying Dragon Boat Festival cultural symbols, it can promote innovative practices in Baijiu packaging design and explore design forms with richer cultural connotations and artistic value. In a fiercely competitive market environment, Baijiu packaging incorporating Dragon Boat Festival cultural symbols can enhance the cultural added value of the product, making it more competitive in the market.

2. Overview of design semiotics

Saussure believed that a symbol consists of a signifier and a signified. The signifier is the formal part of the symbol, which can be sound, image, text, or any other perceivable form. The signified is the conceptual part of the symbol, which is not a specific object in reality but rather the concept of this object in people's minds. Pierce believed that a symbol consists of three elements: the sign carrier, which is the material form of the symbol, such as an image, text, or sound; the object, which is the thing or concept referred to by the symbol; and the interpretant, which is the receiver's understanding or interpretation of the symbol. By understanding the dynamic process of the ternary relationship, designers can better optimize representation, ensure that users generate the intended interpretation, and thereby enhance the effectiveness of the design and user experience. Morris divided semiotics into three branches: syntax, semantics, and pragmatics. Syntax studies the formal relationships and combination rules between symbols; semantics studies the

relationship between symbols and their referents, that is, the meaning of symbols; and pragmatics studies the relationship between symbols and their users, focusing on user experience and emphasizing the functionality and practicality of design.

Design semiotics, as a product of the intersection and fusion of design and semiotics, is an interdisciplinary theory that studies symbols, meaning, and their communication processes in the field of design. It can guide designers to re-examine and interpret design from the perspective of symbols. Design semiotics emphasizes symbols as the basic elements and means of design. Through the extraction and integration of these elements, it achieves the communication of information and the exchange of emotions. Currently, design semiotics mainly conducts research from four branches: semantic dimension, syntactic dimension, pragmatic dimension, and contextual dimension.

In design semiotics, the semantic dimension studies the relationship between symbols and the meanings they refer to, that is, how symbols express specific concepts, objects, or emotions. Specifically, the explicit semantics of a product are expressed through symbolic objects with cultural attributes, mainly reflected in the external shape, graphic patterns, and other aspects of the product, while the implicit semantics are the symbolic meanings expressed by perceiving the former symbols. [2]

The syntactic dimension focuses on exploring the combination rules and structural relationships of symbolic elements, with an emphasis on how symbols construct a more extensive meaning system through arrangement, layout, and combination. The core of the syntactic dimension lies in the organization of symbols and their logicity in terms of vision or function, emphasizing the interaction between symbols and the coordination of the overall structure.

The pragmatic dimension refers to how symbols are used and applied, focusing on the interactive relationship between symbols and their users, as well as the functions and effects of symbols in practical use. In graphic design, the pragmatic dimension helps designers understand the changes in meaning of graphic symbols across different cultural backgrounds, thereby enhancing the cross-cultural adaptability of the

design. [3]

The contextual dimension focuses on the meaning and function of symbols in a specific environment. It also emphasizes the interactive relationship between symbols and context. [4] In the design of regional cultural and creative products, the contextual dimension is used to extract the connotation and characteristics of Chu culture and integrate them into brand symbol design. [5]

3. Baijiu packaging design

Baijiu packaging design refers to the integration of the cultural connotation, brand image, and market positioning of Baijiu products into packaging through visual art and design means, in order to enhance the market competitiveness of the products and consumer experience. The design of Baijiu packaging requires a balance between functionality, aesthetics, and cultural connotation, which together determine the market competitiveness of the products and consumer experience. When designing Baijiu packaging, three factors must be comprehensively considered: first, functionality, which is the foundation of packaging design, ensuring effective protection of the product during transportation, storage, and use, while providing convenience. Second, aesthetics, which is the first impression that attracts consumers and directly affects purchasing decisions. The aesthetics of Baijiu packaging are reflected in visual design, material selection, and craftsmanship details. Third, cultural connotation. As a carrier of Chinese traditional culture, the packaging design of Baijiu needs to reflect the brand's history, regional characteristics, and cultural value, enhancing consumers' emotional identification. As an important medium carrying Chinese traditional culture, Baijiu packaging contains profound cultural implications. Baijiu culture is not

only reflected at the material level but also embodies spiritual culture.

