VISUAL TRANSFORMATION DESIGN OF DIALECTS IN SICHUAN AND CHONGQING REGION

By

Mr. Zhizhi FENG

A Thesis Submitted in Partial Fulfillment of the Requirements

for Doctor of Philosophy DESIGN

Silpakorn University

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Mr.Zhizhi FENG

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Title	Visual Transformation Design of Dialects in Sichuan and Chongqing Region
By	Mr. Zhizhi FENG
Field of Study	DESIGN
Advisor	Assistant Professor Dr. Supachai Areerungruang

Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the Requirements for the Doctor of Philosophy

--Dean of Faculty of

(Dr. Thanatorn Jiarakul)   Decorative Arts

Approved by

--Chair person

(Associate Professor Dr. Ratanachote Thienmongkol)

--Advisor

(Assistant Professor Dr. Supachai Areerungruang)

--Committee

(Assistant Professor Dr. Watanapun Krutasaen)

--Committee

(Assistant Professor Dr. Atithep Chaetnalao)

--Committee

(Assistant Professor Dr. Yodkwan Sawatdee)

Mr. Zhizhi FENG : Visual Transformation Design of Dialects in Sichuan and Chongqing Region Thesis advisor : Assistant Professor Dr. Supachai Areerungruang

Through the hypothesis that dialects can carry out effective visual transformation design, through the extension of the semiotic theory of Syntactics, Semantics, and Pragmatics, three participatory action research workshops will be carried out based on action research. Syntactics selects dialect vocabulary for visual cognition transformation; explores the cross-border integration and development of visual symbols by studying emoticons in the Sichuan dialect; proposes text design, voice interaction, and material media intervention construct visual transformation methods to implement dialect visual transformation in cities. Three participatory action research workshops were carried out cyclically. The results were obtained and discussed through focus group participation. From the dialect and symbol selection types, it is concluded that: (1) Dialect combined with international symbol visual transformation. (2) Visual transformation of dialect combined with regional symbols.Apply the results of data collection in design practice in China. First, select representative dialect vocabulary combined with the international symbol panda, and use design levels and semiotic extensions to carry out visual transformation design, and then select standard dialect vocabulary combined with regional symbols "Bang Bang", "Chongqing Staircase", "Diao Jiao Lou" and other applications Symbiotic design means visual transformation. On this basis, the new characters combined with the designed dialects and symbols are used in Chongqing to enhance the town's image. Through the design feedback in the form of a questionnaire survey, the validity of the design method was tested again. It was found that the new design research method can be applied to other design research and projects related to dialects in Sichuan and Chongqing. This research provides them with a design research paradigm.Finally, back to the problem of dialect visual transformation, the ultimate goal of dialect protection is to promote and use. We should not only focus on dialect protection but should take more ways to encourage dialects. Dialects are not disappearing but a kind of regeneration.

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Chapter 1 Introduction

The purpose of the first part of this chapter is to provide an overview of the research and to identify the background and value of the visual transformation of dialects in the Sichuan-Chongqing region. The second part is to discuss the important research questions of this study and summarise the research questions, objectives and scope after the investigation. The last part summarises the research.

1.1 Background of the Research

Sichuan, referred to as Chuan or Shu, is one of the 23 provinces in China, with Chengdu as its capital. Located in the upper reaches of the Yangtze River, it is known as the "Land of Abundance". It is one of the birthplaces of Taoism in China, the birthplace of the ancient Shu civilisation, and where the earliest banknote, "Jiaozi", appeared worldwide. Sichuan's salt industry and wine culture have a long history, and the Ba people's culture is splendid.

Chongqing, referred to as "Chongqing" or "Mountain City, " is a provincial-level administrative region, a municipality directly under the Central Government, a national central city, and a megacity of the People's Republic of China. Regional comprehensive transportation hub. A critical connection point between the "Belt and Road" and the Yangtze River Economic Belt, as well as an inland open highland, a place with beautiful mountains and clear waters; it is not only famous for its river city, fog capital, and bridge capital, but also famous for its mountain city. It is a national historical and cultural city. In 1189, Emperor Guangzong of the Song Dynasty named Zhao Dun the first King Gong and then the throne. In the more than 3,000 years of written records, the birthplace of Bayu culture has been the country's capital three times and built a city four times. It is called "Bayu" in history; it was the capital of the National Government during the Anti-Japanese War.

According to geography, "Sichuan" includes today's Sichuan Province, Chongqing City, a part of Xikang in Tibet, and a part of Hanzhong in Shaanxi Province. It refers to the radiation area of the Sichuan Basin and its surroundings; it defines Sichuan from the cultural concept, and it represents a basin culture created in the

communication, life and development of people in Sichuan in the geographical image. China has proposed the Chengdu-Chongqing economic ring strategy in China's new development period. Sichuan and Chongqing are located in the southwestern inland area of China and have a long cultural history. Just because Zeng Jin's "Sichuan" geographically includes other provincial-level regions now, the scope of the concept of the Sichuan dialect initially referred to is relatively broad. During the development of dialects, some scholars called Sichuan dialects Sichuan-Chongqing dialects, Bashu dialect, etc.

There is a word in the West called HEARTLAND. In the English-Chinese dictionary, the Midwest of the United States is known as the centre of the United States. In Sichuan, China, the Chongqing area is the central area geographically, and the Sichuan-Chongqing site is also the epitome of diverse and inclusive Chinese culture.

The Sichuan-Chongqing dialect belongs to the northern dialect, with a more than 100 million population. It has a wide range and significant influence. It occupies a dominant position in Southwest Mandarin. The speakers will rank sixth among all languages worldwide if it is classified as Mandarin. Collected from the literary works of modern writers in Sichuan and the oral language of people in Sichuan and Chongqing, more than 7,000 everyday standard dialect words differ from the Sichuan dialect and Mandarin. Some of these words are also available in other dialect areas. Most of these entries are taken from the written form, and some spoken words still need to be included (Wang et al., 2014) .

Dialects in the Sichuan-Chongqing region have the characteristics of rich expressions, vivid images, witty humour, full of wit, sensibility and straightforwardness, open-mindedness and optimism, softness in hardness, and elegance in vulgarity, which are incomparable to other dialects and even Mandarin. However, some phenomena deserve our attention. Under the impact of the official language, the usage rate of dialects in Sichuan and Chongqing is decreasing, and young people's understanding and use of dialects are also falling. The protection and dissemination of dialects are very urgent. Existing theoretical research focuses on linguistics, and communication is relatively simple. There is room for improvement in visual

transformation, and the transformation effect of existing related theme design works. Based on the above, this study aims to study the visible change in dialects in Sichuan and Chongqing from the perspective of visual communication. A message is built with graphic language, emoticons, and display media through discussions among researchers, designers, speakers, and students. An important bridge for communication, this is another form of promoting dialects and recording dialects in writing. It also provides a reference for later designs that target dialects.

1.2 Problem Statement

Language is how human beings communicate. There are more than 5,000 languages recognised in the world, and there are more than 1,400 independent languages that people still need to identify. In China, due to factors such as vast territory and ethnic minorities, more than 80 languages or dialects cannot communicate with each other (Zhan, 2004). In some underdeveloped areas, people are poorly educated and cannot master the official language. In these places, if you do not speak the local dialect, you may only communicate with body language and graphic pictures to express your thoughts. Of course, because of China's large population, the regions and people who use the Sichuan dialect are far from enough to need to communicate in these relatively primitive ways. However, there is a phenomenon worthy of our consideration, that is, there are about 120 million people who speak the Sichuan dialect in a broad sense. More people use the Sichuan dialect, but fewer people study the Sichuan dialect. Some people think dialects are not official languages, and they are often unrefined and are classified as folk literature or popular literature. Nevertheless, the study of dialects belongs to the linguistics category and is highly worthy of study. American linguist Lyle Campbell believes that language borrowing is mainly due to need and prestige, and language prestige depends on the region's social development level (Campbell, 2004).The current generation of young parents in China is accompanied by the continuous development of urbanisation, with a high level of education, and the popularity of Mandarin in China is getting higher and higher. They can still master a particular dialect of their hometown. Still, many newborns or children no longer have the

concept of regional dialects and even think dialects represent local and old, not international, etc. If they must understand dialects, they would instead learn themselves Developed regional dialects in my hometown, such as Guangzhou, China (Cantonese dialect), and Shanghai (Wu dialect). The Chinese Ministry of Education and the State Language Commission issued the "13th Five-Year Development Plan for the National Language and Writing Industry" in China. Specifically, they proposed inheriting and protecting the excellent Chinese language and culture (Education, 2016).For the protection of Chinese language resources, the collection and sorting of Chinese dialects and oral folk culture, the construction of a large-scale, sustainable digital language database and language display system. Guidelines and requirements have been put forward for drawing the Chinese language atlas. While promoting Mandarin in China, as the popularity of Mandarin is getting higher and higher, people are beginning to worry that the frequency of dialects in various places will decrease, and even the next generation will only speak the local dialects at a time.(Figure 1)
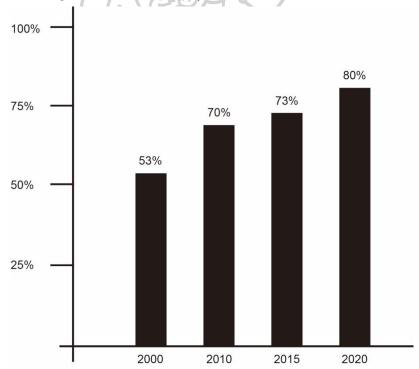
Figure 1. Popularizing rate of Mandarin in China (2000-2020).

Source: Author, 2022

Nandu Polling Center launched the "Public Language Habit Survey Report (2021)" from February 22 to March 12, 2021. Through online questionnaires and an offline interception, 656 valid questionnaires were collected. Male respondents accounted for 61.43%, and female respondents accounted for 38.57%. They are mainly those born after the 1980s and 1990s, accounting for 30.95% and 54.42%, respectively. From the perspective of the distribution of living cities, the urban population accounts for the majority of respondents, with 21.19% in first-tier cities in China, 16.62% in new first-tier cities, and 29.88% in second-tier cities. Among the respondents, 44.82% and 30.18% had bachelor's and junior college degrees, respectively. According to the data analysis of the survey, about 40% of the respondents speak Mandarin as their mother tongue, and about 70% of the respondents often use Mandarin. Most post-1980s and post-1990s respondents use Mandarin more frequently and see school teaching as the main channel. Respondents' use of language with different subjects can be seen in the table below. (Table 1)

Table 1. Language use by interviewees and different objects

Language use by interviewees and different objects							
Language/Object	With grandparents	With parents	With children	With friends	With colleagues/teachers and students	With fellow villagers	With others in public
Standard Mandarin/Putonghua	25.91%	26.68%	**48.48%**	**56.40%**	**76.52%**	49.85%	**80.49%**
Chinese dialects	**62.80%**	**62.20%**	30.64%	30.79%	17.38%	40.24%	12.35%
Multi dialect communication	8.38%	7.77%	5.03%	10.98%	5.79%	7.77%	5.64%
Minority language	1.22%	1.68%	2.13%	1.37%	0.30%	1.37%	1.22%
Others	1.68%	1.68%	0.46%	0.00%	0.00%	0.76%	0.30%

It can be seen from the survey that the usage rate of Mandarin is relatively high, while dialects are only used more in communication with elders. People began to worry that as the frequency of local dialects decreased, people born in the 1980s and 1990s did not often use idioms. After the death of the older generation, even the next generation did not speak the local dialect at all. There is a gradual shrinkage;

some idioms are gradually assimilated and even tend to die out. Many scholars put forward urgent calls to rescue dialects. Rescuing dialects is not to make people abandon Mandarin and speak in dialects but to record and preserve dialect data. After these practical problems began to appear, various regions launched dialect protection plans to sort out the context of dialects and keep precious materials of dialects.

In China, the current situation of dialect protection and inheritance is as follows:

1) There needs to be more balance between the overall promotion of Putonghua and the implementation in individual regions.

2) Discrimination against dialects from the perspective of modern people.

3) The regional economic and social environment development must be more balanced.

The means of protecting inheritance and promoting dialects are relatively simple. It is mainly the combination of Mandarin and dialect protection. Pay attention to the variety of dialects and cultures. Promote dialects through the Internet and other means. Most of these means of protection and promotion are recorded from the perspective of linguistics. From the visual design perspective, the graphical expression of dialects can increase the public's interest to achieve the role of protecting and promoting dialects. There are relatively few explorations in this aspect.

1.3 Significance of the Problem

Dialects in the Sichuan-Chongqing region have been affected by changes in the division of administrative divisions and immigration in the past dynasties of China. The more common Chinese dialects in Sichuan Province include Tu Cantonese (belonging to Hakka) and Laohu Cantonese (belonging to Xiang dialect), which are distributed all over Sichuan. At the same time, there are some Tibetan, Yi and Qiang (minority languages) speakers in Sichuan Province. Yan Xiuhong, a professor at Guangdong University of Foreign Studies, researched the western Fujian dialect and found that some villages still have different pronunciations for hundreds of meters in

the same town. Language in China sometimes also represents a question of linguistic fidelity. This may be difficult for many people today to understand. Older people also mentioned a phenomenon in Liancheng, Fujian Province, in southern China. The old man said in dialect, "You do not sell poppy when you sell wine, and you do not make noise when you sell people." It means that only wine can be sold, but wine jars cannot be sold. Daughters can marry out of town but must still speak the local dialect when they return home, and the accent remains unchanged. From this example, we can also see the emphasis on regional dialects. Article 27 of the United Nations' International Covenant on Civil and Political Rights states that linguistic "minorities" also enjoy "the right to use their language." From the perspective of China, the spontaneous non-governmental actions called for "protecting dialects" are aimed at the Chinese dialect areas (mainly referring to non-official dialects) in the four regions of Taiwan, Taiwan, and Taiwan. , and called for the official protection of intangible cultural heritage such as operas, folk literature, and music based on dialects. The country and various regions have launched dialect protection plans. For example, at the end of 2011, the Guangdong Provincial Government passed the "Guangdong Province National Common Language Regulations", stipulating that radio and television dialects broadcasting must be subject to government approval, arousing people's concerns (Government, 2011). Afterwards, the relevant departments of Guangdong Province came forward to explain, emphasising that they would not restrict dialect broadcasting. They launched measures to promote Lingnan culture, including Cantonese, Chaozhou, Hakka and other dialect cultures like promoting Mandarin. In the same year, Xiamen City issued the "Xiamen City Medium and Long-term Education Reform and Development Planning Outline (2010-2020)" to promote the introduction of southern Fujian dialect and related cultural courses into the classrooms of primary and secondary schools, forming a national education-led and unique local curriculum A basic education curriculum system that is unified with school-level promotion courses (Government, 2009). In terms of promoting dialect culture, Chongqing is also taking active actions. In October 2021, Chongqing Shapingba District Federation of Literary and Art Circles and the Culture and Tourism

Commission will hold a public welfare performance of Wudu dialect art at the Blue Sky Opera House in Three Gorges Square.

From the above, the protection and inheritance of dialects are valued globally. Dialect research is generally conducted in linguistics, semiotics, sociology, etc. Scholars of dialect research mainly study from the perspectives of vocabulary, etymology, redundancies, Erhua sounds, and commonly used characters. From the perspective of the protection and inheritance of dialects, the existing research forms include (1) written records, dialect vocabulary and writing files, current situation investigation and analysis reports, etc. (2) On-the-spot visits and interviews with local dialect speakers record the pronunciation of the dialect through a recording pen and save it. (3) Research from a cultural perspective, such as dialect TV dramas, using dialects in literary books, exploring dialects in broadcasting and hosting, etc.

In recent years, with the advent of the "picture-reading era", the visual story-based illustrations of dialect stories, jokes, allusions, fables, and language visualisation and digital research have also been involved. However, in general, the visual transformation design of dialects has yet to be explored.

Dialects in Sichuan and Chongqing are living fossils of local culture and an integral part of national culture. They carry the context of urban development and have dual attributes of language culture and intangible cultural heritage. The impact of globalisation, the Internet, etc., the establishment of participatory action research workshops for visual exploration. By summarising the workshop findings and discussing them, the graphic transformation design of the Sichuan-Chongqing dialect is finally completed through the participation of researchers, designers, speakers, and students in planning, action, observation, and reflection. Form a visual transformation combining language and design to discover new knowledge. Provide a new paradigm for dialect-based design. Provide new ideas for protecting inheritance and promoting Sichuan-Chongqing dialects. (Figure 2)

1.4 Hypothesis

This study answers the question of the visual transformation of dialects through a participatory action research approach. Based on the representative

vocabulary of the Sichuan-Chongqing dialect, the paper extracts international and regional usual symbols for the visual transformation of the Sichuan-Chongqing dialect and explores its symbolic meaning. Use multiple design methods and multiple presentation methods.
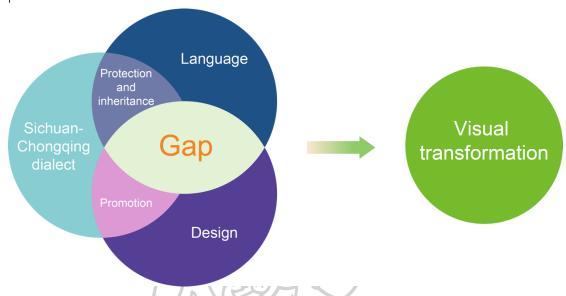
Figure 2. Research Gap.
Source: Author, 2022

1.5 Objectives and Questions

The intervention of the official language and the loss of regional dialects have destroyed the concept of "mother tongue" for local young people. The protection and inheritance of dialects are being actively carried out in various places. Dialect protection and promotion should be more than just text records. The problem of this paper is the study of the visual transformation of dialects. Around this problem, the following research objectives are established:

Objective 1: Searching for Representative Vocabulary of Sichuan-Chongqing Dialect.

Objective 2: Visual Extraction of Symbolism and Meaning of Dialect Words in Sichuan and Chongqing.

Objective 3: Visual Transformation Design and Application of Dialect Vocabulary in Sichuan-Chongqing Region.

The first objective is to find a representative vocabulary of the Sichuan-Chongqing dialect. This needs to answer the necessity and importance of finding expected vocabulary. The second objective is to analyse the visual symbolic meaning of dialect vocabulary in Sichuan and Chongqing through design practice. It is necessary to use participatory action research methods to realise the usage methods and various forms of dialect visual transformation through researchers, designers, speakers, and students: results and Discussion Design strategies for creating visible changes in Sichuan-Chongqing dialects. The third objective is to combine the results and discussions of the workshop with design creation in design research practice to form a design paradigm, explore the visual transformation and application of dialect words in Sichuan and Chongqing, provide new ideas for the inheritance and promotion of dialects, and offer new ideas for the use of idioms. Provides a reference for the design of the object. (Figure 3)

Hypothesis

Participatory action research (PAR)

Problem

Dialect Visual Transformation Research

Objective 1

Searching for Representative Vocabulary of Sichuan-Chongqing Dialect

Question 1

How to Find the Representative Vocabulary of Sichuan-Chongqing Dialect

Objective 2

Visual Extraction of Symbolism and Meaning of Dialect Words in Sichuan and Chongqing

Question 2

How to Visually Extract the Symbolism and Meaning of Dialect Words in Sichuan and Chongqing

Objective 3

Visual Transformation Design and Application of Dialect Vocabulary in Sichuan-Chongqing Region

Question 3

How to visually transform dialect vocabulary in Sichuan and Chongqing into design and application

Figure 3. Research Objectives and Questions.

Source: Author, 2022

1.6 Scope of the Study

The study area is Chengdu and Chongqing, Sichuan Province, China. The distance between the two cities is about 270 kilometres. In the territory of China, Sichuan Province and Chongqing City are adjacent to each other. China has a large area, so the distance between the two cities is relatively close. When China's administrative divisions were divided, the two citys were merged, and now they are separated, so people are used to calling these two cities. For "Chuan Yu(Abbreviation for Sichuan and Chongqing)". (Figure 4)

In linguistics, there is no such thing as a "Sichuan dialect", and there is no such thing as a Chongqing dialect. The dialect spoken in the Sichuan-Chongqing area belongs to Southwest Mandarin among the official dialects. Just like the concept of the Shanghai dialect does not exist in linguistics, the Wu dialect is spoken in Shanghai. Usually, the Sichuan dialect area, in a broader sense, also radiates to the southwestern Mandarin area in southern Shaanxi, Lichuan and other counties and cities in Hubei and the central and northern regions of Guizhou. Therefore, dialects cannot be divided solely from the current administrative areas. (Figure 5)

Figure 4. The geographic location of Sichuan and Chongqing.

Source: Author adapted from Google map, 2022

Figure 5. Southwest Mandarin Dialect Map.

Source: Institute of Language, Chinese Academy of Social Sciences, Institute of
Ethnology and Anthropology, Chinese Academy of Social Sciences, Center for
Language Information Science, City University of Hong Kong (Institute of Language et
al., 2012)

"Sichuan dialect" is the collective name of all Chinese dialects in Sichuan
Province, emphasising the geographical aspect. It mainly includes the official Sichuan,
Hakka, and Xiang dialects (Hunan dialects). In 1997, Chongqing was established as a
municipality directly under the central government and no longer belonged to
Sichuan Province, so the original "Sichuan dialect" no longer includes the Chongqing
dialect. For this reason, some scholars put forward the theory of the "Bashu dialect"
(Cui, 1985). Cui Rongchang put on the concept of the "Bashu dialect" earlier("Ba" is
the name of Chongqing in ancient times, and "Shu" is the name of Sichuan in ancient
times). Cui Rongchang believes that before Qin destroyed Bashu, the Bashu language
could be said to be the language of the Ba people and the Shu people, as well as
the language of Ba, Shu or the Bashu area, and it was a national language different

from the Huaxia language (namely Chinese); After the Qin eradicated Bashu, due to the large number of Chinese immigrants entering Sichuan during the Qin and Han dynasties, the Bashu language began to diverge. First, some Ba people and Shu people avoided living in the mountains and continued to retain the Ba-Shu language; Assimilation and integration with the Huaxia nationality, the Bashu language gradually formed into a branch of ancient Chinese—the Bashu dialect; then, along with the track of the Bashu dialect, it developed into the Sichuan dialect (Cui, 1997).

Many people use Chengdu, the capital city of Sichuan Province, to cover the Sichuan dialect, which is also inaccurate. Leshan, Zigong, and Bazhong, which belong to the same Sichuan area, differ from the Chengdu dialect. The difference in phonology between Chengdu and Chongqing is even far smaller than the difference between Chengdu and its suburban counties Shuangliu, Pixian, Wenjiang, Chongzhou, Dayi or Chongqing and its suburban counties Jiangjin and Qijiang. Rongchang and Dazu (administratively divided into Chongqing) are closer to Ziyang and Suining (administratively divided into Sichuan) and farther away from Chongqing, and the areas downstream of Fengdu and Zhongxian have noticeable differences with Chongqing dialect.

The scope of "Sichuan-Chongqing regional dialects" studied in this paper is more Chengdu dialect centred in Chengdu City, Sichuan Province and Chongqing dialect mainly centred in the main urban area of Chongqing. The Chengdu dialect has 20 initials, and the Chongqing dialect has 19 initials. The Chengdu dialect has 36 finals, and the Chongqing dialect has 37. Both Chengdu and Chongqing dialects have four tones: Yinping, Yangping, Shangsheng and Qusheng. The difference is only in the upper tone and the lower tone. Chengdu dialect has a 53-tone upper style, and the Chongqing dialect has a 42-tone manner; From the above comparison, it can be seen that the phonetic systems of the Chengdu dialect and Chongqing dialect are the same except for a few minor differences (Zhai, 1999).(Figure 6)
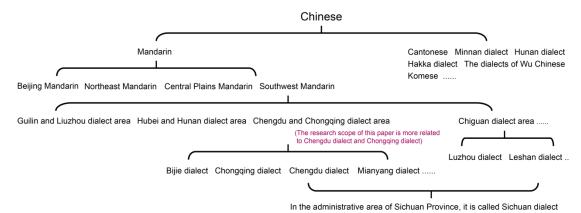
Figure 6. Classification of Chinese dialects based on southwest Mandarin.

Source: Author, 2022

1.7 Thesis Framework

The first chapter discovers the problems encountered in protecting and inheriting Sichuan-Chongqing dialects. The impact of Mandarin, the official language, and young people's perception that idioms are not modern and unwilling to communicate in dialects have brought problems in protecting and promoting dialects. In solving these problems, it is found that the methods used to preserve and inherit dialects are more completed through the collation and recording of dialects, and more are considered from the perspective of linguistics. Therefore, a way to protect the inheritance and promote the visual transformation of Sichuan-Chongqing dialects by combining graphics and design is proposed. This question is investigated by proposing a visual transformation of the dialect. Three objectives correspond to three questions to answer.

The second chapter is the literature review part. Form an hourglass pattern from big to small, language and dialect, dialect cognition, symbol and sign, language and dialect visual materialisation, and then sort out the history, category, pronunciation, vocabulary and grammar of idioms in Sichuan and Chongqing. Through the influence of Bashu culture on Sichuan-Chongqing dialects, find the combination of geographical conditions, animals, drama, folk customs, human environment and social life in Sichuan-Chongqing dialect vocabulary. Sort out the representative vocabulary of Sichuan-Chongqing dialects, and carry out visual transformation design and use.

The third chapter is about the research method. Syntactics, Semantics, and Pragmatics in the extended semiotics theory are researched corresponding to the three objectives and combined with participatory action research methods. Through the participation of researchers, designers, speakers, students, etc., in the design of the planning, action, observation, and reflection cycle research process. Through the focus group discussion, the method's effectiveness is verified by the workshop design results and discussions in Chapter 4 and the research design practice in Chapter 5.

The fourth chapter is a participatory action research workshop. A total of three workshops were established, and each workshop carried out design practice verification by the four links of planning, action, observation and reflection. 1) Student participation—visual cognition design workshop, the result is an image of the visual transformation of the dialect. 2) Participation of researchers, designers, and students—Sichuan dialect emoticons workshop. The first result is to explore the visual design method of Sichuan dialect fusion emoji combined with regional characteristics, history and culture, and local drama. The second is to look for the cross-border integration and development of the Sichuan dialect and emoji visual design from two aspects of cultural development and economic benefits. 3) Participatory workshops for speakers, researchers, and designers, which propose text design, voice interaction, and material media interventions to build visual maps. These methods can enhance urban brand design awareness when applied to specific urban projects. Increase the intensity of cultural dissemination and improve the aesthetic ability of urban residents. At the same time, it provides a reference for the design of dialects. It also discusses the application of visual transformation of dialects in Chongqing's public transportation, tourist attractions, core business districts, museums, etc., providing a feasible basis for promoting Chongqing's urban brand image. Finally, focus group discussions summarise and discuss the design strategies for the visual transformation of these Sichuan-Chongqing dialects.

The fifth chapter, design practice, researches the Sichuan-Chongqing dialect's visual transformation design. Based on the fourth chapter workshop, the design method will be summarised. The visual transformation design of Sichuan-Chongqing dialect vocabulary will be carried out, 1) Sichuan-Chongqing regional dialects

combined with international symbol visual transformation 2) Sichuan-Chongqing regional dialects combined with regional characteristics Symbol visual transformation 3) The application of Chongqing dialect visual transformation design in the city brand image. Finally, design feedback is completed through questionnaires.

The sixth chapter is the conclusion. It is the question and decision, using semiotics theory to conduct research corresponding to the three goals, establishing three workshops, using participatory action research methods, discovering and summarising design strategies, and applying them to design practice and combining semiotics and symbolic theory to explore the vision of dialects' Creative design and use. Suggestions are made to integrate the problems found in the research process through four aspects. Finally, a request is made. The significance of the study is to make the protection, inheritance and promotion of dialects not only in the form of written records but also to provide another way of thinking about regenerating dialects.

Chapter 2 Literature Review

Semiotics, participatory action research, Chengdu-Chongqing dialect, and visual transformation are defined according to keywords. Semiotics and action research is a methodology of research that serves as a theoretical basis to guide a research framework. Dialect visualisation transform defines the core object of participatory design, which is also the current design gap.

Definition The concept of semiology explains the theoretical foundation of transformation in design. Finally, taking Chengdu-Chongqing as a case, the study explores various approaches to cognitive and visualisation dialects, Promoting the spread and protection of dialects.

2.1 Languages and Dialects

A language is a system of arbitrary vocal symbols using which a social group cooperates (Bernard & George, 1942). humans can express their thoughts, ideas, and feelings through symbols and sounds. It is a complex and dynamic tool that has evolved over thousands of years and played a central role in shaping our thoughts, experiences, and interactions with the world.

"words" are the essential elements of language, which can take many forms, including spoken, written, or signed. "sounds" are attached to words.

"grammar" is the rules governing the use of words and sounds, which dictate the pronunciation, meaning, and use of words and sentences.

Language is dynamic. It can change, modify, or become obsolete, driven by various factors, including technological advances, cultural shifts, and linguistic borrowing from other languages.

Language is also a critical factor in human cognition and thought. It allows us to convey abstract concepts, describe our emotions, and understand others' perspectives. This ability to communicate and share ideas has been instrumental in developing human culture and society. It allows us to coordinate our actions, build communities, and pass on knowledge and traditions from generation to generation.

Language also plays a critical role in shaping our perceptions and experiences of the world. Human beings mark some basic features of their pronunciation or grammar with a specific group in society through selection patterns within the scope of language variants, initially thought to be Seeing through others and finally seeing what might be oneself becomes a kind of emblem of the group (Halliday, 2001). The words we describe things, people, and events influence how we think about them and understand their meaning and significance. This is why the same event can be described in many ways, depending on the perspective of the person doing the description.

Despite the many similarities between different languages, there are also many differences, including pronunciation, grammar, and vocabulary. These differences can create barriers to communication and understanding but can also be a source of richness and diversity.

Dialect (linguistics term), Chinese and foreign perceptions of dialects are different but closely related. Dialects first appeared in China in the book "Official Xuan Envoys Interpreting Dialects of Other Countries" by Yang Xiong in the Western Han Dynasty. The author Yang Xiong (53 BC-18 AD), was a philosopher, writer, and linguist in the Western Han Dynasty. He is as famous as Sima Xiangru in the Western Han Dynasty. He was the most respected Confucian scholar, mathematician, litterateur, astronomer and linguist in the Han Dynasty. This book is an essential reference book for understanding Chinese, and it is also the first comparative vocabulary collection of Chinese dialects in my country. Its appearance shows that the study of ancient Chinese dialects has gradually developed from the previous embryonic state. "Guan Xuan Shi Jue Dai Yu Explains Dialects of Other Countries" is the first work in the history of Chinese dialectology. It also occupies an important position in the history of world dialectology. The author of this book, Yang Xiong, was born in Shu County, Chengdu (now Pidu District, Chengdu City, Sichuan Province). Sichuan is an important region for this study.

Dialects are referred to differently in different groups of people around the world. The Chinese population calls "dialect (Topolect)" a political concept, which is a "local language", also known as "vernacular" and "local dialect". Alternatively, "local

tone" refers to the language of a particular region that is different from the standard language. This name does not consider the kinship between languages.

"Dialect" is a linguistic concept in the European population, referring to the "dialect" commonly called after the eighteenth century, which is located at the lower level of "language". It is divided into families, groups, branches and words according to the kinship between languages (pronunciation, vocabulary, grammar), and dialects are located at the next level of languages.

As understood by Europeans, a dialect differs from the standard language spoken in only one region. Dialect is a language variant that can be divided into regional and social dialects according to its nature. Local dialects are language variants formed due to regional differences, reflecting the language development imbalance in a particular region. A social dialect is a social difference among members of society in the same area due to occupation, class, age, gender, and culture (Zhou & You, 2019).

Einar Ingvald Haugen, a scholar at Stanford University in the United States, proposed "language ecology" in 1971. He made a symbolic analogy between the biological ecology in the natural environment and the language system in the human environment. According to the complex relationship of interdependence and mutual restraint among all kinds of organisms, it is believed that various languages in the language ecosystem also have similar interdependence and that languages can only achieve symbiosis and diversity if they develop in a similar, healthy, and harmonious language pattern (Haugen, 1972). Compared with "language ecology", "dialect ecology" is a relationship between idiolect language and communal language within a language, which is mutually exclusive, competitive and combined. Compared with the natural ecology that operates according to its periodic laws, dialect ecology changes are affected by many social factors, such as population migration, increase and decrease of language groups, language policy and language attitude adjustments, etc. (Shi, 2017).

2.1.1 Influencing Factors of Language Transmission

1) Historical Immigration Factors

Immigration factors have a significant impact on language transmission. The primary way in which immigration affects language transmission is through the introduction of new languages into a community. When people migrate to a new country, they often bring their native language and may continue to speak it in their new home. This can result in multilingual communities where multiple languages are used and transmitted.

"A dialect is a descendant of a common language. A dialect has certain linguistic features that differ from other kin dialects and is often subordinate to the national standard in historical times" (Yuan, 2001). All dialects form a combination of multiple historical sources and levels.

For example: From the perspective of the history of Sichuan, most of the current Sichuanese are not descendants of the ancient Ba people and Shu people. This is because the population of Sichuan has undergone several significant changes in history. Social wars and natural disasters have affected the original population of Sichuan, and the population has dropped sharply (Huang, 1997). There are many articles and books on the influence of immigrants on the Sichuan dialect. It is mentioned that dialect is a local language variant, all of which have specific reasons. While understanding the dialect, analyse the local social development, political changes, people's activities, economic exchanges, etc., and combine it with symbiotic cultures such as folk customs, drama, folk art, songs, riddles, etc. From sociology, history, folklore, archaeology and other interdisciplinary research. As a result, the Sichuan dialect has also changed. The formation of the Sichuan dialect is mainly related to the two significant immigrations in Chinese history.

2) Education Factors

The education system can play a significant role in language transmission. In areas where the education system is designed to promote the dominant language, this can lead to the decline of minority languages.

For example, Latin, Spanish, Portuguese, etc., were once international languages. From the end of the 17th century, French replaced Latin as the international language of diplomacy. At that time, European high society was proud to speak French.

At the beginning of the 20th century, Britain seized overseas colonies covering five continents. English, as the information link of the British Empire, spread globally with the empire's expansion. The British education system laid the foundation for forming a common culture in British colonial countries, and English was taught in schools. The strength of the United States has provided a new impetus for English to become an unshakable international language.

3) Technology Factors

The widespread availability of technology and the internet has changed how languages are transmitted and maintained. Under the new media perspective, people's production, life and learning will change. Based on language, combined with network culture, network language and Network ideograms increase the diversity of languages and combine multiculturalism to generate new vocabulary and forms of language communication (Zheng, 2022).

Research shows that dialects have evolved from localised to mediated. Different from traditional oral face-to-face teaching, graphic printing, and public audio-visual, new media dialect communication includes short videos, social media and other forms of communication, emphasising the importance of communication. Immediacy and interactivity (W. F. Li, 2022). Dialect-themed short videos use the three elements of "dialect, entertainment, and region" to promote the spread of dialects and regional culture and bring fresh and friendly feelings to the audience. The speed, scope and crowd of online communication are vast, especially sought after by young people; at the same time, fun makes learning interesting; in short videos, folk customs are also combined for visual communication. Some studies have even designed urban dialect games for teenagers and applied technologies such as speech recognition and augmented reality to dialect game design: virtual story background, visual style, specific gameplay and interaction methods (Si & Li 2022).

2.1.2 Protection of Dialects

Some scholars have elaborated on the current situation of dialects used in society. They point out that the popularisation of education, the policy of language standardisation, the requirements of political propaganda and administrative

management have made dialects disappear from cultural, economic and political life. Even the few remaining Family life is mixed with the official language (Mattheier, 1986). The scope of dialect is getting narrower and narrower, and it is mainly used in the limited range of daily life, such as eating and sleeping.

At the same time, protective measures are put forward: 1. Reserve discourse space for dialects, and when specifying relevant norms, do not be too absolute, and give dialects a particular living space. 2. Develop and protect cultural and artistic forms with dialects as the carrier, such as opera performances, related art creations, publicity documentaries, and dialect-themed exhibitions, encourage literary and art workers to create more works, and develop the combination of public education and dissemination of dialects in public social institutions. 3. Organize researchers to conduct a comprehensive investigation on dialects on the verge of extinction, rescue original materials, use modern technology to save dialect recordings, and establish language databases for research (Chen & Zhang, 2005).

Another group of scholars used SWOT analysis to analyse the advantages and disadvantages of dialects and the opportunities and threats of dialect protection and inheritance. The article suggests ways to protect and inherit dialects from national laws, government guidance, media publicity, school dialect curriculum development, etc. (Wang, 2022).

Some scholars believe that the protection of dialects is a systematic and long-term project and advocate the combination and coordination of dialects and tourism development to form new tourism cultural resources with regional characteristics (Xin & Qi, 2011). Some scholars believe that dialects are not conducive to communication between people, and it is normal for idioms to be endangered or disappear. The public need not worry (china(Ed.), 2006).

2.1.3 Summary

To sum up, language, as a complex and changing vocal symbol system, expresses people's thoughts, feelings, and experiences. Language and dialect are often interchangeable but refer to two distinct yet related concepts. Language refers to a standardised communication system a particular community or nation uses. In

contrast, dialect is a language variation unique to a specific geographic region or social group.

However, the relationship between language and dialect can also be fluid, with dialects borrowing features from each other and languages evolving. This process of linguistic change is known as language contact, and it occurs when speakers of different languages interact or dialects other. Language transmission factors are diverse, such as historical immigration, educational, economic, technological development, policy, etc. These factors are interrelated and jointly promote the growth and change of language. At the same time, scholars' research on protecting languages and dialects is still an essential part of the research field. The safety and recording of dialects on the verge of extinction, the use of digital media technology and social platforms to change the communication strategy for dialects, and the development of dialect cultural resources in combination with other industries all provide possibilities for the spread of dialects.

2.2 Cognition, Signs and Symbols of Dialects

2.2.1 Cognition

Intuitive knowledge refers to seeing a thing and understanding the image and image of the item in the heart without thinking or examining the meaning. This is the initial stage of cognitive activities and the basis of all cognition. Based on intuition, further determine its meaning, seek the relationship and difference between it and other things, make reasoning activities on this basis, and then come to conceptual and logical knowledge. Perception refers to seeing the image of an item, knowing it is someone, and understanding its meaning. It comes after intuition and before concept. The objects of intuition are still individual, while ideas involve the generality and common attributes of many things. The three activities of intuition, perception, and concept are inseparable (Benedetto, 1983).

The cognition of dialect also goes through three stages, from intuition to perception and then to concept. It can obtain visual and auditory intuition through seeing and hearing and reflect the perception of its meaning through the brain, thus establishing a preliminary understanding of vocabulary. Concepts, and according to

the repercussions caused by things in his mind, that is, impressions and the knowledge of dialect-related folk customs and culture felt in the surrounding environment, he speaks and expresses cognition. Therefore, the cognitive process of dialects is relatively complicated. In addition to language pronunciation and characters, it also requires visual awareness of the language environment and regional folk culture to quickly and intuitively promote human beings to understand dialect meanings and concepts.

The cognition of language and dialect is closely related to art and visual expression. The following graphic language and symbols have played an intuitive role in promoting people's intuition, perception and concept of dialect.

2.2.2 Signs and Symbols

Each language has a corresponding grammar, and human beings have languages and dialects according to different grammar. In a broad sense, languages and dialects are also symbols. Commonly understood language in the narrow sense (spoken language) and writing (written language) are nothing but particular forms of language in the broad sense (He, 1987). The purpose of language is to convey, communicate and preserve information. Art is the most basic language form of human beings (Benedetto, 1983). The graphic language mentioned in the art design category is a way of visual expression and communication. This visual approach relies on graphics design as an artistic field of space issues. These design issues are based on the space-based category to explore functionality and artistry. However, in two-dimensional space, people often ignore the existence of space. The graphic symbol elements of visual composition are expressed in it. The sign is the basic concept of semiotics.

The Swiss linguist Ferdinand de Saussure (November 26, 1857 - March 22, 1913) was recognised by later scholars as the founder of structuralism. He created modern Linguistics as the first of its kind, known as the father of modern linguistics. Although no works have been handed down, two of his students edited the famous "General Linguistics Course" by combining his teaching lectures. He began to teach general linguistics courses in 1907. He shaped linguistics into an independent subject with super influence through many studies.

Language is a science based on signs and meanings, commonly called semiotics. The definition of "semiotics" in Western works is: "Semiotics is the study of signs". This definition first came from Saussure. The discipline of "semiotics" believes that this discipline is "a science that studies symbolic life as a social life". This is not his definition of semiotics but his interpretation of semiology (from the Greek word semeîon) which he coined from a Greek root, explaining a synonymous Greek etymology with a Latin etymology.
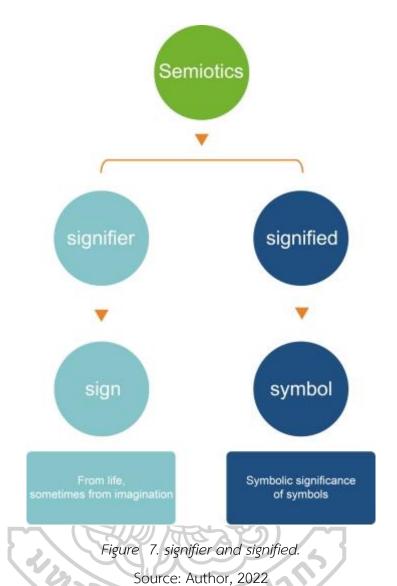
Symbols are terms used in various sciences and technologies, and multiple books and papers have their descriptions and explanations for the definitions of symbols. Regarding what is a "sign", some scholars believe that a sign is a perception that carries meaning as a starting point for discussion. There is also a relatively clear and straightforward definition of symbols: meaning is the potential of a symbol to be interpreted by other symbols, and interpretation is the realisation of purpose. American rhetorician Kenneth Burke pointed out that people create symbols to express their sense; without a system of symbols, the world would have no meaning (Burke, 1968) .

"Sign" is a holistic category. Saussure proposed that "signifier" and "signified" are two elements of a sign. The signifier generally refers to the appearance of sound or image, which can make people associate with the concept of a specific object. Refers to the idea and meaning of the object referred to or expressed. Language is a system of symbols that represent ideas and ideas with sounds. Language symbols connect not things and names but concepts and sound-image. The term sound-image may seem too narrow because, besides its sound image, a word also has its pronunciation image, the muscle image of its pronunciation behaviour. There are generally ideographic and phonetic systems in the writing system. The ideographic system is that a word is represented by only one symbol, which has nothing to do with the sound of the word. This symbol relates to the whole words and indirectly to the idea it expresses. Chinese characters are a reasonable interpretation of the ideographic system. The phonetic system is copied by the coherent sounds in words, and phonetic characters have both syllables and letters. Of course, many ideographic characters tend to become mixed in use, and such terms quickly depreciate their

original value and become pure sound symbols. All symbols are a combination of proper sound-image and concepts. He called sound-image "signifier", and the concept is called "signified". The connection between signifier and signified is arbitrary and integral.

Saussure's symbolic signifier and signified gradually expanded from the scope of linguistics to other disciplines, including art, and became the basic concepts of interpretation. Symbolism in art attempts to explain how symbols, such as words and pictures, represent and convey meaning. How language gives meaning, and how to use language and images to describe and explain complex ideas. Symbols are the basis for communication between designers and viewers. Symbols represent objects and concepts, represent design ideas, and convey meaning. Realise ideas, emotions and abstract concepts in design. The visual transformation process of the Sichuan-Chongqing dialect has the meaning of words and the meaning of graphic symbols. "Signifier" is a graphic image, a common symbol in design and creation. This kind of symbol has specific meanings presented in the format, and the form of design expression is constructed in the design works. "Signified" is a meaning and concept. It has the expressiveness of artistic symbols and regards the entire design work as a symbol. It is a form that can express the perception of vision, hearing, and even imaginary space and tell the designer's basic emotions. It is the whole of intuitive meaning and symbolic meaning. (Figure 7)

In the visual transformation of dialect vocabulary in the Sichuan-Chongqing region, the signifiers of symbols adopt specific images, which come from the environment, life, and culture, and some of them come from imagination. The selection of this kind of artistic symbol is homogenous, and the similarity will be more minor only when the characteristics are deeply excavated. However, the "signified" characters in the visual transformation of dialect vocabulary in Sichuan and Chongqing have symbolic meaning, including the specific methods used in design practice, such as symbiotic graphics, etc. Using these design techniques to create symbolic meanings of dialect vocabulary, while meeting people's aesthetic needs, increases symbolic connotations.