4. Symbolic analysis and research on Dragon Boat Festival culture

4.1. Analysis of the Cultural Symbol Background of Dragon Boat Festival

The Dragon Boat Festival Festival originated from the folk, and there are various theories about its origin, such as its commencement on a poisonous day and its commemoration of Qu Yuan. Combined with folk activities, it has evolved over history into a specific festival of the Chinese nation. [6] As an important part of Chinese traditional culture, Dragon Boat Festival Festival culture carries profound historical connotations and rich folk culture. From traditional customs to modern innovations, over the long process of social production and life development, as well as the blending of different regional cultures and ideologies, a rich and diverse array of Dragon Boat Festival Festival customs and cultural symbols have gradually formed. [7]

4.2. Semiotic dimension analysis of Dragon Boat Festival cultural design symbols

Using the principles of design semiotics, we conduct a symbolic interpretation of Dragon Boat Festival culture, extract symbolic features, and analyze practical applications. As shown in Figure 1, based on the semantic, syntactic, pragmatic, and contextual dimensions of design semiotics, we analyze and study the design elements of Dragon Boat Festival culture through the lens of Baijiu packaging design symbols.

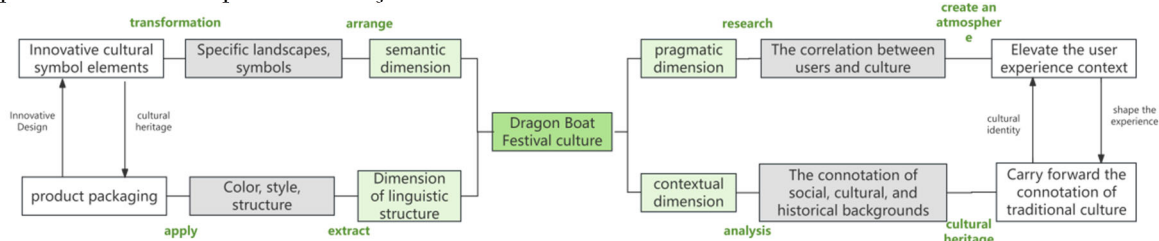


Figure 1. Analysis of the Four Dimensions of Semiotics in Dragon Boat Festival Cultural Design Symbols

4.2.1. Semantic Dimension

Table 1. Analysis of Dragon Boat Festival Cultural Elements (Explicit) and Implications (Implicit)

Cultural type	External manifestation (signifier)	Inherent meaning (reference)
Cultural type	Zongzi	Eliminating pestilence and evil spirits, offering sacrifices to ancestors and deities for prayers, achieving success in examinations, commemorating Qu Yuan
	Realgar wine	Ward off evil spirits and drive away insects Eliminate diseases and prolong life Pray for peace
Medicine and health	Mugwort and Calamus	Eliminate impurities and expel toxins Wish you peace and well-being
	orchid-scented bath	Dispel bad luck
Dragon Boat Festival accessories	Colorful rope	Bless you with health and well-being Avoid disasters and welcome auspiciousness prolong life
	Wearing scented sachets	Mosquito repellent and insect repellent Antibacterial and disease-eliminating Pray for health and safety Ward off pestilence and eliminate filth
Legendary Figures	Qu Yuan	Patriotism Pursue beauty and goodness
Competitive entertainment	Dragon boat	Follow the seasons Yin and Yang in harmony "Seek auspicious luck and good fortune" May your wishes come true strive upward

Exploring the deep meaning of Dragon Boat Festival culture, it focuses on the cultural connotation and symbolic

significance carried by symbols. The aim is to analyze the surface and deep meanings of symbolic elements in Dragon

Boat Festival culture from the perspective of modern design. By analyzing the explicit and implicit meanings of cultural symbols in Dragon Boat Festival culture, the design elements of Dragon Boat Festival culture are summarized and analyzed, and the design elements suitable for Baijiu packaging in Dragon Boat Festival culture are extracted, thus providing guidance for the innovative reconstruction of Dragon Boat Festival cultural symbols, as shown in Table 1.