Figure 7. signifier and signified.
Source: Author, 2022

After Saussure's point of view, the American philosopher Peirce proposed the ternary relationship theory of signs. The ternary relationship of signs is composed of the representamen of the sign, the object of the sign and the interpretation of the sign. Together constitute (Dewey, 1946). The shape of the symbol represents the object of the symbol, and the interpretation of the symbol is the information, connotation and meaning of the object of the symbol conveyed by the user of the symbol. In this relationship, he has proposed ten ways of classifying symbols. The most important of these classifications is the division of signs into icons, indexes, and symbols. The three sorts rely on the relationship between extended glyphs and objects, and this relationship is their way of representation. The glyph is the visible

part of a sign and is the "medium" of signification and interpretation, and is most qualified to play signs' communicative and cognitive functions (Huang, 2004).

Icon symbols: the icon symbol is formed by the symbol body and the object it represents. This kind of symbolic icon symbol has natural objects, and some imaginary things also have symbolic icon symbols.

Index symbols: the representation mode of index symbols, which is the relationship between the sign body and the sign represented. The signed body can indicate or index the sign object. Because of this indexing feature, its symbolic thing is definite. For example, street and road signs are the index symbols of the road condition environment.

Symbols: There is no necessary intuitive causal relationship between the symbolic form of a symbolic gesture and the symbolic object, and its representative form is based on the standard conventions of the country, region, and society. Language and dialect are more typical symbols. There is no necessary connection between the representation objects of language and dialect. What kind of language represents what kind of image is determined by the language systems formed in different countries and regions, such as the dialects in Sichuan and Chongqing. An abstract concept or emotional expression obtained through the visual transformation of a dialect word may be a symbol.

Saussure's "signifier" is similar to the "symbolic form" proposed by Peirce when expressing actual content. In design, we call it "glyph". Use this symbol to describe the design image. Saussure's "signified" has the same meaning as Peirce's "symbolic interpretation", and we call it "symbolic interpretation". It is to explain the purpose and information of the design image. In visual design transformation, the artistic form and aesthetic elements of graphics are the forms of symbols. At the same time, the profound connotation and emotional transfer are the contents of the characters.

In the early 20th century, they proposed their basic semiotics system. Although the two have their viewpoints and theories, they cannot be viewed separately. The dissemination of information is inseparable from symbols, which have a wide range of meanings.

2.2.3 Summary

Dialect is a unique regional culture indispensable to a specific national and regional culture. As a symbol system combining sound and meaning, it embodies a nation's basic understanding of the world. The production and understanding of dialects is a highly complex concept construction process. This process draws on various resources, including lexical, syntactic and phenomenal human capacities, general background knowledge, and contextual knowledge and reasoning. In the theory of semiotics, language and dialect are also regarded as part of signs, grasping the signifier and signified of words and graphics, and analysing the meaning behind the characters.

2.3 Visual Objectification of Languages and Dialects

In recent years, using the method of scientific knowledge graph to study a subject and grasp the dynamics of the issue has become an essential tool for scientific research. Focusing on the research topic, this paper uses the Web of Science Core Collection of WOS journal data as the data source. Use VOSviewer to generate a visualised scientific knowledge map for research and analysis.

The English literature data used in this article comes from the core of the WOS (Web of Science) Acquisition database. The search type is "topic", the keyword is "dialect", and the "design" file type is limited to "article" and "review"; the language of the file is limited to "English"; the retrieval time is from January 1, 1900, to 2021 December 31. The retrieval time was June 12, 2022, and 485 valid documents were retrieved. The retrieved documents are exported as plain text files with record content: complete records and cited references. This file type includes title, abstract, keywords, author, institution, country (region), publication year, contacts, etc. The comprehensive information can support the later generation of visualised scientific knowledge maps (Figure 8).

After the core data is generated, the literature analysis method is used to analyse the literature related to dialect design research through VOSviewer visualisation (Figure 9).

Figure 8. Web of Science Keyword Search.

Source: Author adapted from Web of Science, 2021
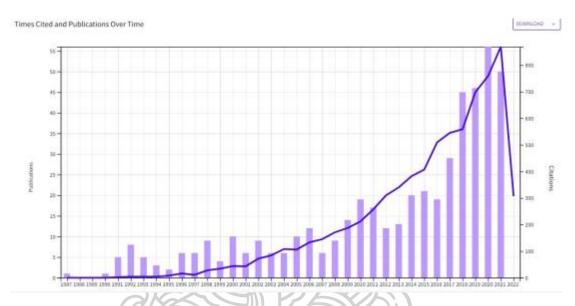
Figure 9. Number of publications and citations.

Source: Author adapted from Web of Science, 2021

This article wants to divide the study into three stages by analysing the literature generated by the core database and the distribution and changes of citations. The first stage is from 1987 to 2009. The number of articles published in this stage is relatively small and unstable. Most of the years are maintained at around 5-10, and the year with the most publications is close to 15 in 2009. The second stage is from 2010 to 2017. Compared with the previous 20 years, the number of published papers has increased, and the annually published reports have remained above 10. The number of published articles in 2017 was the largest, reaching more than 25. The third stage is from 2018 to 2021. In this stage, the number of published articles and citations will increase, and the annually published documents will remain at more than 40. In 2020, the number of published papers

will be the highest, reaching more than 55. These 485 articles were cited 6,775 times, with an average of 15.17 citations per article and an H-INDEX index of 44.

By setting the search keywords of VOSviewer software as "dialect" and "design", it can be divided into five large clusters and more than 50 specific words from the co-occurrence diagram. From the strength analysis of aggregation, the first classification is mainly based on dialect, language, English, speech, etc., including the intersection with design. The second category is based on children, knowledge, and educational intervention. The third category is based on perception, recognition, memory, etc. The fourth category is based on sociolinguistics, gender, Mandarin, Spanish, French, etc. The fifth category is based on dialects, communication, and evolution. There is little literature on dialects directly related to visual design.

A full-text search of Chinese literature was conducted on CNKI with keywords of "dialect" and "design", and a total of 183,900 related literature were published from 1983 to 2022. From the perspective of the number of articles published, except for a slight decrease in 2021, the rest will show an increasing trend yearly. In 2022, the number of articles published that year was predicted to be 15,820 (Figure 10).
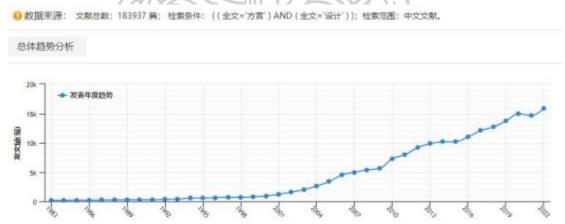
Figure 10. "Dialect" and "Design" Full-text Search Trend Chart of CNKI.
Source: Author adapted from CNKI, 2022

A subject search of Chinese literature was conducted, and 1031 relevant literature was collected from 1985 to 2022. There will be fluctuations based on the number of published articles, but the overall movement is upward (Figure 11).
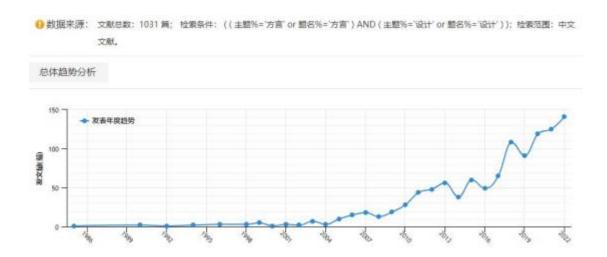
Figure 11. "Dialect" and "Design" Topic Retrieval Trend Chart of CNKI.
Source: Author adapted from CNKI, 2022

Using "dialect" and "visual design" as keywords to conduct a full-text search of Chinese literature, there is 2,423 relevant literature from 1997 to 2022. From the perspective of the number of published papers, except for a slight decrease in 2015, the rest has shown an increasing trend yearly. The number of published articles will be the highest in 2022, and the number of published articles in that year is predicted to be 402 (Figure 12).
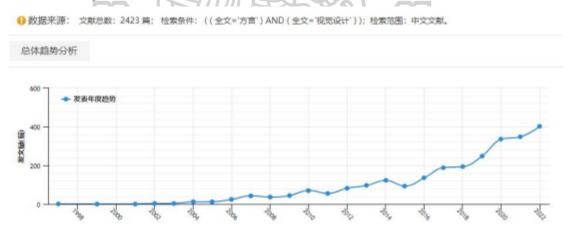
Figure 12. "Dialect" and "Visual Design" Full-text Search Trend Chart of CNKI.
Source: Author adapted from CNKI, 2022

"Dialect" and "visual design" are keywords analysed from the distribution of central topics in the number of articles. Among them, 37 are related to Mandarin, 34 are related to teaching design, 27 are coupled to regional culture, and 21 are connected to dialect language. There are 16 articles on packaging design, 15 on applied research, 12 on artistic and creative product design, 12 on dialect culture, 11 on Chinese dialects, and 11 on research and implementation. The volume of publications in these aspects is relatively large (Figure 13).
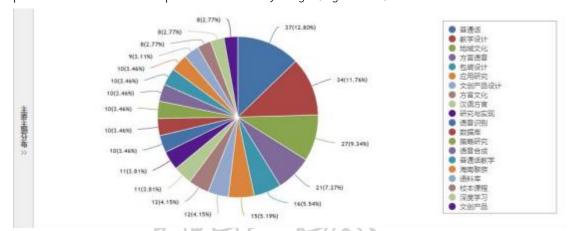
Figure 13. Distribution map of main themes.
Source: Author adapted from CNKI, 2022

"Dialect" and "visual design" are the keywords, as can be seen from the subject classification of the literature, and the numerical value is set to be the top ten in the displayed quantity. Three hundred-two articles in Chinese language and characters accounted for 31.56%, 131 articles in art, calligraphy, sculpture and photography accounted for 13.69%, 102 pieces in secondary education accounted for 10.66%, 78 articles in computer software and computer applications accounted for 8.15%, 65 papers on primary education accounted for 6.79%, 61 pieces on telecommunications technology accounted for 6.37%, 59 documents on light industry and handicraft industry accounted for 6.17%, 57 papers on architectural science and engineering accounted for 5.96%, and general industrial technology 54 papers on equipment and equipment, accounting for 5.64%, and 48 articles on drama, film and television art, accounting for 5.02% (Figure 14).
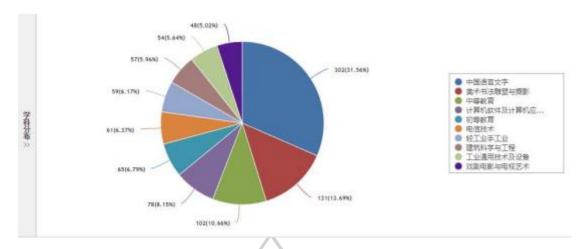
Figure 14. Schematic diagram of subject classification of "dialect" and "visual design" literature.

Source: Author adapted from CNKI, 2022

It is found from the literature that the current research on the creative visual design of dialects mainly includes the following aspects.

2.3.1 Dialect Vocabulary Font Design

It is a crucial design method to realise the visual transformation design of the dialect through the font design of the dialect vocabulary. The interpretation of the word "character" in ancient Chinese prose is composed of two concepts, "Wen" and "Zi". "Gai Yi Lei Xiang Xin, Gu Wei Zhi Wen; Qi Hou Xin Sheng Xiang Yi,Yi Wei Zhi Zi. (According to Chinese legends, when Cangjie first created characters, he mostly followed the image of objects (to make), so it was called a text. After adding the pronunciation (for each character), it was called a character.)"文(wen)"and"纹 (wen)" interchangeability of Chinese characters, Characters and graphics are pictographic, and the shape and sound of characters are transformed into "characters." (Xu, 2013). Characters have connotations of phonetic, ideographic, and pictograph. The method of dismantling Chinese characters and the ingenious combination of combined characters are like word games. In Chinese characters, Chinese characters and paintings have always been inseparable. The earliest Chinese characters were painting symbols formed by people's induction and arrangement of natural objects. In China, there is a saying that calligraphy and painting have the exact origin since ancient times. The trend of high choice gradually left the original

form of painting. From "pictographic" drawing characters to pictorial characters with pictures and texts, from "referring to things" to visual characters with pen-shaped images, from "knowing" ligatures to image feelings expressed in combination, from "Pictophony" characters to The perceptual text with pictures and texts flexibly applies the principle of word creation to the text creativity (Cui, 2017). From the desktop publishing revolution in the 1980s to the present, new technological innovations have led to upgrading text design concepts. With the help of creative means of graphic language, text design has gradually moved from the traditional identity of image explanation to the position of active expression and communication. Designers can use the expressive means of graphic language to use "text" as a "borrowed object" or a creative element for creative design. This "transformation of character design identity" also led to the phenomenon of "words are both graphics", which triggered a "revolutionary" change in character design in the West(Gao, 2020).

The font design is like this. This method has more design space for diverging design thinking in the innovation and visual transformation of dialect vocabulary, slang, etc., and shows a more striking dialect design. The graphic design form and meaning of dialect vocabulary are inseparable. An accurate and appropriate grasp of the visual form reflects the external expression of dialect connotation, which can sublimate the core momentum of dialect communication.

Typography for dialect words is an often overlooked form of design. Because the design of Chinese fonts is more complicated, designers are more willing to consider pictures, photos, graphics, etc. The font design of dialect vocabulary is also different from the font design. Typography of dialect vocabulary is designing text for a particular dialect or language. It includes the unique styles and idioms associated with creating the speech of the region's dialect, including consideration of accent, pronunciation, and even body language presentation.

On the other hand, dialect vocabulary has regional characteristics and long-term evolution of regional culture. In addition to the basic standard design of fonts, deeper connotations and even metaphorical meanings need to be considered. In short, dialect vocabulary font design is a specific character design focusing on

representing the aggregate of regions and cultures. In contrast, general font design is a broad term covering all character designs; Consider the commonality of type design, which is more about the balance of all typefaces, but at the same time, there will be an element of lack of individuality.

2.3.2 Dialect Visual Design

The visual graphic design of dialects covers a wide range, whether it is collected and summarised from various aspects of regional cultural traditions, living customs, dressing habits, and social production. Inductive design in graphic design can be summarised in this category. The visual transformation, including the dialect above vocabulary fonts, can also be broadly referred to as the graphic design of Chinese characters. Documentary photos, images, and abstract graphics are symbolic symbols. They are also the main components of dialect visual presentation, and figurative symbols are the carriers of information dissemination. Combining font design and images for re-creation is essential for dialect visual graphic design. Graphic designer Zhou Pan researched the local dialect of Guizhou, starting from the pronunciation of the Guizhou dialect, and designed the 19 initials and 32 finals of the pronunciation of the Guizhou dialect as design elements for a visual transformation. In the graphic design process, local ethnic patterns in Guizhou were selected for design integration. Guizhou batik blue is the primary colour, extending vision with hearing. Dialect visual graphic design builds a bridge for dialects to be better recognised by the public.

Information visualisation is an interdisciplinary field that studies the visual presentation of large-scale non-numerical information resources. It uses the technology and method of graphics and images to let people understand, analyse, and display data through visual representation. Because information visualisation is associated with information graphics, knowledge visualisation, scientific visualisation, and visual design, it is based on the above characteristics that the emerging graphical interface in the 1990s established a bridge for information visualisation. Graphic designers have also begun research and exploration of information visualisation.

Research on exploring more possibilities of information visualisation in regional culture using information visualisation design has emerged (Cai, 2018). At the

same time, by trying to design the surfaces of the south of the Fujian dialect, we can explore more possibilities of information visualisation in regional culture. Using information visualisation design, sorting out and classifying the collected samples of southern Fujian dialects, the overall cognition and preliminary impression of the group samples of the south Fujian dialects are realised. Using information visualisation design, the information structure of the three parts of the Hokkien dialect, phonetic and meaning, is discovered to learn the comprehensive interpretation of the individual samples of the Hokkien dialect. The original boring and obscure plain text is transformed into a pleasing information visualisation design through a graphic understanding of information transmission, fully demonstrating the southern Fujian dialect's regional characteristics and cultural heritage.

2.3.3 Dialect Emoticons

Dialect is cultural identity. However, with the spread of symbolic media languages, such as emotions, emojis, memes, and diacritical computer symbols, a new modality of linguistic processes is emerging, demolishing the barriers of distinct languages.

People are increasingly rallying to use a common language through symbols, as before the emergence of distinctive expressions (Emmanuel, 2021). The intensification in recent times of the prominence of symbolic language in words, letters and speeches of this generation of new media users has drawn the attention of researchers. Semiotics could be suggested through pictorial, acoustic, perceptible, olfactory and gesticulatory means to another person beyond the conventional mode of communication (Emmanuel, 2021).

Emojis are primarily used to add emotion to digital communications. They tend to add a positive tone to messages, seen by their users as 'fun'. This is a necessary compensation for the relative lack of contextual clues in online communication that are important to guiding interpretation in the face to face communication. Emojis used online can play a similar role to facial expressions and gestures, often undermining seriousness with a sense of shared humanity (Emmanuel, 2021).

After investigating the dialect symbol in the network vocabulary, it is found that the current rate of the dialect symbol in the network vocabulary is about 17%. It can be seen that the dialect symbol has a communicative and vital role in the network language symbol system—cognitive function(Cong & F., 2020). Many years ago, two software designers in Shanghai developed the "Shanghai language mobile phone input method", which has been sought after on the Internet. The use of dialects has once again become a hot topic. In a poll of 1,045 people conducted by the China Youth Social Survey Center, 95.9% of the respondents confirmed that there are young people who are afraid of speaking in dialects, and 37.1% said that not many young people talk in pure dialects around them. In language, there is a advantage code and an disadvantage code. Under normal circumstances, strong codes will make people agree more. In specific formal work and study, people often need to use Mandarin, and the strong position of Mandarin will continue to strengthen. People will naturally regard Mandarin as the authoritative code, and dialects will become invalid.

In daily life, when communicating, the speaker is influenced by social factors, such as conversation topic, conversation object, communication occasion, role relationship, etc. The speaker sometimes changes the language code according to the speaker or the content. (Wang & Xu, 2005). For example, people from other provinces who have just arrived in Sichuan often use Mandarin when talking with strangers on formal occasions; they use dialect when speaking with people they know well. Code-switching in different situations is also related to social identity, cultural level, and personal experience. The scope and occasion of the use of such dialects coincided with the easy transmission of emoticons.

In the network world, communication between people often needs the help of media but cannot be done face-to-face. Using emotions in dialogue can make up for the blandness of written language. Draw the distance between interlocutors and increase humour and interaction (Qiao, 2021).In September 1982, Scott Farman, a computer professor at Carnegie Mellon University in the United States, accidentally input a string of ASCII characters into his computer. Then a symbol appeared on the computer. This symbol is called "a smiling face that changes history." The appearance

of this smiling face also marks the birth of the first network symbol in the world. (Figure 15) Farman put this symbol on the electronic message board and left, "I suggest that people who tell jokes can use the following character sequence to mark jokes." This combination of colon, connector and bracket has generated a great response in universities. According to the appearance mode of this emoticon, other emoticons have been developed successively (Zhen, 2020). Today, emoticons have become a common way for people to communicate with each other. In the era of image reading, emojis spread more widely and are more widely accepted by the general public. The combined use of text and emojis can also enhance people's cognition. Therefore, this study combines the Sichuan dialect and emoji with visual design to enhance the role of the Sichuan dialect in spreading regional culture. The combined use of emoticons and dialects can convey dialect vocabulary through media output and, at the same time, pay attention to the use of emotional content of symbols in different social situations (positive, negative, neutral) (Novak et al., 2015). With increased computer-mediated communication, people are turning to new communication methods beyond text. Emojis are designed to express multiple meanings: happy, sad, comforting, even ironic, etc.(Daniel & Camp, 2020). Using emoticons in communication also provides a paradigm for integrating emoticons with dialect vocabulary.
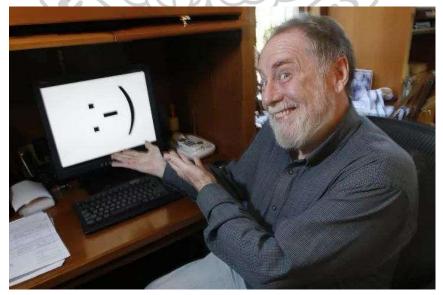
Figure 15. Professor Farman and "Smile Face Changing History".

Source: https://www.douban.com/note/645570307/?type=collect&_i=0681177chYiujz

Search "dialect" and "emoticons" as keywords in CNKI to conduct a Chinese full-text search, and there are 27 related documents. Regarding subject distribution, art, calligraphy, sculpture, and photography it has accounted for 23.53%. According to the journal's content, the research is carried out from the following aspects: 1. Discussion from the development process of emoticons, schema language combined with Cantonese dialects (Qiao, 2021). 2. Embedding network emoticons from folk culture, folk tourism, and festival activities, publicising and promoting Shanxi folk customs, and expanding communication channels (Zhang, 2018). 3. From the status quo of cultural gene research and Nanjing's cultural gene evaluation system (Fang, 2020).4. It promotes the development of the era of dialects by analysing emoji content and visual design (Wu, 2022).

2.3.4 The Design of Tourism Creative Products of Dialect Theme

The Design of tourism creative products of dialect theme Based on the local culture, considering the cultural elements features of "sound, form and use" of dialects, visual transformation is used to dig and deduce the semantic meaning and cultural connotation of dialects.

Language visualisation themes for innovative tourism products can include visual representations of the local language and culture, such as maps showing the use of different languages in a region, graphics demonstrating traditional sayings or proverbs, and charts highlighting cultural customs and practices. These themes help tourists understand their destination's linguistic and cultural context and enhance their travel experience.

Dialect includes a variety of aspects; we also identify it as a local heritage, which is not objects or sites but a process and a consumable experience. However, gifts can also be used in pursuit of economic objectives. It may be used as a resource input for many commercial heritage industries. It may indirectly contribute to shaping high amenity environments and place images and brands promoted in internal or external markets to support economic goals (Ashworth, 2014).

Creative tourism products that showcase local dialects can often be found through the tourist boards or cultural organisations in the specific region you are

interested in. Some destinations might have museums or cultural centres dedicated to preserving and promoting their local dialects and traditional arts and crafts. Local tour companies specialising in cultural or heritage tours may offer tours or workshops focusing on the local dialect and traditional arts and crafts. Online travel platforms and marketplaces can also be excellent resources for finding innovative tourism products highlighting local dialects. Innovative tourism products related to regional dialects may be more prevalent in destinations with rich linguistic heritage and traditions. Therefore, the Design of tourism creative products of dialect theme is considered the core element of the whole process. The following table shows the process of planning a dialect theme creative tourism. (Table 2)

Table 2. Planning a dialect theme creative tourism

Planning a dialect theme creative tourism		
Stage	**Processes**	**Content**
1	Research the dialect.	Identify the target audience: Think about who your target Start by researching the dialect that you want to feature. Learn about its history, its evolution, and its cultural significance. This information will help you understand the context and importance of the dialect and how you can incorporate it into your experience.
2	Audience needs.	audience and what they are interested in. This will help you tailor your experience to meet their needs and ensure that it is relevant and engaging for them.
3	Develop a clear concept.	Determine what kind of experience you want to offer, whether it's a walking tour, a workshop, a performance, or something else. Develop a clear concept that showcases the dialect and its culture significance.
4	Collaborate with local experts.	Work with local experts, such as linguists, cultural experts, and artists, to help you create a unique and authentic experience. They

		can offer insight and help you design an experience that accurately represents the dialect and its culture.
5	Promote your experience.	Once you have developed your experience, promote it through various channels, such as social media, local tourism boards, and travel websites. Offer a compelling reason for visitors to experience your dialect-themed tour, such as the opportunity to learn about the local culture and history, or to participate in a unique workshop.
6	Evaluate and refine.	After your experience has been launched, evaluate its success and gather feedback from participants. Use this information to refine and improve your experience for future visitors.

2.3.5 Summary

Visual creative design with dialects as its theme and origin is a relatively new research field. In the past, there were many studies in linguistics and sociology. In recent years, theoretical and practical research on the creative visual design of dialects is showing an upward trend. Related designs are mainly classified into dialect vocabulary font graphic design, dialect visual graphic and visual design, dialect network emoticon design, dialect and creative tourism product development and design, etc. Combining the symbolic meaning of language and graphics, the design form combines dialect word making, pronunciation, context, regional culture and other connotations to jointly construct the visual materialisation of language and dialect and construct and use a new graphic symbol.

2.4 Sichuan-Chongqing Dialects

The previous chapter studied the cognition of dialects and visual creative design methods. This chapter conducts detailed research on the immigration history of Sichuan-Chongqing dialects, the classification of Sichuan-Chongqing dialects, the cultural types of Sichuan-Chongqing dialects, Bayu culture and Sichuan-Chongqing

dialects, Extract the understanding of the unique cultural characteristics of the Sichuan-Chongqing dialect.

2.4.1 Research on the Immigration History of Sichuan and Chongqing

1) The Great Immigrants in the Late Yuan and Early Ming Dynasty

According to historical records, in the thirteenth year of Shaoxing in the Southern Song Dynasty (1162), Sichuan had a population of more than 2.6 million households. By the time of the Yuan Dynasty, the number of homes in Sichuan was only over 100,000. The war between the Song and Yuan Dynasties that lasted for half a century reduced the population of Sichuan. It is recorded in "Sanmaolu": "The people of Shu died. They gathered fifty people and stabbed them with knives. They piled up their corpses. At dusk, they doubted that they would not die. They stabbed them again." From this, we can see that the Yuan Dynasty People were extremely cruel, and later generations believed that the sudden population drop in Sichuan at that time was also related to the fact that the people of the Yuan Dynasty were fond of killing and massacring cities.

As we all know, under such a background, the peasant uprising broke out in the last years of the Yuan Dynasty. Liu Futong of the Red Scarf Army revolted in Yingzhou (now Fuyang, Anhui), Zhang Shicheng started in Gaoyou, and Xu Shouhui and Ming Yuzhen in Suizhou also rose in Huguang (Huguang Province in Hubei and Hunan). The bureaucratic gentry in the Huguang area and the ordinary people who escaped the slaughter of the Yuan army all went to Sichuan one after another. This is called the event of "avoiding chaos and entering Shu". As the war intensified, the peasant uprising army had internal strife, Chen Youliang proclaimed himself emperor, and Jianguo was named Dahan. Ming Yuzhen refused to accept Chen Youliang and proclaimed himself emperor in Sichuan, and Jianguo was named Daxia. Ming Yuzhen was originally from Hubei, and most of his subordinates were from Hubei. After revealing himself as emperor in Sichuan, he was supported by the Huguang people living in Sichuan. Also, he attracted many children from his hometown who defected to him. At this time, the number of Huguang people gathered in Sichuan increased. After the establishment of the Ming Dynasty, it was natural that local governments could not be independent. After the officers and soldiers of the Ming Dynasty wiped

out Sichuan, although there was a particular population base before, it still needed to be improved, and it was not easy to resume production development. Zhu Yuanzhang, the founding emperor of the Ming Dynasty, ordered the relocation of some Huguang people to Sichuan for reclamation. Most of the Huguang people were from the Sui and Ma areas in the northern part of Huguang.

In the twenty-sixth year of Hongwu in the Ming Dynasty (1393), Sichuan (excluding Sichuan Dusi and other surrounding minority areas) had a total population of 1.47 million. In the next two and a half centuries, with the continuous reproduction of the population, At the end of the Ming Dynasty, the people of Sichuan (excluding surrounding minority areas such as Sichuan Dusi) reached more than 6 million.

2) The great immigration in the early Qing Dynasty (from the early years of Shunzhi to the early years of Jiaqing)

At the end of the Ming Dynasty and the beginning of the Qing Dynasty, dynasties changed, and Sichuan fell into war again. After Zhang Xianzhong revolted and occupied Chengdu, he established the Daxi regime. In the third year of Shunzhi in the Qing Dynasty (1646), the Qing army attacked Sichuan from southern Shaanxi, and until the 24th year of Kangxi in the Qing Dynasty (1685), the Qing army occupied Sichuan. For those who died, and those who fled, the population of Sichuan was only 90,000 people. Like the previous dynasties, to resume production, the Qing government encouraged people from Huguang to reclaim Sichuan (Cui, 1985).During the Kangxi period, many preferential policies were promulgated simultaneously. As long as you brought your wife to Sichuan to reclaim land, you were allowed to be naturalised. Even more attractive is that those who recycle and settle in Sichuan can take naturalisation exams for their disciples. Afterwards, some people came to pay in Sichuan to avoid the severe taxation in the Huguang area and prevent floods, droughts, and locust plagues. (Figure 16) Among those who entered Sichuan. The Huguang people are the most distant, and among the Huguang people, the Macheng people are the most. Guangdong, Fujian, Jiangxi, Shaanxi, Guangxi, Guizhou, Yunnan, Jiangnan (Jiangsu and Zhejiang), Gansu, etc., followed one after another. Some of the immigrants from Jiangxi who were born in Sichuan and engaged in farming and

business were Jiangxi Hakkas. The Hakka dialect is also a type of dialect in Sichuan (Luo, 2018). This part will be introduced in the category of Sichuan dialects in the next chapter. Therefore, due to the large-scale migration of the population many times, it is recorded in "Chengdu General View": "The people in Chengdu today are all originally from other provinces."(Fu, 2006)(Table 3)
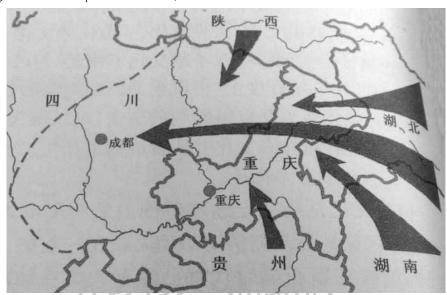
Figure 16 Schematic diagram of the migration from "Huguang((Hubei and Hunan were called Huguang Province at that time) to Sichuan".

Source: Liu Jingjing((Liu, 2015)

Table 3. Ratio chart of Chengdu people by origin

Province of origin	Proportion
Huguang - In the Ming and Qing Dynasties and after that, it refers to the two lakes (Hubei and Hunan)	25%
Henan,Shandong	5%
Shaanxi	10%
Yunnan, Guizhou	15%
Jiangxi	15%
Anhui	5%
Jiangsu, Zhejiang	10%

Guangdong, Guangxi	10%
Fujian, Shanxi, Gansu	5%

Due to the significant changes in the population composition, from the perspective of the actual situation of the language, there is a big difference in vocabulary between the current Sichuan dialect and the "Ba and Shu dialects" spoken by the predecessors. Most of the words of Ba and Shu are challenging to correspond to in the current Sichuan dialect.

For example, the interpretation of ghosts: "Dialect" Volume 1. Ming Li Shi's "Shu Yu" all call ghosts "clever, cunning". Today's Sichuan people still explain it this way.

"Ma qi lian(face with anger)", "Southern Dialect Interpretation II": "Shuowen": "Ma, angry. "Today, Jingzhou said that an angry face is "Ma qi lian"; in the 26th year of the Republic of China, "Nanxi County Chronicle Dialect": "It is commonly known as a face with anger. People in Sichuan still say, "Ma lian, Ma qi lian".

The above vocabulary originally did not belong to the Shu dialect, but now it has been in the oral communication of the Sichuan people. Most of these words are in the Chu dialect. (Table 4)

Table 4. The Same Vocabulary in Chu Dialect as in Chengdu Dialect

The Same Vocabulary in Chu Dialect as in Chengdu Dialect			
Age and Author	**Bibliography**	**Chu dialect vocabulary**	**Same vocabulary as Chengdu dialect**
24 years of the Republic of China	"Macheng County Chronicles of Hubei Dialect"	229	158 are the same (about 51%)
Zhu Jiansong, Liu Xingce	"Wuhan Dialect Vocabulary"	1606 (including vocabulary)	410 are the same (about 26%)
Yang Shuda	"Changsha Dialect Research", "Changsha Dialect Continued Research"	244	98 are the same (about 40%)
Xiong Zhenghui	"Difficult Words in Nanchang Dialect", "Nanchang Dialect	1997 (including vocabulary)	679 are the same (about 30%)

From the above historical materials and facts, it can be seen that the Hubei, Hunan, and Jiangxi dialects brought into Sichuan by the immigrants played a crucial role in the Sichuan dialect. These immigrant languages are also critical factors in forming the Sichuan dialect. Of course, The construction of the Sichuan dialect is also affected by internal laws and external factors.

2.4.2 A Study on the Classification of Sichuan-Chongqing Dialects

Sichuan-Chongqing dialect, also known as Sichuan dialect, Bashu dialect, etc. It is the local language of Sichuan Province and Chongqing Municipality in China. It can be divided into two categories: the Sichuan and Chongqing dialects. These two dialects have a lot in common but also some differences.

There are at least three major types of Chinese dialects in Sichuan Province, namely, the Sichuan dialect, which belongs to the official dialect, "Cantonese" which belongs to the Hakka dialect; and "Yongzhou dialect" and "Changsha dialect" which belong to the Hunan dialect (Cui, 1985) .

The Sichuan dialect was brought to Sichuan by outsiders. After two significant immigration at the end of the Yuan Dynasty and the beginning of the Ming Dynasty and the early Qing Dynasty, the population structure of Sichuan changed. The immigrants mainly came from Huguang, further establishing the prestige of the Sichuan dialect in the province. The dominant position has gradually formed the current Sichuan dialect and the Southwest Mandarin system.

The Sichuan dialect is divided into four main dialects: Chengdu, Mianyang, Dazhou, and Panzhihua. Chengdu dialect is the most widely spoken dialect in Sichuan Province. They are also known as the standard dialect of Sichuan Province. However, some people think that the Chengdu dialect is a Sichuan dialect, which is not correct because the Chengdu dialect cannot cover all Sichuan dialects. Three other ones are used more. Mianyang is located closer to Chengdu. The Chengdu dialect greatly influences the Mianyang dialect and is used primarily by people in Mianyang. Dazhou is situated in the eastern part of Sichuan. The Dazhou dialect is

spoken primarily in the Dazhou area and its surrounding eastern Sichuan region. The Dazhou dialect has many unique features in terms of tone and vocabulary. Panzhihua is located south of Sichuan Province, and the Panzhihua dialect is mainly spoken in the south.

Immigrants also bring Hakka dialects. Hakka dialects are used in some areas of Sichuan Province. They are mainly distributed in Chengdu, Jintang, and Xindu in western Sichuan, and Jianyang, Renshou (Fangjia District), Longchang, Rongchang, Luxian, etc. in southern Sichuan. Hejiang, etc., Guang'an (Huaqiao, Tianchi) in central Sichuan, Yilong, Bazhong, Daxian (Beimiao District) in northern Sichuan and other parts of more than 20 counties and cities. These Hakka speakers have their genealogy and oral legends. They are mainly immigrants from the mountainous areas of northeast Guangdong. People in Chengdu think their language is not authentic Cantonese, so they are also called " Cantonese fused with other dialects".

Hunan dialect, when "Huguang filled Sichuan" (Huguang province in Hubei and Hunan), Hunan dialect (Xiang dialect) also had an impact on the formation of the Sichuan dialect.

Chongqing dialect mainly includes four dialects: Chongqing dialect, Nanchuan dialect, Wanzhou dialect, and Yibin dialect. Chongqing dialect is a mixture of Sichuan and Mandarin over a long period of evolution. Its intonation is unique, covering more foreign words from other parts of China. The Nanchuan dialect is mainly spoken in the Nanchuan area of Chongqing, and the Wanzhou dialect is in the western part of Chongqing Province. From the perspective of administrative districts, Wanzhou is far from the main urban area of Chongqing and relatively close to Hubei Province. Therefore, its dialect tones and vocabulary have their characteristics. Yibin dialect is mainly spoken in the south of Chongqing, and it is different from the Chongqing dialect and has its characteristics.

The Sichuan-Chongqing dialects share some standard features, such as using the suffix "-an" to indicate questions and "-er" to indicate a continuous state. The prefix "gu" is also used daily in both dialects and means a passive voice. However, there are some differences between the dialects, such as using the prefix "bo" in the Sichuan dialects, which is not used in the Chongqing dialects. Additionally, the

Chengdu dialect has a distinctive tone and many loanwords from other parts of China.

2.4.3 Research on Cultural Types of Sichuan-Chongqing Dialects

Analysed from the cultural types of Sichuan-Chongqing dialects, they can be roughly divided into the following categories:

1. The answer is given from the structural tension relationship of the dialect, which can be called a pure dialect from the perspective of the integration effect of the Sichuan dialect. In the process of dialect formation, for example, the Sichuan dialect was influenced by several large immigration waves. These stages showed a large population, and dense and rapid aggregation, forming the cornerstone of dialect stereotypes. The dominant dialects may be called pure dialects. Among the many dialects in China, Cantonese, which is a pure dialect, began to play a dominant role in the Pearl River Delta, which was dominated by immigrants during the Song Dynasty. The Sichuan dialect comprises Southwest Mandarin, Hakka dialect, and Hunan dialect. Still, the dominant dialect is Southwest Mandarin, which has not suffered a more significant impact since it was formed in the Ming and Qing dynasties. With the passage of time, these several dialects interacted and integrated to create the main body of the Sichuan dialect. The internal structure and tension of the Sichuan dialect are rigorous.

2. The Chengdu Plain and its surrounding areas, known as the Land of Abundance since ancient times, have an advantageous position in Sichuan. Chengdu plays a vital role in developing society, economy, and culture. After concentrating on superior resources, various regions centred on Chengdu also gathered towards it. This feature also exists in the trend of dialects. Slowly absorbing and assimilating the surrounding phenomenon, we also summarise it as an aggregated dialect when such a dialect appears.

3. It can be seen from the integration and contact of various dialects that the Sichuan dialect has a certain competitiveness. It is the mainstream dialect in Chinese dialects. Modern Chinese dialects are divided into seven categories: northern dialects, Wu dialects, Xiang dialects, Jiangxi dialects, Hakka dialects, Cantonese dialects and Fujian dialects. Whether it is in Sichuan or has frequent contact with other dialects,

as far as the formation of the Sichuan dialect is concerned, it has been influenced by the Hunan and Hakka dialects and gradually merged to form a structure. Therefore, the Sichuan dialect is not only influenced by the northern dialects but also unique and has become one of the mainstream dialects in China.

4. The total population of Sichuan in 2020 will reach 90.995 million, and the permanent population will be 83.75 million. The resident population of Chongqing in 2022 will also reach 32.1243 million. In 2022, the resident population of Chengdu will be 21.192 million, and in 2020, the resident population of the main urban area of Chongqing will be 20.27 million. From the survey of the people and the social application of the dialect, the Sichuan dialect is active. This functional dialect is identified based on the number of dialects used, the degree of active use, and the geographical population. The opposite is a dialect whose population is decreasing, its use is not happening, and it may even be in danger of extinction. This type of dialect is usually called a shrinking dialect. As the language develops, official Mandarin may even incorporate widely used or representative regional dialects—for example, the word "Xiongqi" in the Sichuan dialect. Regarding the social application of dialects, Sichuan dialects are also expanding. In terms of literature, many representative writers, such as Sha Ting, Li Jieren, Zhou Wen, etc., wrote many excellent works that are well-known in the Sichuan dialect. In terms of film and television, it has also released perfect film and television dramas dubbed in the Chongqing dialect, such as Shancheng Bang Bang Army. Sichuan dialect storytelling includes Li Boqing, Chongqing Yanzi(Chongqing dialect storytelling) Wu Wen, and now the Sichuan dialect talk show. These different dialect expressions not only reflect Sichuan culture, history, and folk customs. Moreover, the Sichuan dialect is more active and has a more substantial dissemination power.

5. Summarised from the evolution of Sichuan dialects, Sichuan dialects are stable dialects. With the continuous development of a relatively stable society, the integration of dialects has gradually increased, and the changes in Sichuan dialects are relatively small. In some areas of Fujian, affected by the separation of clan relations, people of the same clan who are close to each other repel each other, and they are reluctant to speak the same dialect language. After one or two

generations of changes, dialect vocabulary and pronunciation have changed. Such dialects will gradually change to derive new dialects. Although people still speak Hakka in the Ruluodai area around Chengdu, the Sichuan dialect has generally stabilised after several significant immigration (Xu, 2012).

2.4.4 Bashu Culture and Sichuan-Chongqing Dialects

"Sichuan dialect, also known as Bashu dialect, belongs to Southwest Chinese Mandarin and is the daily mainstream discourse of local people in Sichuan, especially around the Sichuan Basin, including Chongqing."(Liao, 2010)

Bashu culture refers to the cultural heritage and traditions of the Sichuan and Chongqing regions in southwestern China. The Sichuan-Chongqing dialects, also known as Bashu, are a group of local dialects spoken in these regions. Bashu culture is known for its rich history, arts, literature, music, and cuisine. It strongly influences local traditions and customs and significantly contributes to Chinese culture. Sichuan-Chongqing dialects are famous for their unique tones and pronunciations and are considered one of the most diverse and complex dialects in China. They are also known for their humour and wit and have inspired many classic works of literature and poetry. In recent years, Bashu culture has gained increased recognition and appreciation within China and worldwide, and efforts are being made to preserve and promote its cultural heritage. Meanwhile, the Sichuan-Chongqing dialects are essential to the local cultural identity and continue to be widely spoken and used daily.

Language is often thought of as a tool of communication. Still, it also has a non-communicative or restrictive function, which can keep out those different from you and bring those like you into one family. In addition to Mandarin and dialects, there is another language system in Jianghu called the Jianghu dialect. The groups that use these particular languages are usually divided into three categories. (Table 5)

Table 5. fraternity language

fraternity language

special language	Use groups
slang	Criminal gangs such as bandits and thieves
argot	civil society
incision	Guilds and certain social classes

These particular languages are only established within each group to protect the industry's interests. Argots are not equal to dialects, but they overlap with dialects; some of them are hidden and absorbed by dialects, and some words of dialects are adopted at the beginning of the formation of argots.

"Huayang Guozhi" describes it as " not worth the time, so it is delicious; virtue is in Shaohao, so it is spicy." There are three meanings here. The first is that Shu people like delicious food, and the second is that Shu people like to eat. Spicy, and the third is that Shu people have a natural habit of eating (Chang, 1984). The Sichuan-Chongqing dialect is closely related to Sichuan cuisine, and many Sichuan dialects related to food are recorded in "Shuyu". Such as ingredients, snacks, smells, methods, utensils, etc.

Interestingly, dishes in dialects have different meanings in different contexts. Take the famous Sichuan dish "Bamboo Shoots Roasted Pork" as an example. When it is on the menu, it is an ordinary home-cooked Sichuan dish made of bamboo shoots and meat braised in brown sauce. However, when children in Sichuan are mischievous, adults warn them to be careful of "bamboo shoots burning pork", which is a humorous expression for spanking with bamboo sticks.

In ancient China, nicknames given to people were a way of judging them, with both praise and derogation. Nicknames are also called mixed names, and people in Sichuan call them "crooked names". This source and the judgment on the appearance, personality and other aspects of the characters have a strong interest and regional characteristics (Qie, 2015). (Table 6)

Table 6. Nicknames of Characters in Sichuan-Chongqing Dialect

Nicknames of Characters in Sichuan-Chongqing Dialect

feature	nickname
someone strong	Mang zi
someone is stupid	Gua wa zi
someone's skin is fair	Nen dou hua er
someone is tall	Chang gan zi
someone cunning	Shui jing hou zi
someone slippery	Lao hua tou
someone kills	Dao dao ke
someone afraid of his wife	Pa er duo
Someone is a big braggart and unreliable in doing things	Liao ke zi

Many Internet vocabularies have been integrated into dialect vocabulary in the Internet era. The Sichuan dialect has a unique charm and has been absorbed by Internet languages, and some dialects have been replaced with homophones. The pronunciation is consistent with the original vocabulary pronunciation. The recombined text generally has another meaning, but the pronunciation is the same. This kind of recombination conforms to quick memory and humour on the Internet.

2.4.5 Summary

From the above research, we can conclude that the Sichuan-Chongqing dialect has unique regional characteristics and artistic value, which are mainly manifested in the following two factors:

1) The combination of immigrant language culture, immigrant language and Sichuan dialect, and the integration and symbiosis in the Sichuan-Chongqing dialect. With Chengdu and Chongqing as the centre, the dialects in the surrounding areas are clustered.

2) Sichuan-Chongqing dialects are highly integrated with society, daily necessities of life, and Internet language and are highly interesting, performative, competitive, and infectious.

2.5 Cognition, Symbolism and Visual Objectification of Sichuan-Chongqing Dialects

2.5.1 Sichuan-Chongqing Dialects Cognition

Firstly, the Sichuan-Chongqing dialect gives people a basic intuition about the dialect through its unique vocabulary, pronunciation, intonation, and cultural characteristics. It helps the audience establish the meaning of the dialect and language. The concept of the environment forms an accurate perception.