The design elements of Dragon Boat Festival culture jointly constitute its unique cultural system through both explicit and implicit meanings. The explicit meanings

intuitively convey the external characteristics of the festival through specific symbols, customs, and manifestations, while the implicit meanings convey deep cultural connotations and spiritual values through these symbols.

As an important part of Chinese traditional culture, the dragon boat Festival is marked by core symbols such as dragon boat, Zongzi, mugwort, and multi-colored threads, as illustrated in Figure 2. In Baijiu packaging design, the symbolic meanings of these symbols can be extracted and integrated into the design to convey the profound connotations of Dragon Boat Festival culture.



Figure 2. Dragon boat, Zongzi, mugwort, and colorful threads (Image source: Internet)

4.2.2. Syntactic Dimension

The main research focuses on the formal characteristics and combination methods of symbols. Based on the cultural form and structural composition of Baijiu packaging design rooted in Dragon Boat Festival culture, the design elements of Baijiu packaging in terms of shape, color, material, and craftsmanship are analyzed. Symbols from Dragon Boat Festival culture can be extracted and reconstructed through

visual means. For example, the shape of Zongzi can be abstracted into geometric shapes, which can be used as elements in packaging design; the green color of mugwort can be used as the main color tone of packaging to create a natural atmosphere. Through the analysis of syntactic dimension, modern design techniques are employed to innovatively design Dragon Boat Festival culture symbols through extraction, abstraction, reconstruction, and other methods. The specific extraction process is shown in Table 2 below.

Table 2. Extraction of Dragon Boat Festival Cultural Elements

Picture	Cultural symbol name	Extract elements	Picture	Cultural symbol name	Extract elements
	Zongzi			Bamboo leaves	
	Mugwort			Dragon boat	
	Sachet				

4.2.3. Pragmatic Dimension

Pay attention to the functionality and user experience of symbols in practical use. Integrating Dragon Boat Festival culture into Baijiu packaging design is to utilize the pragmatic dimension of design semiotics for cultural dissemination and brand building. The Dragon Boat Festival is a traditional festival of the Chinese nation, and Baijiu packaging design related to Dragon Boat Festival culture should reflect Chinese national characteristics and cultural confidence. In Baijiu packaging design, the application of Dragon Boat Festival Festival symbols should not only be aesthetically pleasing but also practical. During design, it is possible to enhance the interactive experience with users, increasing the interactivity and fun of the product. [8]

4.2.4. Context Dimension

Design semiotics emphasizes the importance of context in symbol communication, meaning that the significance of a symbol depends not only on itself but also on the cultural background and usage scenario in which it is situated. The Dragon Boat Festival, as an important festival in Chinese traditional culture, features cultural symbols such as Dragon Boat Festivals, Zongzi, and mugwort leaves, which, through packaging design, can be integrated into Baijiu products, effectively conveying the cultural connotations of the festival.

5. Baijiu Packaging Design Practice Based on Design Semiotics for Dragon Boat Festival Culture

5.1. Design Background

Wuliangye adheres to the cultural concept of "harmony and inclusiveness, sharing beauty with all", combining traditional Chinese culture with modern technology to convey the Eastern "harmonious and beautiful" culture. As consumers' demand for cultural experiences increases, liquor packaging design is paying more and more attention to cultural connotation and personalized expression. Wuliangye, with its diversified cultural liquor series and profound cultural heritage, not only meets consumers' pursuit of high-end Baijiu quality, but also promotes the dissemination and progress of Chinese Baijiu culture.