Dialects in Sichuan and Chongqing In terms of pronunciation, although the dialects in various parts of Sichuan are similar in grammar and vocabulary, the accent and intonation are more complicated, so how to define Sichuan dialects is more complex. They are taking Chengdu, the capital city of Sichuan Province, as an example; in addition to the Hakka dialect islands in Longquanyi and Luodai, the old Huguang dialects in the urban area Chengdu and the Nanlu dialect in Dayi, Chongzhou, Qionglai and other places. Nanlu Dialect refers to the areas west and south of the Minjiang River, especially Dujiangyan, Wenjiang, Chongzhou, Dayi, Qionglai, Pujiang and Xinjin in the south of Chengdu (Zhou, 2013). For example, Dayi reads Po with the dual tone of po, while neighbouring Chongzhou reads Po with the dual tone of pu. The pronunciations of the two adjacent counties are different, and the pronunciations of the city and the countryside dialects are also different(Xie, 1940). In the same county, the dialects in the south and north of the city have different pronunciations, such as in Pengshan County: "The dialect is different in the north and the south, and the south is close to Meishan. The pronunciation of 'Sang' is the vowel of a light rhyme, and the vowel of 'Cang' is the vowel of a light rhyme. 'Diu' is Liushang, etc.; the north is close to Xinjin and Qionglai, such as reading 'Ba' is a Geyunbang vowel, and reading 'Fa' is a Geyun non-vowel."(Zhou, 1944)

In addition to the different situations in the nearby dialects, because of the experience of "Huguang filling Sichuan" through immigration, the immigration

movement has influenced and blended with the Sichuan dialect during the past 100 years. They are affecting the original Bashu dialect. The political, economic, and cultural centres of Southwest China were Chengdu and Chongqing, and the dialects of these places significantly influenced other languages spoken in Sichuan then. The dialects of these two places constitute the dialect foundation of the Sichuan dialect. Coupled with the language mixing of immigrants from Hubei, these three languages include the central part of the Sichuan dialect. She was followed by Hunan Changsha, Yongzhou, Baoqing and other local dialects, forming a basic pattern of mixing different dialects.

In the immigration wave in the early Qing Dynasty, the number of immigrants from Hunan was the largest. With the continuous integration of life, the situation of the Hunan dialect, mixed with other dialects, gradually formed. At that time, people often referred to "bu" as "bo", "mu" as "mo", and "liu" as "luo". , "la" is said to be "le", and so on. Another example is the eastern Sichuan region. The early immigrants who arrived in the state were mainly from Jiangxi Province. This part of the immigrants affected the people east of Sichuan, so the Jiangxi dialect became the main body of the Dazhou dialect. In the Dazhou dialect, some words can still be found in the pronunciation of the Jiangxi dialect. For example: "ni" is said to be an instrument yi, "niao" is said to be "yao", "nian" is said to be "yan", etc.

Regarding vocabulary, the vernacular lexicon is a linguistic term published in 2011, which refers to the actual language used in dialects. It also refers to some words in the dialect that have significant differences in pronunciation, meaning, and grammar from the terms of the common language. In addition to the words mentioned above with different purposes, some slang words in the Sichuan-Chongqing dialect vocabulary are mentioned in this article. Slang is an integral part of idioms, composed of fixed phrases or sentences with rich meanings in the language. Its types include idioms, proverbs, maxims, aphorisms, allegories, sayings, expressions, etc. Based on vocabulary as a dialect, the everyday colour of such slang in the Sichuan-Chongqing dialect is more intense. It reflects the crystallisation of language wisdom of people in expressing wishes, conveying emotions, and expressing likes and dislikes in daily life and production. Slang has the characteristics of popularity and

colloquialism. From the content analysis, slang is usually the refinement and extension of people's production and life experience. Intuitively express the meaning of the word through the aspects of daily life, such as food, clothing, housing and transportation, and then extend the expression of other purposes using this as a metaphor. These exciting words are generally things that people see everywhere to illustrate simple truths. For example, in the Chongqing dialect, "play a swing on Banyan—hanging (Xuan)", Banyan refers to rock walls and half hillsides. Suspended initially refers to hanging in mid-air and swinging on a set, which is very dangerous, and it can also be extended to refer to people who are not at ease and worried. In terms of form, slang is the use of many words and dialect vocabulary, which does not need to be the same as written expressions, especially for some derogatory phrases, do not use obscure or evasive indirect terms or even replace words. In this respect, slang is more characteristic of straightforwardness. This straightforward way of expression also coincides with the straightforwardness and straightforwardness of the Chongqing people in Sichuan and shows simplicity and straightforwardness. The sociolinguistic aspects of dialects in Sichuan and Chongqing are exciting. Using them in further education, social classes, and age levels will produce other effects.

 1) Dialect Vocabulary Formed by Geographical Conditions

  Another feature of the vocabulary of the Sichuan-Chongqing dialect is that there are many mountains and valleys in the Sichuan-Chongqing region. This geographical environment is also fully reflected in the word creation of the Sichuan-Chongqing dialect. Many words related to ditches and ridges appear in people's coinages, such as: "Pa po shang kan(climbing uphill)", and so on. Another example is that Chongqing is located at the Yangtze River and the Jialing River confluence. Historically, Chongqing was a water wharf. The pier and Paoge culture are all condensed in dialect vocabulary, such as the word "Cai jia shui(stepping on fake water)" to describe people's deception; people who need help but find the wrong service are called "wrong pier" and so on. These words are considered from the geographical factors of mountains and rivers. Specific place names such as "Kui Qi Tangjiatuo" are also integrated into dialect vocabulary. "Qi" means arrival, and "Kui Qi" means to lose to the end, to finish. Tangjiatuo is a Huishuituo in the Chongqing

section of the Yangtze River. This unique geographical condition has formed that if a person reaches this Huishuituo after drowning in the Yangtze River, he will not drift down again. Anyone who falls into the water above Tangjiatuo The family members of those who died will go to this place to search for corpses. Later, people used this specific geographical and humanistic story as "Kui Qi Tangjiatuo" to describe the complete loss of business. They had to jump into the river to commit suicide and finally flowed to Tangjiatuo. Sichuan and Chongqing liked to play chess and card games very much, so they lost very severely at cards and said, "Shu Qi Tangjiatuo", meaning they lost all their capital. Such as "Kui Qi Tangjiatuo", are also integrated into dialect vocabulary.

   2) Dialect Words Formed by Animals

The Sichuan dialect also has many divergent words based on animals. There are different names for animals in the Sichuan dialect. Dragonflies are called "Ding ding mao er", parrots are called "En er", and frogs are called "Qie mao er". With such a basic vocabulary of animals, the Sichuan dialect has also derived from another language. For example, "Ding Ding Mao er has changed - no face except for the eyes" Ding ding mao er refers to the dragonfly, whose eyes are enormous. Hence, "No face except for the eyes" refers to shameless people. There are also words describing the images and feelings of animals. For example, from the perspective of animal images, animals and horses have long faces. When telling people in the Sichuan dialect, they say, "face is long". Then, the term "Ma qi lian" was derived, which means that you are not happy, and it also means that you don't give others a good look. "Hou tiao wu tiao" draws on the morphological characteristics of animals such as monkeys and refers to jumping around.

Another example is dialect vocabulary created from the feelings of animals. In people's cognition of pigs, they will feel that IQ is low, lazy and so on. They will use the Sichuan dialect "Wen zhu zi" and "Zhu nao ke" to describe stupid, inflexible people or people who are often used. There is also dialect vocabulary observed from the daily habits of animals. "Ji gong wo shi tou jie ying", and the head section refers to the first section. This means that only the first section of the cock shit is complex, and the back is thin. It refers to being unreliable in doing things and

speaking, tight at the beginning and loose at the end, or demanding and soft at the end.

3) Dialect Vocabulary Formed by Regional Culture，such as Drama and Folk Customs

Language is also an important carrier to reflect culture, and culture feeds back language development. In the word creation of the Sichuan dialect, there are still many words created through regional cultures, such as drama and folk customs. These kinds of very vivid words such as: "Tao kou zi ban ju tuan-Zang ban zi", "Yao bu dao tai", "Ya ba chang xi-Guo bi", "Qiao bian gu", "Da jia cha", and so on. "Tao kou zi ban ju tuan-Zang ban zi" is a derogatory term. The word "Tao kou zi" originally referred to a beggar. "Zang ban zi" is the meaning of shame. The literal meaning is that the troupe run by beggars is a dirty team, meaning shame the team. The "Yao Bu dao tai" means "the youngest one" in Chongqing dialect, such as "Yao two three..." when counting the number of people; it also means the last and the end. For example, the youngest child in a family is usually called "Yao (the youngest)" in the Sichuan dialect. This kind of explanation has a long history, and there is such an explanation in "Erya": "Yao, You(the youngest one)."(Yang, 2006) From this, we can see that "Yao" has the last meaning. "Tai" in Sichuan mainly refers to a square platform built up called a platform. In the old days, theatrical stages were often built on open spaces in rural areas and towns. So "Yao tai" refers to the last scene, which means the end of the performance. In this way, "Yao bu dao tai" means that the audience successfully and well-received the implementation. The second refers to the meaning that things cannot end. The three meanings are self-important and arrogant. The four meanings are fantastic. The latter several purposes have a certain irony. The word "Ya ba chang xi-Guo bi" is used in front of the verb to express it in a certain way. The word's literal meaning refers to the dumb who can only gesture with their hands because they cannot speak. "Qiao bian gu" refers to talking on the sidelines and helping the speaker to convey information to the listener. "Da jia cha" is originally a skill of Sichuan Opera Wusheng, which requires performers to use multiple forks and throw them around another performer with extreme precision. To increase the stage effect with strong visual impact while performing "false fork". The stabbed performer

had to show a look of fear on purpose. Because the forks used in the performance in this link are made of paper, the dialect expression "Da jia cha" came into being, which means telling lies and doing nothing. Another dialect word, "Jia da", is derived from the dialect word "Da jia cha".

4) Dialect Vocabulary Formed by the Cultural Environment

The Sichuan dialect also has vocabulary associated with the cultural environment. Sichuan people call meat "You", "You da, or "Fei da kuai". For such an explanation, we can analyse it as follows: it looks big, is fatter when eaten, and looks like a lump. Therefore, words are created so that they seem to be concrete but not concrete. In the Sichuan dialect, there is a dialect word "Da ya ji". "Tooth Sacrifice" was initially referred to as a system in the ancient Chinese army. In ancient China, a flag decorated with wood was usually erected in front of the general's big tent, called the "battle flag". Every month, animals are slaughtered on the second and sixteenth day of the lunar calendar to offer sacrifices to the battle flag. This blessing ceremony is called "Ya qi(battle flag)". The meat of the animals left after this tooth-flag sacrifice ceremony cannot be thrown away. It is usually distributed to soldiers to eat. This method is called "Eat the meat of sacrificial battle flags". Sichuan people later called this form the "Da ya ji". This saying has been recorded in some documents. There is a description in "Lu County Chronicle Customs" in the 27th year of the Republic of China: "Meat is not often eaten. Ordinary people eat pork meat once every half a month or ten days, which is called Da ya ji (There are employers who do it on the second and sixteenth day of each month according to the abolished calendar). There are very few people who eat meat or other meat occasionally." This is also reflected in the works of modern Chinese literary masters with a world influence, "every few days, let's bring back some chicken, duck, fish, and meat, and let's have another Ya ji." (Li, 2018)

2.5.2 Symbolism and Visual Objectification of Sichuan-Chongqing Dialects

American semiotician Charles William Morris believes iconicity and the common characteristics between symbolic form and objects exist (Posner, 1987). Italian semiotician Umberto Eco believes that iconicity does not exist between the physical properties of the extended state and the symbolic thing but lives in the

same perceptual structural relationship(Huang, 2004). The common characteristics between the symbol body and the symbol object can be called superficial similarity, which highlights the imagery of the symbol. What exists in the perceptual structure is called deep similarity. Symbols are more abstract and symbolic. Some of the dialect symbols in the Sichuan-Chongqing region have phonetic associations with Mandarin, and these dialect words can be called iconic dialect symbols.

There are also some index symbols. Some symbols borrow prominent tones and words from the vocabulary so the audience can understand the referent. It embodies the logical relationship between the symbolic shape and the signifier so that the elongated body can indicate or index the signifier to a certain extent. For example, the word in the Sichuan-Chongqing dialect: "Cheng zhan", means handsome in a particular context.

There is no iconicity or logical relationship between the symbolic form and the symbolic connotation of the symbol. Its way of expressing characteristics is based on social and cultural conventions, and different countries, regions, and nationalities have different patterns(Cong & Cheng, 2020). In the Sichuan-Chongqing dialect, this form cannot find the iconicity or referentiality with Mandarin from the symbolic form elements of the symbol dialect. This dialect symbolic form has a solid conceptuality to the terminology, but the interpretability of the extended form or the interpretation of the meaning could be more robust. The referent is not easy to grasp for the public, and it is necessary to deeply understand the cultural connotation of the dialect's symbolic form. Understand the meaning orientation of such dialects. This symbolic symbol results from the accumulation of regional culture and can achieve the best design effect in visual transformation.

Through the in-depth understanding of the representative Sichuan dialect in terms of pronunciation, vocabulary, semantics, context, etc., artists, performers, and designers combined their artistic expression characteristics to choose usual symbols and to develop a comprehensive understanding of the Sichuan-Chongqing dialect. Carry out visual materialisation presentation; the following are some forms of visible materialisation:

"Comics in Sichuan Dialect" has done some visual transformations of dialect vocabulary in the way of Chinese ink painting (Peng, 2015).(Table 7)

Table 7. The visual transformation of Sichuan and Chongqing dialects in the form of ink painting

The visual transformation of Sichuan and Chongqing dialects in the form of ink painting			
Conversion object	**Conversion form**	**Conversion Features**	**The case**
Dialect (animal) vocabulary and slang in Sichuan and Chongqing	Visualization (traditional ink painting, calligraphy)	interesting, traditional	The Sichuan dialect vocabulary "Ma qi lian" does not give people a good look. / Sichuan dialect vocabulary "wen zhu zi", a fool, a person who does not study carefully. / The Sichuan dialect word "Monkey Dance" refers to jumping around. / The Sichuan dialect word "Ji gong wo shi tou ji ying" refers to not doing things thoroughly.

In the cultural life of modern people, there are also many exciting dialect words formed through the collision of remarkable particular regional cultures and new products. For example, the term "Xiong qi". In the 1990s, China began to develop professional football, and the Chinese Football Association began to hold the China A-League. As the "Sichuan Army", Sichuan is an absolute force in Chinese football. The hot football market spread throughout China. The sound of fans cheering for the team in the stadium was deafening. At this time, some fans shouted "Xiong qi" to encourage people to cheer, not be guilty, and come forward bravely. "Xiong qi" also means being angry and strict with people.

In ancient times, there was an analysis similar to the meaning of "Xiong qi" today. "Guweishu" series Han Weishu "Shangshu Emperor's Destiny," said: "Someone rises, wears Yuying, and wears a red spear." Xiong qi means rising. This is the same meaning as the word "Xiongqi" in Qing Zhaolian's "Xiaoting Miscellaneous Records Treating Foreign Fans Kindly": "Mongolia is naturally strong...although it is like the northern Wei and Yuan dynasties". It can be seen that the word "Xiong qi" had already been produced in the Han Dynasty at the latest.

It is precisely because of the profound meaning of the word "Xiong qi" which inspires people to forge ahead and guides them to work hard. The 31st Summer Universiade in Chengdu, Sichuan Province. (Figure 17)The Sichuan dialect word "Xiongqi" was added to the medal "Rongguang" design. Make the medal design better express the event's core: "integration of five continents, Tianfu culture, event logo system, and Chengdu's dream achievement". While showing the sportsmanship, presenting the ancient Shu culture, and highlighting the beautiful vision of the famous city of the event, it also emphasises the characteristics of this event. I'd like you to focus on expressing the connotation of Tianfu culture in the new era. (Figure 18)

Figure 17. The Logo of the 31st Summer Universiade.

Source: https://www.sohu.com/a/542324920_387251

Figure 18. The Medal of the 31st Summer Universiade "Chengdu Light".

Source: https://new.qq.com/rain/a/20220323A07WJ600

The illustration design that combines Sichuan-Chongqing dialects with graphics is also a category that young people like to be involved in now. Young people like the way of illustrations. (Table 8)

Table 8. Interesting illustration design of dialects in Sichuan and Chongqing

Interesting illustration design of dialects in Sichuan and Chongqing		
Dialect Vocabulary in Sichuan and Chongqing	**word meaning**	**The case**

Da wang	"Da wang" comes from the Chongqing dialect, which literally means to look and see, but in practice, it means "to wait and see ", which means to weigh and wait and see. This expression is a classic dialect because it not only fully and directly states that the thing to be done is hope, but also conceals the cause of hope.	打望（望风） Using a cartoon design form, the eyes of the binoculars are exaggerated to fall out. The image is designed to express the expression when seeing a beautiful woman.
Nao ke you mao bing	Can't think about things and can't do well. It has the meaning of cursing.	脑壳有毛病（脑子有病） Draw the image of the infusion of brain disease, and present the derogatory sentences in the Sichuan-Chongqing dialect in cartoon form, which is easy and interesting.
Tou nao fa re	It refers to not thinking well when making a decision, making a wrong decision, and now regretting it.	脑壳发热（脑壳发热） Combining the image of flames and brain flowers, the idea of heat is exaggerated.

Many films, TV dramas, sketches, and talk shows are in the Sichuan-Chongqing dialect. These art forms also represent the visual materialisation of the

Sichuan-Chongqing dialect. Through the performance, voice, expression, and storyline of the actors, the voice characteristics of each character are not precisely the same. This dialect's strength and performance differences mainly depend on the influence of the actor's region. This is the focus of attention. Analysing the subtle changes in each character's dialect has a more intuitive cognition and understanding of the idiom (Kresa, 2014). The regional characteristics of the Sichuan-Chongqing dialect, such as being funny, engaging, and close to life, are integrated into the atmosphere of the performance. (

Table 9)

Table 9. Dialect movies, TV dramas, talk shows

Dialect movies, TV dramas, talk shows			
Name	**Dialect**	**Type**	**The case**
Shancheng Bang Bang Jun(The Stick Army)	Chongqing dialect	Comedy films	The most prosperous area in Chongqing, Chaotianmen Wharf, is the most active area for the Stick-Bang Army. The sticks rely on a bamboo stick and two ropes, waiting at the entrance of the shopping mall and next to the station, carrying goods that exceed their weight, passing through the traffic, climbing up hills, sweating for their livelihood, and fighting for their family's hopes. At the same time, it

also spread the prestige of the mountain city stick army to Chongqing.

Sha er si ling(idiot commander) | Sichuan dialect | Comedy films

Fan Sha'er broke through the Japanese tank array with little victory, but was deprived of military power by his superiors and demoted to Jiangcheng as an inspector. The fool who was almost assassinated on the road used clever tricks to defeat the killer. Foolish River City has gone through many thrilling incidents, eliminated a group of corrupt officials headed by Hou Jingtang, and made the people grateful.

A New Old Play | Sichuan Leshan dialect | Dramatic films
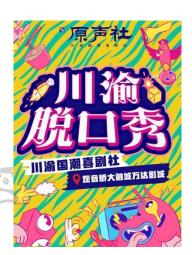
In Sichuan at the beginning of the 20th century, warlords fought for many years. He

formed his troupe and named it "Xin You Xin". People are getting old, and everyone reunites by the river, so Liu proposes "new and new" to hold another hall meeting.

The original sound club(Talk Show Club)

Sichuan-Chongqing dialect

Talk Show

The original sound club, the Sichuan-Chongqing Guochao Comedy Club, is for the post-90s generation in Chongqing. In the Chongqing style, there are many comedies and joys. In the form of live comedy performances with humorous jokes, Yuanshengshe combines Chongqing's unique Chongqing rhetoric with talk shows to create a talk show with more comedy effects.

2.5.3 Summary

Intuitive contact with Sichuan-Chongqing dialects from phonetics, semantics, context, vocabulary, etc., to gain intuition. From iconic dialect glyphs, index dialect glyphs, and symbol dialect glyphs, the understanding and application of dialects can be improved through visual materialisation. Summarise the materialised form of the Sichuan-Chongqing dialect. Most of the visual transformation of dialects combines regional culture and interest and boldly adopts exaggerated artistic expression techniques to convey the meaning of dialect words.

2.6 Summary

In the academic literature, there are many studies on dialects from the perspective of linguistics but limited research on the visual transformation methods of dialects. This chapter reviews existing literature on the visual transformation of dialects, which can help establish relevant concepts for this study: dialects and languages, Sichuan-Chongqing dialects, etc.

This review also explains critical issues and debates, identifies research gaps and develops an appropriate framework for conducting research. This chapter aims to demonstrate knowledge of linguistic visualisation that requires research attention. This will help to build dialect visualisation studies and represent contributions to this study.

Chapter 3 Research Methodology

3.1 Research Methodology Framework

The research method of this study is researched from the specific techniques of syntactic, semantics and pragmatics of semiotics. Combined with participatory action research methods, design research is carried out through workshops created by researchers, designers, speakers, and students individually and jointly. Each study was carried out using the four steps of the action research method: plan, act, observe, and reflect. The research revolves around three goals and a four-step cycle, and the end of each step is also the beginning of the next step.

3.1.1 Participatory Action Research

Participatory action research (PAR) is not action research in general. The term "action research" covers a wide range of activities. What makes PAR unique is that it is a social practice. Participatory action research focuses on the form of participation. It not only focuses on participating in training in the public domain but also pays more attention to the communication between participants and those affected by the practice and to understanding each other's views through practice (Kemmis et al., 2014). Participatory action research (PAR) is a research approach, not a research method (Kindon. et al., 2007; Liddy, 2012). The participatory action research method is carried out through action research. The purpose is that participants and those engaged in this type of workers or related parties improve their actions through practice, follow steps, discover problems through observation during training, and respond through feedback. Some argue that participatory research can only be done with effort. However, Inserting the term action is essential to the extent that it reminds people that it is participants' activities meant to be informed by the ongoing inquiry, not merely the future research directions of external researchers (McTaggart, 1997). It is a visual reminder that the action research process requires both ways of seeing: close viewing for discovering details and nuances, crafting the research, and analysing data, and a more distant viewing for visiting the "whole picture" and connect-ing disparate pieces of data into a holistic understanding about a

phenomenon(Klein, 2012). Therefore, it is essential to add the process of action research to research, which can better discover problems from actions and obtain feedback to improve research. (Figure 19)

Figure 19. Research and action elements of PAR.

Source: Author, 2021

3.1.2 Plan, Act, Observe and Reflect

Action research is a process of spiral development, and each spiral development circle includes four interrelated and interdependent links: planning, action, observation and reflection (Kemmis et al., 2014). (Figure 20)
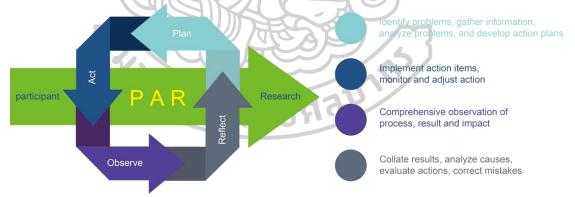
Figure 20. The participatory action research planning, action, observation and reflection cycle.

Source: Author, 2021

Plan: Planning refers to developing an overall plan and specific action plans for each step in the case of obtaining a large number of facts and investigations, including discovering problems, exploring solutions, and formulating plans.

1. To discover problems, the part of the action research plan includes how to respond to the problem through actions. With this as the basis, the researcher solves the demand problem. The researcher begins with the current situation investigation, the problem assumption, and how to plan to solve the problem to clarify the research. Researchers need to address specific issues.

2. To explore the plan, the overall strategic plan, and each project's specific action step planning, and comprehensively and meticulously grasp the direction of the fundamental research and the implementation details and progress.

3. Make a plan. The process of making a plan needs to start with the specific project and estimate the project's feasibility. Because specific practitioners and researchers are involved, the flexibility and openness of the program should be fully considered in the planning process.

Action: "Action" is implementing the plan, and the researcher has a purposeful and planned action process.

1. The implementation of the action is based on the data obtained through the action after a particular investigation and research. Before the activity, it is a practical step taken after studying the research background, the purposeful plan of the researcher, and a certain degree of thinking and understanding. This action should be Purposeful and planned. It is not implemented blindly.

2. Practitioners and researchers are required to participate in the implementation.

3. Pay attention to the changes in the actual implementation. With the deepening of the research, there may be changes in the research background and actions. Under the observation and feedback of various participants, constantly adjust and improve the activities.

Observe: "Observe" refers to the research and investigation of actors through various aspects such as researchers, participants' action process, results, research background, and influence.

1. Observation can be divided into two forms. One is to record and observe the actions of the researchers who participated in the activity using various effective means. The second is that other participants and people can be followed this way.

This kind of observation is not a single vision but a multi-angle and multi-dimensional observation. This observation method is more conducive to a comprehensive and profound understanding of the activation process.

2. Observation is mainly a comprehensive observation of the action process, results, research background, and characteristics of action researchers and participants.

Reflect: The process of reflection can be seen as the end of one cycle and the beginning of the transition to another cycle. The purpose is to find the rationality of the action and correct the problems that arise during the move.

1. Organise and describe the overall process from problem identification to investigation and research to plan to make, from action to observation and analysis.

2. Evaluate and explain, judge and evaluate the overall process and results of the action, analyse and explain the phenomena obtained in the act, find out the inconsistencies between the plan and the resulting strategy, and review the overall plan again in the following Make supplements and corrections in one step. If modifications and accessories are required, improving the program and putting forward new judgments and basis is necessary.

3. reflect and summary, this link can be a complete research log or a description of the participatory action research process. Corresponding conclusions need to be drawn from actions and observations. Provide referential suggestions for the next step or research on the same type of proposition.

3.1.3 Cyclic Research Process

Conduct three action research workshops to set the stages of the research process. Each research workshop is a phase through plan, action, observe, and reflect. Each workshop is carried out cyclically and progressively. The end of the first stage is the beginning of the second stage.The centrality of the iterative cycles of reflection and action within PAR (Kemmis et al., 2014). Because these two links occupy a central position, it has strong adaptability, flexibility, practicality, and participation in the action stage. In the reflect stage, it has strong evaluation continuity and timely reflect. (Figure 21)

In the process of cycle research, it is necessary to pay attention to:

1) Since the participants in each workshop are different, it emphasises the cooperation and cooperation between practical workers and researchers.

2) Establish a relatively complete framework for participatory action research.

3) The design process is continuously deepened, the accuracy of the results is emphasised, and the action research is constantly advanced.
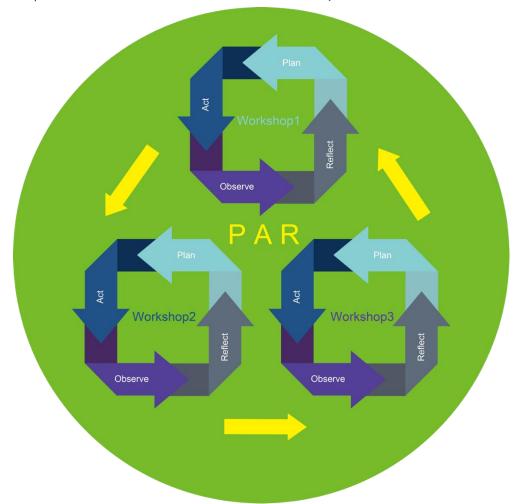
Figure 21. Three Workshop Participatory Action Research Cycle Process.

Source: Author, 2021

3.2 The Research Methodology Approach

3.2.1 Syntactics, Semantics, Pragmatics

The famous American logician and philosopher Charles William Morris first divided the study of semiotics into three important branches—Syntactics, Semantics, and Pragmatics (Zhu, 2000) . Interpreting the concept of signs by Charles William

Morris is fundamental to the humanities. Syntactics, semantics, and pragmatics study the relationship between signs and signs and between signs and meanings.

Syntactics: It is about the relationship between signs and signs, not involving the meaning of signs but focusing on the structure of signs.

Semantics: the relationship between symbols and symbol objects, the signified of symbols, the meaning of symbols, and the difference from pragmatics is whether it depends on the symbolic situation.

Pragmatics: the meaning of signs, the study of significance, the signifier of signs, the study of multiple definitions and meanings of signs, depending on the context of signs.

The relationship between Syntactics, semantics and pragmatics. Syntactics is the premise of semantics, and semantics is abstracted from pragmatics, so pragmatics is the basis of semiotics. Syntactics concerns the structural relationships between signs or signs of language (words, expressions of sentences). From the point of view of the meaning of symbol structure relationship, syntactic is the study of coding rules of symbol structure. The grammatical relationship of symbols, from language symbols, Chinese character design symbols, painting symbols, etc. The grammatical relationship of the aspect mentioned above symbols is distinguished by time and space grammar. There are also grammatical features of time and space mixed, such as drama, film, dance, etc.

The representative words of the dialects in Sichuan and Chongqing are found through the grammatical structure rules of Syntactic. Dialect words crystallise local people's daily accumulation and transformation through production and life. The grammatical rules of dialect words are similar to the grammatical rules of language. For example: "I drink water" is a short Chinese sentence whose grammatical structure is "subject-predicate-object", with the pronoun "I" as the subject, the verb "drink" as the predicate, and "water" as the object. Sentences conform to the rules of grammar and morphology, which is the primary content of morphology.

Semantics studies the relationship between symbols and symbolic objects, discusses the meaning of symbols, and conveys information about symbolic objects through symbols. Pay attention to the relationship between morphology and

semantics in the choice of dialect vocabulary and visual transformation design. For example: "Water drinks me" is compared with "I drink water", the subject-predicate-object structure conforms to the grammatical rules of Chinese, which is true in syntactic, but not in the category of semantics, which violates the semantic laws.

Pragmatics studies the relationship between symbols, objects, and symbolic situations. The symbolic case refers to the specific environment or situation in which the user perceives the thought or emotion conveyed by the symbol. In each different position, extended transmission is in another symbolic case, or what can be called context. It is exciting to use pragmatics to study the visual transformation of dialects in the Sichuan-Chongqing region because dialect vocabulary often has polysemy. Faced with different "symbolic situations", the designers and users of symbols consider both encoding and decoding. There will be different decodings in certain situations and circumstances. The meaning of symbols often appears in a specific problem, but sometimes the symbolic case needs to be fully considered, and the syntax and semantics also conform to the rules. However, it is necessary to fully and in-depth understand the meaning of the visual transformation of dialect words or to be clear about the complete logical interpretation of words. At this time, the symbolic context plays a decisive role. For example, the dialect vocabulary in Sichuan and Chongqing: is "Xiongqi". Using it on the court is to cheer for the team. In the debate field, it is to cheer for the debaters. Users and symbolic contexts change, and meanings vary.

Both semantics and pragmatics study the meaning of signs, but the difference lies in the dependence on the context of signs. Semantics does not depend on symbolic context. This is similar to the difference between "signified" and "signifier" in semiotics.

This study takes semiotics as the research core and conducts research through syntactic, semantics, and pragmatics, corresponding to the three objectives of the investigation. (Figure 22)

1: Searching for Representative Vocabulary of Sichuan-Chongqing Dialect.

2: Visual Extraction of Symbolism and Meaning of Dialect Words in Sichuan and Chongqing.

3: Visual Transformation Design and Application of Dialect Vocabulary in Sichuan-Chongqing Region.
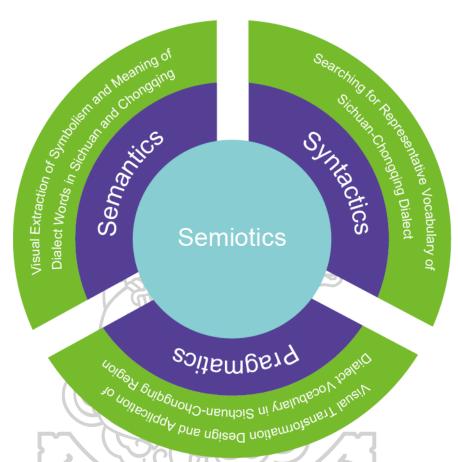
Figure 22. A Visual Transformation Model of Sichuan-Chongqing Dialect Based on Semiotics.
Source: Author, 2023

3.2.2 Action research

"No action without research; no research without action," Lewin concluded (McTaggart, 1997). Action research refers to research activities that take the impact of specific actions on organisational systems as the main object. It is a research method belonging to experimental social psychology. However, in the long-term practical process, people treat "action" and "research" as two different field concepts. People think that "action" is the actual work and specific practical activities that practitioners and practitioners participate in, And "research" refers more to the professional

academic activities and seminars in the field of social sciences of professionals, experts and scholars who have received professional training in related areas. "Action" and "research" refer to different work methods. One way of saying this is that the combination of "action" and "research" as "action research" is something that happened in the 1930s. When John Coller of the United States served as the director of the American Indian Personnel Bureau from 1933 to 1945, he arranged for professionals and non-professionals to study together to improve the relationship between Indians and non-Indians. In this process, he was inspired, thinking that the results of expert research must rely on the implementation and evaluation of practical workers. Let helpful workers research their work according to their needs, which may be more effective. He called this method action research. Indeed, professional study takes a long time, and those who focus on practical applications cannot wait to obtain research results before solving practical problems. Therefore, adopting a comprehensive research method to solve urgent issues is challenging. It is more appropriate to put forward reform measures based on the existing data, observe and analyse the results while implementing them, and adjust and modify behaviours at any time. The suitability of the action research method for practical problem-solving led to its rapid development.

The concept of action research was first created in 1944 by American social psychologist Kurt Lewin (1890-1948). He and his students proposed this research method when discussing the interpersonal relationship between different races. The content of the research is that Jews and blacks collaborate in research. The difference is that they also use these practitioners as researchers. Participate in it with your identity, observe your actions, reflect on your situation, and try to improve your situation through this participatory research. It includes three methods: diagnostic research, participatory research and experimental research. The former focuses on the research on the action itself to explore the application and possible effects of a movement in practice; the latter two are mainly problem-solving research work.

Action research emphasises planned, step-by-step, and reflective analysis in which practitioners participate in solving their problems in action (Lewin, 1946).

In the 1950s, through the advocacy of former Columbia University Teachers College Dean S.M. Corry and others, action research entered the field of American educational research. Teachers, students, counsellors, administrators, parents and the community support education Everyone is involved in studying school education. By the mid-1960s, action research was sidelined by the positivism that prevailed in the social sciences. In the 1970s, through the unremitting efforts of the active advocates of action research, British scholar John Elliott and others, action research rose again, especially in education, and became famous. At this stage, action research began to gain With considerable development; the research connotation is also more substantial. In the 1970s, there was an upsurge in the study and application of action research in Europe, the United States, Australia, Japan and other countries.

In 1984, Mr Chen Li published the article "Action Research" in the third issue of "Foreign Psychology", which introduced the concept of "Action Research" in China. So far, action research has been researched and developed in China.

One definition of action research sees action research as systematic research in which a group of participants improves practice through their actual actions and their reflections on the outcomes of those actions (Burgess, 1985). Another definition of action research is: "Action research is the study of social situations, and it is a research orientation from the perspective of improving the quality of actions in social situations(Elliott, 1983) ."

Because action research is not an independent research method (Yuan, 2000). the understanding and research on action research have yet to unite, there are roughly three research methods.

1. One is research for action, which is conducted by actors using scientific methods through their actions.

2. One is the research of action conducted by actors to solve practical problems. This type of research is seen as the study of a functional problem by the researcher and other project participants.

3. One is to conduct research in action; this kind of research is to reflect on the activities that the researchers themselves have done to achieve the effect of improvement.

3.2.2.1 Framework

It can be seen from some PAR research examples that, Nor is there one overriding theoretical framework that underpins PAR processes. Rather, there is malleability in how PAR processes are framed and carried out (McIntyre, 2007). This study's participatory action research framework is also developed around the research objectives. Goals 1 and 2 are mainly addressed through participatory action research methods. The workshop includes visual cognition, media conversion, and multiple presentations to achieve the goal. Each different level requires different participants to join.

Three workshops are established through participatory action research methods:

The first is a researcher-student participatory action research workshop - Visual Cognitive Design. Through the investigation of the dialect, the visual cognition design of the idiom is carried out on the collection of vocabulary, sentences, pronunciation, and word meanings. The workshop expects to get the design expression of the visual transformation of dialect vocabulary.

The second workshop is Participatory Action Research for Researchers, Designers, and Students——Sichuan Dialect Emoticons Workshop. Based on the visual transformation of the first workshop, explore the use of dialect visible change in different media. The specific helpful content is the design and application of Sichuan dialect network emoticons. The workshop expects to transform network emoticons design applications from the Sichuan dialect and explore the cross-border integration and development of Sichuan dialect and emoticons visual design.

The third workshop is a researcher, designer, speaker, and student participatory action research workshop - various presentation design workshops. The Sichuan-Chongqing dialect uses text design, voice interaction, and material media intervention to integrate and construct visual strategies to explore and apply them to the urban image of Chongqing.

Finally, the results of the three workshops were summarised and discussed through focus group discussions, providing data for subsequent design and application. (Figure 23)
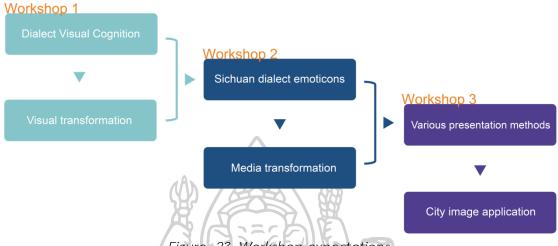
Figure 23. Workshop expectations.

Source: Author, 2022

3.3 Research Process in Participatory Action Research

The design practice research process of the three workshops is carried out based on participatory action research, through the primary function of circular action research, by the steps of planning, action, observation, and reflection. The research contents of the workshop are all developed and deepened around the research objectives.

3.3.1 Dialect Visual Cognition and Transformation

The study adopts methods such as lectures by researchers, data collection, case analysis, design practice, participation in competitions, test results, and results reports. The participatory action research method of researchers and students explores the visual cognition of dialects through the extension of semiotics theory and achieves the purpose of visual transformation of dialects. Using participatory action research methods, build a five-day design practice workshop. Through many investigations and studies in the early stage and collecting pictures related to regional culture, the dialect vocabulary is perceived as graphic language, and the dialect vocabulary is selected through syntactic and other methods. The visual transformation design practice of the dialect vocabulary is carried out. The

participants are researchers and students majoring in visual communication, and participatory transformation design provides a prerequisite for applying dialect graphic design. (Figure 24)
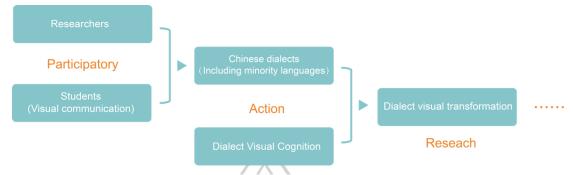
Figure 24. Framework of Workshop 1.

Source: Author, 2022

3.3.2 Dialect Emoticons Visual Conversion

The research adopts methods such as researchers' lectures, data collection, case analysis, design practice and results report. The study will be further advanced based on the transformation of visual cognition in the first workshop. Considering that dialects are the carrier of daily communication, we introduce technology carriers in people's everyday life to intervene in promoting dialects and present them visually through design. People will use electronic products such as mobile phones and pads to transmit information and express emotions through social media daily. Through the method of participatory action research by researchers, designers, and students, the five-day theme is the Sichuan dialect vocabulary emoticons workshop. The cross-border integration and development of Sichuan dialect emoji visual design were explored during the observation process. Use social media conversations to further explore the use of visual transformations in dialects through specific channels both linguistically and in conjunction with emotions. Dialect emoticons are thrown into everyday mobile social communication. Benefit people who communicate with the dialect, and promote the Sichuan dialect invisibly. (Figure 25)
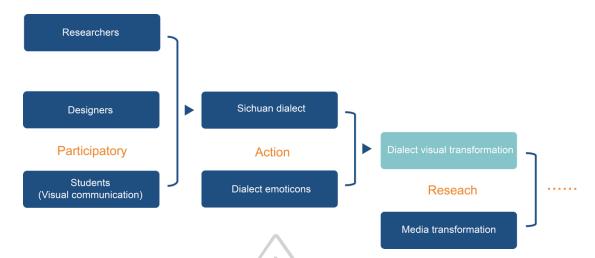
Figure 25. *Framework of Workshop 2.*

Source: Author, 2022

3.3.3 Dialect Visual Transformation in Various Presentation Methods

The primary research adopts the joint-participatory action research method of researchers, speakers, designers and students. Carry out a nine-day exploration of the visual transformation and presentation of Sichuan-Chongqing dialects. In addition to the two most important cities of Sichuan and Chongqing dialects, Chengdu and Chongqing, the design practice also involves the research and design of Sichuan Leshan, Neijiang and other local dialects. In the design form, more presentation methods are adopted. The method of text design, voice interaction, and material media intervention to construct a visual map is proposed. In the observation, Chongqing, the central city of Sichuan Chongqing, is taken as the object to explore where the visual transformation of the Chongqing dialect is designed and used. The visible change of dialects is studied step by step through three workshops. (Figure 26)
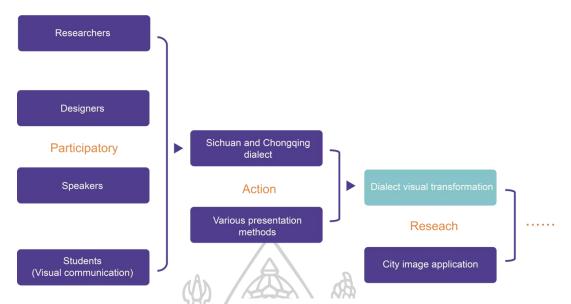
Figure 26. Framework of Workshop 3.

Source: Author, 2022

3.3.4 Focus Group Discussion

Focus group discussion is a qualitative research method. Sociologists initially invented it to address problems in communication studies and propaganda analysis. Used to collect data about the views, understanding and concerns of a group of individuals on a particular issue (Merton et al., 1990). While researching the visual transformation of dialects in the Sichuan-Chongqing area, the workshops were summarised after completing the three workshops. The results were obtained and discussed through focus group discussions. And extend the results in the design study. The researchers will select five experts to conduct focus group discussions around the research topic. The experts are divided into two categories: linguistics and literature and experts in art design. Dialects have regional characteristics, and symbols have international commonality. The experts' living backgrounds, overseas education backgrounds, etc., are selected. Experts and researchers discuss the data collected in the workshop study together. Descriptive data generated from focus group discussions emerged as support for the findings of the analysis. The results of participatory action research are explained by discussing the process of change in the interaction and by the researcher's detailed description.

3.4 Research Framework
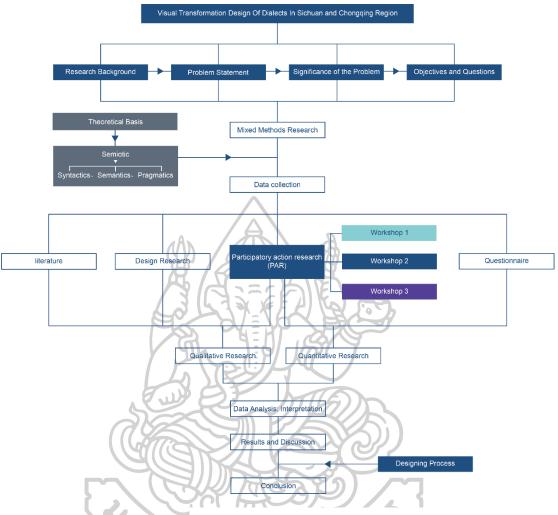
Figure 27. The Research Methodology Approach.
Source: Author, 2022

3.5 Summary

This study aims to establish a method for the visual transformation of dialects. Specifically, through the extension of the theory of semiotics Syntactics, Semantics, and Pragmatics explore the visual transformation of dialects. Through the participatory action research method: Plan, Act, Observe and Reflect, the three workshops of Dialect Visual Cognition and Transformation, Dialect Emoticons Visual Conversion, and Dialect Visual Transformation in Various Presentation Methods are established circularly and progressively.

In the setting of the three workshops, the participants are different. In the first workshop, researchers and design students are involved. The second workshop set researchers, designers and design students involved. The third workshop involves researchers, dialect speakers, designers and design students. The study settings, participants and research content were varied.

Discuss the results of the workshop using the method of focus group discussion. The research results will help researchers provide a paradigm for the visual transformation of dialects in other regions except Sichuan and Chongqing, where the visual transformation of dialects is the research goal.