5.2. Design Positioning

Through the exploration of the application methods of design semiotics in the packaging design of Baijiu for Dragon Boat Festival culture mentioned above, combined with the design background, we conducted innovative design practice for Wuliangye cultural wine packaging: (1) The target consumer group is young and middle-aged people aged 25 to 40, with a price positioning in the mid-to-high-end market; (2) The theme name is "Zongguan Wuliang", incorporating traditional Chinese Dragon Boat Festival culture; (3) The

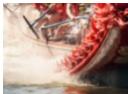
main colors are the five colors of the multicolored rope and gold, combined with frosted glass and metal materials to create a collision of different effects; (4) The overall style is light luxury, exquisite, fresh, and natural, incorporating Dragon Boat Festival cultural elements while maintaining the brand tone of Wuliangye.

5.3. Extraction and transformation of design symbols

5.3.1. Extraction of the shape of Baijiu packaging in the context of Dragon Boat Festival culture

Simplify and refine the cultural symbols of the Dragon Boat Festival Festival, retaining its core characteristics and cultural connotations. Simplify the shape of Zongzi into a triangular pattern as the shape of the bottle cap; abstract the visual symbols of sorghum, rice, glutinous rice, wheat, and corn in the five-grain culture, and refine simple geometric patterns for regular combination; extract and abstract the texture of traditional Zongzi leaves as the texture design on the surface of the bottle; incorporate the water element from the Dragon Boat Festival culture into the design, and apply traditional water pattern designs to the bottle cap design; the Dragon Boat Festival Festival originated from the worship and sacrifice of dragons in ancient times. In the design process of the wine bottle label, traditional dragon pattern elements are incorporated as design elements, with the specific extraction process shown in Table 3 below.

Table 3. Extraction of Packaging Design Shapes for Baijiu for the Dragon Boat Festival

Dragon Boat Festival cultural design symbol	Extract elements	Solution Presentation
		
		
		
		
		

5.3.2. Color extraction of Baijiu packaging in the context of Dragon Boat Festival culture

The color symbolism of the Dragon Boat Festival Festival also carries profound cultural connotations. Five-colored silk threads are an important element of the Dragon Boat Festival Festival, with colors including green, red, white, black, and yellow, which correspond to the five elements and symbolize driving away evil spirits and avoiding plagues, as well as praying for blessings and auspiciousness. Artemisia argyi and calamus are green, while dragon boats are commonly yellow or red. Zongzi are wrapped in green zongzi leaves with white

glutinous rice inside, and realgar wine is yellow or amber. Red strings, red foods such as five reds, etc., are also featured, as shown in Table 4.

5.3.3. Presentation of design scheme

This scheme adopts a modern and geometric expression of traditional symbols, abandoning complex decorations and embodying the light luxury and elegance of Wuliangye cultural liquor through simple lines and material contrast. The bottle body of the liquor packaging is made of glass and ceramic materials, while the nameplate and bottle cap are made of metal materials. The wine box is partially colored in

green and gold. Users can enrich and enhance their experience by assembling traditional dragon boat-shaped ornaments, as shown in Figure 3.

Table 4. Extraction of Packaging Colors for Baijiu in Dragon Boat Festival Culture

Color	Item	Standard color	Specific presentation
Green		 R:154 G:178 B:135 C:47% M:22% Y:53% K:0%	
Red		 R:203 G:147 B:149 C:25% M:50% Y:33% K:0%	
White		 R:225 G:225 B:225 C:0% M:0% Y:0% K:0%	
Black		 R:0 G:0 B:0 C:93% M:88% Y:89% K:80%	
Yellow		 R:164 G:184 B:116 C:44% M:20% Y:63% K:0%	



Figure 3. Final effect diagram

6. Conclusion

Baijiu packaging is an important information carrier of Baijiu culture. From a cultural perspective, innovating Baijiu packaging design is a crucial way to enhance the competitiveness of Baijiu brands in the current era. Baijiu packaging design should effectively integrate liquor culture, traditional culture, and modern craftsmanship. This study transforms elements of the Dragon Boat Festival such as Dragon Boat Festival, Zongzi, perfumed sachets, and five-colored silk threads into design language, which can enhance consumers' cognition and identification with traditional culture. Nowadays, packaging has become one of the media for spreading traditional culture, especially for young and

middle-aged groups. It can increase interest in traditional festivals through modern design techniques, promoting the inheritance and innovation of traditional culture.

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