Chapter 4 Participatory Action Research Workshop

Establish three research workshops on the visual transformation of dialects to conduct participatory action research and realise the graphic transformation design of dialects in Sichuan and Chongqing. The first workshop adopts the form of student participation. The seminar's theme is the visual cognition of Chinese dialects, and the design content is not limited to the dialects of Sichuan and Chongqing. In the second workshop, designers and artists are added based on students. The seminar's theme is the visual transformation of online emoticons in the Sichuan dialect. In the third workshop, speakers, researchers, and designers participate in the exploration of text design, voice interaction, and material media intervention to construct visual transformation. All three workshops are carried out independently of planning, action, observation and reflection, and finally, through the focus group research summary and discussion. (Figure 28)
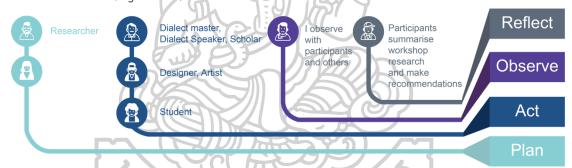
Figure 28. Participatory Action Research Workshop Framework.

Source: Author, 2022

4.1 Researchers and Students Participatory Action Research Workshop - Visual Cognition Transformation

This workshop study used mixed methods, mainly through researchers' lectures, data collection, case analysis, design practice, competition participation, test results and results reports. The purpose is to implant regional cultural attributes with unique local characteristics into the visual design. During the workshop practice, the visual form is finally determined after extending the specific perception and cognition of dialect vocabulary and images through the theory of semiotics and then undergoing a rigorous encoding and decoding process. Due to the functional role of

brain memory, the formal characteristics of symbols often exist in the psychological space. Only when the signifier of the symbol is combined with the semantics of the symbol can a typical visual transformation symbol be formed. At this time, the symbol form must be simple and easily recognised. The dialect's particular regional cultural genes rely on rich visual transformation symbols in the process of transmission and use to achieve more accurate emotional expression, information transmission and cultural communication.

4.1.1 Plan

In the first stage of this study, the workshop first identified researchers and students. There were two researchers involved. One was a lecturer in Visual Communication Design at the Department of Visual Communication Design of Chongqing University of Science and Technology. The other was an intangible Associate Professor of Cultural Heritage Studies. The choice of students is the third-year undergraduate students majoring in visual design at Chongqing Institute of Science and Technology aged 20-22. A total of 28 students participated in the workshop, including five males and 23 females. 19 people whose household registration cities are Chongqing City, one person from Bengbu City, Anhui Province, one person from Weining Autonomous County, Guizhou Province, one person from Chengdu City, Sichuan Province, two people from Mianyang City, Sichuan Province, one person from Wuhan City, Hubei Province, and Neijiang City, Sichuan Province 1 person, one person from Nanjing City, Jiangsu Province, and one person from Panzhihua City, Sichuan Province. (Table 10)
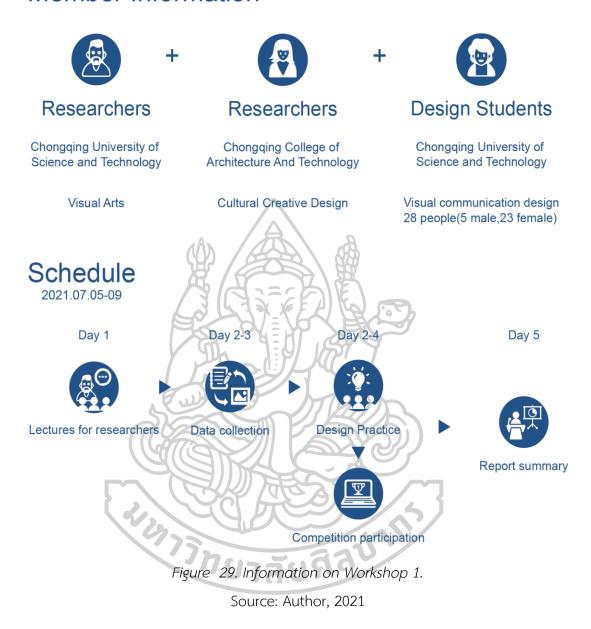
Table 10. Basic Information of Workshop1 Students

Basic Information of Workshop Students			
Serial Number	Name	Gender	Household Registration
1	Gao Ziqiang	male	Bengbu City, Anhui Province
2	Yi Jingxiang	male	Chongqing
3	Yang Zhengwu	male	Chongqing
4	Tao Pan	male	Chongqing
5	Luo Zhiya	female	Weining Autonomous County, Guizhou Province
6	Kang Yingxin	female	Chongqing
7	Liu Wenjing	female	Chongqing

8	Wang Yuzhi	female	Chongqing
9	He Die	female	Chongqing
10	Zeng Wanru	female	Chongqing
11	Deng Linyi	female	Chongqing
12	Liu Yang	male	Chongqing
13	Zhang Yijia	female	Chengdu, Sichuan Province
14	Li Qiong	female	Chongqing
15	Pen Yuan	female	Chongqing
16	Zhang Muran	female	Mianyang City, Sichuan Province
17	Yang Yu	female	Wuhan, Hubei Province
18	Tan Haili	female	Chongqing
19	Qin Xialing	female	Chongqing
20	Deng Yunlan	female	Chongqing
21	Sun Xiaoya	female	Neijiang City, Sichuan Province
22	Ma Qianlian	female	Chongqing
23	Liu Jin	female	Nanjing, Jiangsu Province
24	Zhou Fujian	female	Panzhihua City, Sichuan Province
25	Chen Lu	female	Chongqing
26	Ma Zengyudan	female	Mianyang City, Sichuan Province
27	Cai Jiarong	female	Chongqing
28	Wu Jialin	female	Chongqing

Member Information

Researchers + Researchers + Design Students

Chongqing University of Science and Technology

Chongqing College of Architecture And Technology

Chongqing University of Science and Technology

Visual Arts

Cultural Creative Design

Visual communication design 28 people(5 male,23 female)

Schedule
2021.07.05-09

Day 1

Day 2-3

Day 2-4

Day 5

Lectures for researchers

Data collection

Design Practice

Report summary

Competition participation

Figure 29. Information on Workshop 1.

Source: Author, 2021

4.1.2 Act

After the researchers and students are determined, a 5-day workshop will be established from July 5 to 9, 2021, to jointly complete the creative visual cognition design of "Chinese Dialect". The research direction is graphic design and innovative folk design.

On the first day of the workshop, the workshop held a lecture for researchers. The researchers report on the content of the participants' previous literature review,

case studies, and in-depth interviews and explain the relevant dialect visual design research topics. Because the main body of this workshop is many students, the lecture is more about listening to the researchers sorting out their research. At the same time, through the explanation with pictures and texts, students' interest in the topic will be increased, and the research goal will be established at the same time. Because many students are exposed to the design content of dialects for the first time, there are many question-and-answer sessions in the lectures, and the question-and-answer is also a two-way research process. The researchers also collected the questions raised by the students.(Feng & Areerungruang, 2023)

1) Research content: "Chinese dialect" visual cognition transformation.

2) Research scope: Chinese regional dialects. (including minority languages)

3) Design form: visual design, font design, paper media creative design.

4) Presentation methods: book, catalogue, and poster design.

The data collection was divided into two parts on the second and third days. The first time was basic information such as text and pictures. Because the participants were born in different regions, had further mastery of dialects, and had other cognitions, the material collection and dialect visualisation research is not framed as Sichuan-Chongqing dialects. Form a group to conduct content preference analysis, regional cognition, dialect understanding and other tests on the survey data. The second time is for collecting field research and investigation data and organising workshop personnel to visit Chongqing Sichuan Opera Museum, Chongqing Bayu Folklore Museum, and Chongqing Memory Museum. And through on-the-spot visits to the exhibition activities to record texts, sketches and photos. Collecting pictures, images, patterns, etc., is a process in which representations become image symbols. Field research on museums is a quick and intuitive way to collect information, such as the development of regional dialects, regional culture, and folk customs.

After the text and field research, students and researchers must organise the research materials together and collect social images, traditional objects and local symbols in daily life around the theme of dialects to explore constructible design patterns. Everyone will watch and discuss the photos collected and organised as a

slide show. Field survey data will be provided for the visual cognition design of the research theme "dialect". (Figure 30)

Figure 30. Student Participation—Design Thinking Divergent Process.
Source: Author, 2021

Introduces the collection of dialect vocabulary through syntactic, semantic, and pragmatic methods to collect data for design research. The first workshop mainly uses dialect vocabulary in China (Sichuan-Chongqing, Yunnan, Guizhou) because the personnel participating in the seminar are primarily composed of members from Southwest China. The selection and interpretation of some representative words in Chinese dialects (Sichuan-Chongqing, Yunnan, Guizhou) in the design research of this workshop are shown in the table below. (Table 11)

Table 11. Dialect Vocabulary.

Dialect Vocabulary		
Dialect Vocabulary	**Interpretation**	**Source**
kuan^3 tian^1	Guizhou dialect refers to big talk; It can also be "bragging".	
xing^1 xiu^4	Guizhou dialect refers to the stars.	
yao^1 mei^4	Guizhou dialect, "Sister Sister", is called southwestern Chinese, the youngest girls in their brothers and sisters at home. Most are in Guizhou, Chongqing, Sichuan, and the Tujia minority is more common. "the smallest": The end of the ranking. It is used to describe the smallest one. Because "小" is "small", "tender", "young", etc., "Girl" mostly refers to "girl" or "beautiful little girl", which generally means a kind of like.	
hai^3 zi^1	Guizhou dialect refers to the meaning of the lake.	
lao^3 tai^4	Yunnan dialect, which refers to middle-aged and older women, can also refer to mothers. Describes amiable and worn women. You can refer to young girls in Yunnan dialects.	
lao^3 kong^3 que^4	The dialects in the Yunnan area are similar to passionate, and they also have their feelings. They are mainly used to joke between companions.	
mao^3 bu^4 tuo^4	Yunnan dialect could not run away.	
dian^1 dong^1	Yunnan dialect and southwest are also commonly used. This description of the elderly is unclear. The metaphor needs to be clarified.	
zheng^3 na^3 yang^4	What does the Yunnan dialect mean? In a specific context, I also suggest asking what to eat.	
pie^3 tuo^1	Easy.	According to Volume 94 of *Zhu Zi Yu Lei*, having no selfish desires is better than having the desire to get something, which is painstaking.

Zheng^4 Nan^2 Qi^{2}Bei^3	① Serious. ② Formal. ③ Legitimate.
Ko^1 Shui^2 Mi^1 Xi^1	Describe the expression of a person who has not woken up and is sleepy.
Ka^1 Ka^1 Go^1 Go^1	It means a corner. It is mainly used in Guizhou, Sichuan and other places. It is a ubiquitous daily expression.
Za^3 Qi^3	support meaning.
Gan^1 Jing^1 Huo^3 Wang^4	Liver Meridian Fire refers to liver fire. Describes a person who is irritable and loves to lose his temper.
Qing^1 Xing^3 Bai^2 Xing^3	① Described as very conscious. ② It is also clear and obvious.
Jing^1 Feng^1 Huo^3 Che^3	I am confused about describing the appearance of a fussing, nervous, and startled person when speaking or acting.

In the selection of dialects in the Sichuan-Chongqing area, the regional scope of dialect words has been expanded. Considering the critical purpose of dialect design through visual transformation to enhance the city's image and promote regional dialects, the meaning and symbolic meaning of the selected dialect words should not be harmful. At the same time, consider the regular use of such vocabulary after the intervention of materials and digital media, etc.

Collecting dialects and residents' life details, regional features, and personalities, they serve as dialect visual transformation symbols to connect nodes. Use the collection of social phenomena and physical signs as a way of transformation. For example: in data selection, select five photos taken by yourself and five photos not taken by yourself as creative materials. In the workshop, some students used the Guizhou dialect as a proposition to design the visual transformation of the Guizhou dialect. Through the data collection of text and photos, I understand that Guizhou is known as "eight mountains, one water and one field". The geographical features of Guizhou are mainly plateaus and mountains, and 92.5% of the area is mountains and hills. The visual expression medium of the series uses the multi-layered paper-cut art form combined with Guizhou dialect vocabulary

to create a sense of depth and transform the two-dimensional surface and three-dimensional space. (Figure 31)

In the workshop's design and design practice, the Yunnan dialect theme was developed. Due to the unique geographical features, special climatic conditions and customs of ethnic minorities in Yunnan, many tourists travel in a hurry without long-term life experience, so there are many experiences for the first time. They gradually spread what they saw and heard in Yunnan, anecdotes and interesting stories, and called these phenomena "weird", and the "Eighteen Monsters of Yunnan" also spread. For example, the series design has a Yunnan dialect word "Lao tai". Lao tai originally meant middle-aged and older women. In some ethnic minority areas, the old lady heads the house. They are incredibly hardworking and responsible for housework, so everyone respects them. Therefore, the old lady also has the meaning of respect. Still, in the Yunnan dialect, girls are sometimes described in specific contexts, which is difficult for outsiders to understand, so the ninth strange thing in Yunnan is: girls are called old ladies. The whole group is designed in bright colours and primarily uses local characters or items as the main picture, accompanied by dialect explanations in corresponding words. (Figure 32)

Figure 31. Visual Transformation Design of Guizhou Dialect.

Source: Workshop 1, 2021

Figure 32. Visual Transformation Design of Yunnan Dialect.
Source: Workshop 1, 2021

In China, in addition to the official language of Mandarin and the dialects of various regions, there is also a language that is a minority language. Although minority languages are not the focus of this research topic, there are 56 ethnic groups in China, more than 80 languages, and 30 scripts. Although the population of ethnic minorities only accounts for 8.49% of the total population of China, and some ethnic minorities use Chinese to varying degrees or even switch to Chinese, China has a large population base, and the languages and characters of ethnic minorities cannot be ignored.

In the workshop, the visual transformation design combines the dialect vocabulary of the Buyi ethnic minority in China with national characteristics. Almost all of the Buyi people live in Guizhou, China. Still, the Buyi language is the same as the northern dialect of the Zhuang language, belonging to the Zhuang-Dong language family of the Sino-Tibetan language family. When it comes to Guizhou, the first impression you get is the peaks formed by the unique karst landform. Many simple, honest, authentic ethnic minorities have been raised on this mountain with inconvenient transportation. Gaodang Buyi Ancient Village, located in the central and western part of Guizhou, is called "Wengzuo" in the Buyi language dialect because the village is situated amid high mountains, like a pot supported on the peaks, hence the name. Mountains surround the town, traffic is blocked, and only one road leads to the city. The source of livelihood mainly depends on weaving. Most of the woven fabrics are dyed with natural pigments to produce navy blue, so the colour of the design is blue batik. The weaving process is relatively dull. Buyi people will perform weaving dances for self-entertainment during the slack time, called "Dang Suo" in the Buyi dialect. (Figure 33)

Jiangyong Nushu is the only known female script in the world. Her existence is a testimony to the inequality between men and women in the traditional Chinese feudal era. With the continuous development of the times, women's social status and power have been improved, and women can also Read and have literacy; Nvshu, a script that is only popular among women, has gradually withdrawn from women's lives. So far, almost all the natural inheritors of Nvshu have passed away. The Nvshu records are the local dialect in the Jiangyong dialect of the Chinese (Xie, 1991).The main content of Nushu covers marriage, social life, rural anecdotes, songs and riddles, etc. It is a collection of dialects and characters of regional culture. Through the visual transformation of Jiangyong Nvshu's book design, the workshop design lets people know that there is a female-only voice and text in Nvshu. It represents the inheritance of Nvshu in modern times. The green on the title page and the book represents an upward life. The second to six pages of the book design use the most commonly used method of Nvshu at that time. Women often sit around and "sing", "Chang ge tang", and "Book of the Three Dynasties" is also commonly used festive

works. Seven to thirteen pages express the inheritance. Although almost all the natural inheritors have passed away, they will not give up on the legacy of Nushu. The book has a new life, allowing more people to understand that such excellent writing exists worldwide. At the 4th Global Women's Conference, the presentation of Chinese Nushu shocked the world. (Figure 34)
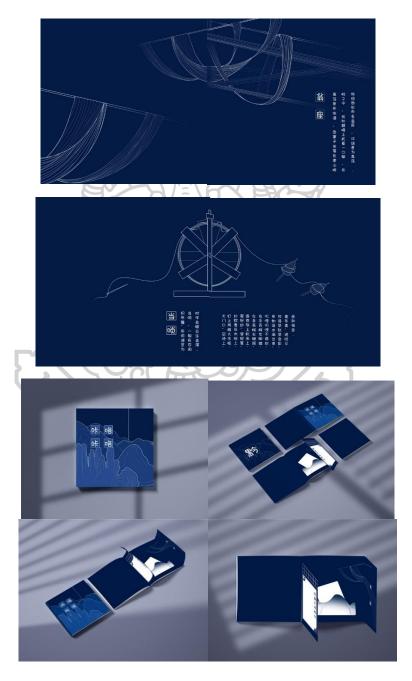
Figure 33. Visual transformation design of Chinese minority Bouyei dialect.

Source: Workshop 1, 2021
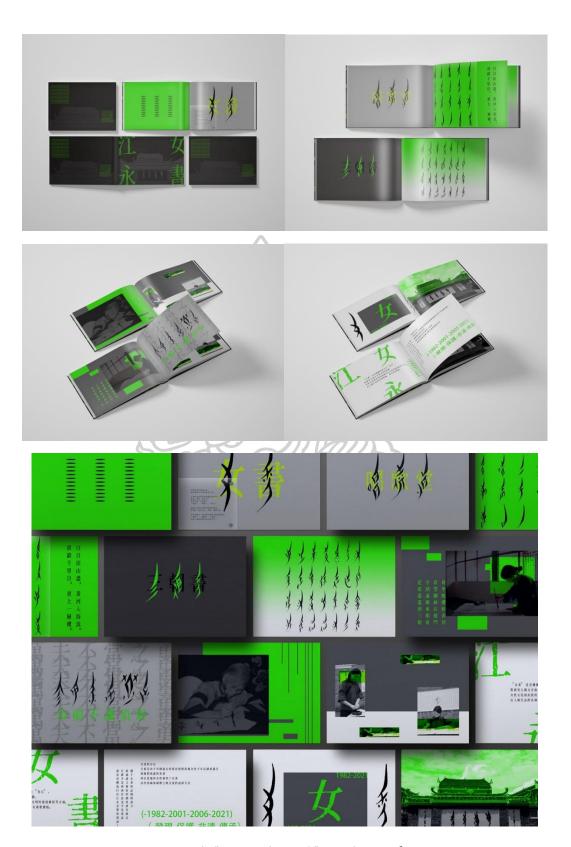
Figure 34. Jiang Yong's "Women's Book"Visual Transformation Design.

Source: Workshop 1, 2021

Many students who participated in this workshop are from the Sichuan-Chongqing region. They have more practical life experience in the Sichuan-Chongqing area and are proficient in the dialects of the Sichuan-Chongqing region. "Chuan Jiang hao zi" is a traditional music that originated in Sichuan and Chongqing, one of the national intangible cultural heritage.), Paoge culture, teahouse culture, characteristic animals and plants, etc., to carry out the visual transformation design of the Sichuan-Chongqing dialect. (Figure 35,Figure 36,Figure 37)

Figure 35. Chongqing dialect visual transformation works 1.

Source: Workshop 1, 2021

Figure 36. Chongqing dialect visual transformation works 2.

Source: Workshop 1, 2021

Figure 37. Sichuan dialect combined with panda symbol visual transformation design.

Source: Workshop 1, 2021

From the dialect visual symbols formed by this visual communication, people can recognise the characters' shape, colour, texture, etc., through the visible organs and decode the corresponding memory patterns in the psychological space to form corresponding symbol semantics. The signification (form) and the signified (connotation) become codes for various behavioural instructions and cues.

4.1.3 Observe

After the workshop design practice completed the visual transformation of the dialect design, it was observed that:

1) Homophones interchangeability of Chinese characters and meaning of dialects

Graphics and images are the most direct way to express meaning; patterns sometimes resonate with people from different cultural backgrounds. Other cultures' aesthetic traditions may differ, so they may have different feelings when seeing the same object.

The visual transformation design of dialects is inseparable from recognising Chinese characters. There is a unique situation in Chinese characters called

homophonic interchangeability of Chinese characters. This method makes Chinese aesthetic taste aesthetic beauty in the pure sense and adds some implications. (Wang, 2013).The auspicious pattern "Duo zi duo fu(many children, many blessings)", popular in Chinese folk, usually uses the fruit "pomegranate" to convey "many children" and draws the animal "bat" to get "multiple blessings". This way of expressing graphics and meaning is inseparable from Chinese cultural traditions. It may be difficult for the Western rational pursuit of technical science to understand how some pictures that have nothing to do with dialects are combined, which has something to do with China's cultural background. However, there is one thing that the East and the West are the same: the understanding of beauty, that is, the height of aesthetics. The form of graphics must first have an aesthetic feeling, and its cultural implication does not become the key to whether the pictures are beautiful or ugly. In other words, the graphic form is beautiful, and the implication is the icing on the cake. The state of graphics is ugly, and no matter how many meanings are reproduced, they will not play a beautiful role. The alternate use of homophones in the Sichuan-Chongqing dialect also brings a different visual transformation to the design. The Sichuan-Chongqing dialect vocabulary "Leshan's Giant Buddha - old stone (real) man" is like this. Leshan Giant Buddha is located in Leshan City, Sichuan Province. It has a history of more than a thousand years because it was dug on the stone wall of the mountain. , so it is an "old stone man". In Chinese, the word "实 (shi)" and "石(shi)" have the same pronunciation, so "old stone man" and "honest man" have the same pronunciation. Therefore, in this dialect vocabulary, it means an old stone man, but it refers to an honest man.

2) The symbolic meaning of dialect vocabulary design form.

Association and anthropomorphism are two relatively common techniques in morphological semiotics, which use symbolic signs as the essential elements of morphological composition. This form is typically used in architecture, such as the cross in Christian churches endowed with symbolic meanings such as God and Jehovah.

In Chinese architecture, there are many carriers of symbolic elements. There are a series of glazed decorations on the glazed corners of the Forbidden City. The order of creation is a dragon, phoenix, lion, unicorn, heavenly horse, seahorse, Suanni, Yayu, Xie zhi, Bullfighting, and Xingshi. Each beast has a symbolic meaning. In China, the dragon symbolises the Son of Heaven and carries water to suppress the fire. Most ancient buildings in China were made of wood, so the ancients paid great attention to fire prevention. Phoenix and Qilin symbolise auspiciousness. The lion is majestic and majestic and is also the king of Dharma protection in Buddhism. Tianma and Haima symbolise the power of the emperor reaching the sea boundless. Bullfighting and betting on Yayu also have the meaning of making rain. Suanni symbolises bravery and good fighting. Xiezhi can tell right from wrong. Xingshi looks like a monkey and comes last. (Figure 38)

Figure 38. Symbols—Glazed tile beasts in the Forbidden City in Beijing.
Source: www.vcg.com, 2021

This kind of symbol is to pray for peace and success and to satisfy people's psychological comfort. The second is that these graphic patterns are often rich in decorative interest. This symbol has a double meaning. These symbols are often exaggerated, deformed, and abstracted from the products of specific production and life, natural phenomena, philosophical thoughts, and social customs. These shapes make people more able to associate (Pan, 2003).

In the design process of visual transformation of dialect vocabulary, association and anthropomorphic techniques for design exploration have become essential means in the workshop works. Unlike the simple hammer that represents strength, the scales represent fairness. The characteristics of multiple extended meanings of dialect words have been mentioned before. Then it is necessary to not only copy in associating. While respecting objective facts, subjective induction is carried out considering the characteristics of multiple meanings of words, and collection, analysis, arrangement, and extraction are carried out in the induction process. Extract the form that best represents the feeling of vocabulary, and organise aesthetic graphics. In extracting form associations, anthropomorphic means can also enrich the emotional expression of drawings. Once the viewer accepts this method, the dialect vocabulary The depth and strength of the presentation will epresentationxceed the impact of the language itself. During the practice of the workshop, the creative design of association and anthropomorphism was carried out on the Sichuan-Chongqing dialect vocabulary "Ha cuo cuo, Fang nao ko". The dialect word "Ha cuo cuo, Fang nao ko" means that someone is not intelligent enough, stupid, and always makes some low-level mistakes. Later, there was also a combination of this dialect vocabulary and added phrases to explain it, "Fang nao ko, ha cuo cuo, peng dao huo che pao bu tuo". The visual transformation of this dialect vocabulary was designed considering the characteristics of vocabulary to describe people and directly made anthropomorphic design rhetoric for the association. Let people curl up together to form a square shape, and the human head is also directly expressed in a square shape, with only one eye, and the gaze is dull. The image of this "character" is impossible to appear in real life. When designing and analysing, it is necessary to highlight the central meaning of "Fang" in dialect vocabulary. As we all know, people's heads are round, and round means diplomatic, complete, comprehensive, rounded, and smooth when describing people. Fang, on the contrary, uses anthropomorphic techniques to emphasise the core meaning of dialect vocabulary, exaggerates and emphasises necessary, and designs visual graphics of dialect vocabulary with evident characteristics to make the visual transformation more vivid and orderly.(Figure 39) Another Sichuan-Chongqing dialect word, "Pao de

tuo, Ma nao ko", is full of humour and wit. It means that there is no room to escape; there is no other way. In the Sichuan area, this dialect vocabulary means you can't escape. In terms of language, this vocabulary contains two rhetorical techniques-inversion and rhetorical questions. It is easier for foreigners with specific Chinese skills to understand this vocabulary. Designing speech through visual transformations can significantly increase dialect comprehension. In the design practice of the workshop, this dialect vocabulary was anthropomorphically intended, using the combination of the horse's head and the human body, and the gesture was like sticking out a thumb. The dominant population often utters this dialect vocabulary. For example, when describing someone who cornered another person, it would be said, "Ni pao de tuo ge ma nao ko, " meaning there is no way to escape. Through concise visual induction, the design considers the relationship between the whole and the part in the configuration process. It requires modification and depiction of the characteristic element of the horse's head (horse skull). It is a vivid and exciting diagram of dialect vocabulary after visual transformation.(Figure 40)
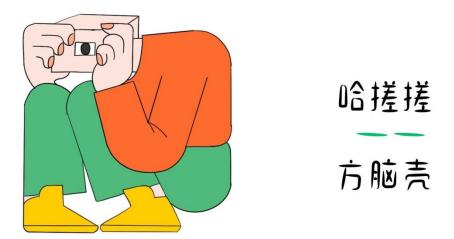
Figure 39. Visual Transformation Design of Chongqing Dialect Vocabulary "ha co co, Fang nao ko".

Source: Workshop 1, 2021

跑得脱
—— ——
马脑壳

Figure 40. Visual Transformation Design of Chongqing Dialect Vocabulary "Pao de tuo, Ma nao ko".
Source: Workshop 1, 2021

The theme of the workshop, combined with the design of the 3rd Taiwan International University Student Annual Art Awards, is: "Language·Dialect". Everyone has a hometown, and every place has its native language. With the involvement of multiple languages in life, can I still remember the native dialect? Design according to this theme. (Figure 41)

Figure 41. "TAIWAN ART AWARD" poster.
Source: https://www.twartaward.taipei, 2021

From the divergence of design thinking in the workshop to the presentation of the final results, good results and award-winning feedback have been received. The dialect visual transformation design series the workshop design team delivered won the silver and bronze awards of the 3rd Taiwan International University Student Annual Art Awards and multiple excellence awards. (Figure 42)

Figure 42. Workshop 1 participated in "TAIWAN ART AWARD" and won some award certificates.

Source: https://www.twartaward.taipei, 2021

4.1.4 Reflect

The design is carried out under the participation and restriction of culture, which reflects the primary form of regional culture to a certain extent. The presentation of visual design is a combination of culture and economy. On the one hand, the graphic transformation design of dialects carries local cultural concepts. On the other hand, in the process of dissemination and inheritance, it can also enhance the local city brand and create economic benefits. It is precise because of the extraction of local culture and elements. The problem of homogenisation of design brought about by the same culture also arises.

1) Homogenization of cultural semantics

The culture here can also be understood as the local culture; its main body comes from the social reality. To a large extent, it is the perception and authentic experience of the local life by the locals or foreigners. On the one hand, this regional cultural aura contains oriental cultural values, and there is a consensus on culture and art. On the other hand, the extensive use of photos, videos, audio recordings, books, computers and other products has made the surroundings of our lives infinitely "duplicated", making our daily life, even in the private sphere, surprisingly similar. We drink the same cola daily, eat the same food, talk about life ideals, and pay attention to the same fast work efficiency, etc. These local cultures and experiences of living in the same region homogenise us. The designer's design thinking and philosophy inevitably reflect this homogeneity in cultural life. Some life carriers and elements have become the standard semantics in design works (Guo, 2004) .

2) Homogenization of design language

The output of cultural semantics in design requires the expression of design language, and under the influence of the homogenisation of cultural semantics, the homogenisation of design language is inevitable. Under such influence, firstly, the selected design objects are similar, and secondly, the design process presents the characteristics of highly rigid, mechanised, and similar. In the process of design induction, simplicity is pursued blindly, and the design method is single. Most use

points, lines, and planes to disperse, divide, and combine. Regarding the specific situation of the visual transformation of dialects in the workshop, many groups chose Chongqing's unique spicy hot pot, a real-life cultural carrier, to diverge design thinking. When designing ideas, select a symbolic hot pot as a carrier. This kind of indifference and rigidity, similar to "internationalism", is often not obvious when looking at a single work, especially when multiple groups of results are presented simultaneously in the workshop and compared; you will feel that the design lacks individuality and locality, Innovative. More pursuit of commonality, and even the idea of "bringing doctrine". This also results in a single design language, and the lack of design language makes the content and form homogeneous.

3) Homogenization of design aesthetics

In the appreciation of visual design, graphics, colours, and words are the products of the most direct effect of artistic appeal. These three will have different meanings in different cultural backgrounds, and the graphic language will resonate with audiences of different cultural backgrounds. However, the East and the West have always had other aesthetic concepts and interests. The aesthetics brought by Chinese culture are often gloomy and tranquil. Once the meaningless graphic is combined with the meaning behind the pattern or text, the culture is integrated into the way, which plays the role of "suggesting" double importance. This method has a strong Chinese cultural connotation embedded in it. Western aesthetics are more scientific and rigorous, even after the demonstration, more logical, and pay more attention to design ethics. In particular, Western culture often leads to cultural migration due to the breakage of characters, but this change has also given birth to innovative characteristics. More directly promoted the origin of modern science. The workshop seminar pointed out that due to the influence of Western design concepts and contemporary design methods in design works, students prefer intuitive formal expression. In particular, the integration of dialect culture, Chinese regional culture and design concepts needs to be considered more. Therefore, the visual transformation of dialect vocabulary with multiple connotations often appears in the works into a simple graphic composition. It is impossible to read the purpose of the design, not to mention the role of "puns" in the dialect vocabulary itself.

4.2 Researchers, Designers, and Students Participatory Action Research Workshop - Sichuan Dialect Emoticons

The research of the second workshop is still done with mixed research methods. After exploring a broad Chinese regional dialect for visual design through the first workshop, this workshop defines the scope of design research as the Sichuan dialect. In people's daily life, technology carriers intervene in promoting dialects and visually presented through design. People will use electronic products such as mobile phones and pads to transmit information and express emotions through social media daily. People think dialects could be more elegant in the process of text transmission. The younger generation thinks dialects are more "earthy". In addition, in recent years, the popularity rate of Mandarin, the official language of China, has become higher and higher, and people are using it more widely. Through visual design, the emoticons formed by the Sichuan dialect can begin the transformation of language codes and carry out dialogues through humour and read-through graphic design, including the emoticons created by the Sichuan dialect. This workshop research aims to discuss the design issues of Sichuan dialect fusion emoticons. The study explores it, firstly, to explore how the Sichuan dialect uses emoji graphic design; secondly, to explore the cross-border integration and development of Sichuan dialect emoticon graphic design. The research methodology uses an action research-based design practice combined with case analysis. Summarise emoticons' design style that combines the Sichuan dialect with regional characteristics, local drama, history and culture. Such a discussion is helpful to the spread of regional culture based on the Sichuan dialect. On the other hand, studying the opportunities brought by the deep cross-border integration of Sichuan dialects and emoticons from two aspects of cultural development and economic benefits will prompt people to understand Sichuan dialects from multiple perspectives, and provide a paradigm for the design of the integration of idioms and emoticons, enriching People use choices every day.

4.2.1 Plan

The workshop participants included three dialect researchers from Chongqing University of Science and Technology, Chongqing Vocational College of Architectural

Technology and Chongqing College of Culture and Art. Two independent designers from Sichuan and Chongqing. Seven students participated, mainly through researchers' lectures, data collection, case analysis, design practice, test results and results reports and other methods. The purpose is to imagine embedding the unique regional cultural attributes of the Sichuan dialect into the emoticon design. The Sichuan dialect's particular regional artistic genes rely on emoticons in transmission and use, which play a more accurate role in emotional expression, information transmission and cultural communication. Then discuss the cross-border integration and development of the Sichuan dialect and visual emoticon design. (Figure 43)

Figure 43. Information on Workshop 2.

Source: Author, 2021

The first stage of this study expands the supporting evidence through previous literature reviews, case studies, and in-depth interviews. For field visits and

research, go deep into Chengdu International Intangible Cultural Heritage Expo Park, Chongqing Sichuan Opera Museum, and Chongqing Bayu Folk Museum. And through on-the-spot visits to the exhibition activities for text and photo records.

4.2.2 Act

The second stage is establishing a 5-day workshop from November 6 to 10, 2021, to carry out the visual design of emoticons in the Sichuan dialect.

On the first day of the workshop, dialect researchers held lectures to explain the research background, research purpose, and research content. Combined with the problems summarized in the first workshop, how to make research more perfect and more targeted formulate requirements in this workshop.

1) Research content: Visual design of emoticons in the Sichuan dialect.

2) Research scope: Sichuan dialect.

3) Design form: web emoticons (static emoticons and dynamic emoticons).

4) Presentation method: poster design, mobile application software, book design, etc.

Basic information, such as dialect vocabulary and pictures, was collected and analysed on the second day.

1) Mainly through the intervention of regional culture, search for Sichuan dialect vocabulary that forms a story and has a more powerful theme.

2) Expand the scope of the Sichuan dialect collection, from the collection of concrete forms to culture, thought, customs, etc.

3) Focus on Sichuan dialect vocabulary and sentences combined with regional characteristics, local drama, history and culture.

4) Select Sichuan dialect vocabulary suitable for the visual conversion and application of online emoticons

5) Can form a code-transformed and vivid social daily vocabulary.

Designers were added to the second workshop participants, and the student body also changed. The course of action introduces the selection and collection of dialect vocabulary through syntactic, semantic, and pragmatic methods to collect data for design research. The scope of vocabulary selection in the second workshop is mainly based on Sichuan dialect vocabulary, and the main content of the

workshop research is the exploration of the integration of emoticons in the Sichuan dialect. The selection and interpretation of representative words in the Sichuan dialect in this workshop design research are shown in the table below. (Table 12)

Table 12. Sichuan Dialect Vocabulary and Sentences

Sichuan Dialect Vocabulary and Sentences		
Vocabulary in the Sichuan dialect	**Interpretation**	**Source**
$xiong^2 qi^3$	"Xiongqi" is an encouraging cry for "winners". For example, watching a game and shouting "Xiongqi" at the players means giving them confidence and encouraging others. Xiongqi also means to be angry and harsh with others.	The life experience of the Shangshu Emperor, a book compiled from the ancient WeChat Book of the Han Dynasty, said: "Someone stands up and wears a red spear." The word "Xiongqi" came into being in the Han Dynasty at the latest.
$ba^1 shi^4 de^1 ban^4$	It means very good, comfortable and suitable; It also refers to authentic.	
$da^3 ko^1 shui^4$	It means taking a nap.	The first act of Cao Yu's Peking Man: "[The hosts] sometimes divine, divine lessons here and doze off when they are bored."
$shua^3 yi^1 ha^1 ha^1$	It means a short time of rest and play.	In the Tang and Song dynasties, there were "Fangtou" saying, Song dynasties Zhao Ling Shi "Houzhulu» Volume 8: "The dull people are square heads."
$sao^4 pi^2$	It means to tease, joke, lose face and make others laugh.	Twenty-five chapters of A Dream of Red Mansions: "Only Xue Pan is busier than others. He is afraid that Aunt Xue will be crowded down, Xue Baochai will be seen, and Xiangling will be shamed." "Saopi" here refers to being teased.
$wo^3 kan^4 ni^3 shi^4 xiang^3$ $wo^3 gei^3 ni^3 yi^4 ding^4 zi^4$	Generally, it means that you want to hit the other party. It is similar to what I think you want me to punch you. A spindle is a hard object.	
$da^3 jia^3 cha^1$	Skill is a stunt in Sichuan opera. It means to throw people with a fake steel fork, a metaphor for false	

	words to do counterfeit things.	
da^3 wang^4	Men looked at women. It may be derived from drama action.	
gao^3 de^1 ying^2	① Win ② Catch up ③ Can cope	
da^3 ran^2 huo^3	④ Fierce conflict ⑤ Burning in anger: The face must be perfunctory with the other party, and his heart is anxious.	
za^4 zi^3 ma^2	What to do?	
gan^1 deng^4 yan^3	Empty and helpless. Generally, the metaphor can only look at others, but they can't do it themselves.	"The Biography of Awakening Marriage" is the sixth 7th: "Ai Qianchuan is helpless, and he only stared.

The selection of vocabulary and sentences in the Sichuan dialect can also be screened according to specific design requirements. Nevertheless, because each vocabulary is unique, the Sichuan dialect has a meaning of the vocabulary and a symbolic meaning. Combining such vocabulary and emojis will be exciting and play a double meaning in the specific use. According to different media, different communication objects, and different design combinations. Sichuan dialect vocabulary may also be extended to regional dialect stories, words, jokes, etc. When the Internet public chooses to code-switch, they have a certain sociological tendency, showing their speech identity and ability. Dialects introduced to the selection of online emoticons usually have solid social influence and broad awareness. Due to the characteristics of multiple information among young people, "mismatch of symbols" is often used. In communication, the indirection, euphemism, and even rebellion of symbols are used to use this cognition in language. Due to factors such as environment, age, and language distance, the public can also understand this mismatch in the same region. The wonderful dialect words will also be spread, forming famous words(Cong & Cheng, 2020) .

Design practice in the workshop on the third day:

1) Sichuan dialect emoticon design with regional characteristics

Regional culture is an objective existence and a "common imagination" formed by regional groups' subjective identification with culture. It is the sum of the spiritual wealth and material wealth created by this regional group in the long river of history (Yan, 2006). A summary of regional characteristics in the process of regional culture research. Cultural features include specific things and some "images" that people have agreed upon. This kind of "imagery" can bring people to imagination space, think of regional objects, etc (Sun et al., 2022) . In the workshop's design practice process, the word "Panda Story" combines the Sichuan dialect and emoji with static design. The emoji uses the unique animal panda in Sichuan for anthropomorphic design. Using iconic, symbolic elements, the dialect words and phenomena to be expressed are replaced by similar cartoon-suggestive images. It can be seen from the shape of the characters that Hanfu, the traditional costume in ancient China, was used as the starting point of the design. Roughly screened from the vocabulary of joy, anger, sorrow and joy in the broad sense of the Sichuan dialect, and carried out classification design by the images. The plan presents a set of 16 Sichuan dialect emojis. Anthropomorphic identification for the entire collection of emoji. For example, where the whole panda image comes from, name, age, personality, constellation and hobbies. The whole design was drawn using Procreate software. This design combines anthropomorphic pandas with regional characteristics, distinctive characters, and exciting clothing matching. Combining these uses dialects to assist graphic understanding, and graphics enrich dialect expressions. This idea enables the users to understand Sichuan's regional cultural characteristics and can also expand the common language used in chat. Users who do not speak the Sichuan dialect can even use these emojis to achieve code-switching. In the design feedback link of the workshop, the work was submitted to the emoji package design category of the National College Digital Art Design Competition and won the first prize at the national level among thousands of works submitted. (Figure 44)

Figure 44. Visual Design of Sichuan Dialect Expression -- The Story of Panda.

Source: workshop 2, 2021

2) Sichuan dialect emoticon design of history and culture

China has witnessed multiple dynasty changes since 1800 BCE. Sichuan and even Chinese academia have always focused on the history and culture of the Three

Kingdoms, as well as the Three Kingdoms' personalities, throughout these historical shifts. The culture of the Three Kingdoms has been inherited and evolved continually. Chengdu, the capital of Sichuan Province, is essential to the growth process. Chengdu's Three Kingdoms attractions include Wuhou Temple, Wudan Mountain, and Zilong Family Temple, and the city is regarded as the "Holy Land of the Three Kingdoms." There are also Three Kingdoms culture-rich Jinli Ancient Street and Three Kingdoms Cultural City. These are the only venues in Chengdu where history and culture can be learned (Shen, 2016) . Because of this, it is necessary to construct Sichuan dialect emoticons that incorporate features of theThree Kingdoms in Sichuan. Because dialects are continually integrating and evolving, the language of Shu during the Three Kingdoms Period is not necessarily the Sichuan dialect spoken now. A thousand years ago, the realm of Shu encompassed not only the administrative region of Sichuan but also a piece of the present-day province of Hubei. Immigrants (mostly from Hubei and Hunan) migrated to Sichuan during the Qing Dynasty and assimilated with locals, which has particular relevance for the formation of the majority of present Sichuan dialects. Emoticons and dialects, as the means of communication utilised by modern people, should also be incorporated into the extraction and use of historical culture in order to reflect the thoughts and habits of common people. Liu Bei, GuanYu, and Zhang Fei, the most prominent figures of the Kingdom of Shu in The Romance of the Three Kingdoms, served as the primary emoticon images in the workshop's design. The appearance of the dress image is faithful to the original, and contemporary features have been added to the posture and behaviour. In the design process for the combination of Sichuan dialect and emoticons, the homophone of voice is applied. Guan Yu, for instance, is a Han Shouting Marquis. "Han Shouting Marquis" is a title, not an official post. The titles of nobility, also known as titles of nobility and nobility, are exclusive to old royal families and nobles. "gas seals the throat" refers to the inability to speak about "gas," which can be described as anger in the Sichuan dialect. The similarity between the pronunciations of "throat" and "Marquis" causes people to identify it with "pictures." The Sichuan dialect and visual graphics are incorporated into historical and cultural elements to create a vivid and fascinating setting. (Figure 45)

Figure 45. Visual Design of Sichuan Dialect Expression -- Romance of the Three Kingdoms.

Source: workshop 2, 2021

3) Sichuan dialect emoticon design for local dramas

Sichuan dialect is both the cultural icon and foundation of Sichuan opera. The performing language of Sichuan opera is based on the Sichuan dialect, which is one of the reasons why local operas exist (Lan & Zhou, 2010). Language is still a "symbol system recording culture in order to expose the culture collected in it through language study, particularly the culture not documented by spoken works"

(Xin, 2000). In 2006, Sichuan Opera was included to the list of intangible cultural heritage Through the verbal representation of the characters, it portrays all aspects of Sichuan, including people's eating, clothing, living, entertainment, weddings, and funerals; market life; production and labour; and even the life philosophy of Sichuan people. In modern society, it is not typical for individuals to watch local operas. Decades have passed since Sichuan opera was prevalent in the lives of local youth. Currently, the majority of Sichuan opera enthusiasts are tourists that travel to Sichuan to experience the local culture. Consequently, the preservation and transmission of Sichuan opera have long been pressing concerns. It faces a predicament even more dire than the Sichuan dialect. Emoticons exhibit features of extensive and frequent use. It is a brilliant concept to combine the Sichuan dialect, Sichuan opera image, and emoticon. We designed the Sichuan dialect with Sichuan opera emoticons throughout the workshop. Initially, we utilised the software Procreate to create static emoticons. Before beginning the drawing process, we visited the Chongqing Sichuan Opera Museum to research and photograph Sichuan Operacharacters, costumes, and other items. Sichuan opera's expressive modes are wide and lively. In the process of designing Sichuan Opera, the synthesis setting of the animated GIF is utilised to enhance the fire-spitting, face-changing, and ceiling lamp posture-changing. The benefit of dynamic emoticons is that they can convey information and things quickly through images. To make the GIF more fluid during the design phase, the duration of critical frames can be shortened, and the actions of Sichuan Opera symbols can be made more consistent. After the emoticon form has been formed, the Sichuan dialect will be combined with words that reflect the action form of Sichuan opera. Modern communication methods and contemporary lifestyles will be considered when choosing words.

Take the visual extraction of the classic clown image in the Sichuan opera "Pi jin Rolling Lantern" and the design process of emoticons combined with the Sichuan dialect. Let him get rid of gambling, and through continuous efforts to train Pi jin to have the skill of "rolling the lamp"—bench etc. During the design practice of the workshop, researchers, designers, and students repeatedly watched the video performance of the Sichuan Opera "Pi jin Rolling Lantern"—connotative actions and

props. The second step is to capture the design movements. Through preliminary research and analysis, this play is a clown Kung Fu show that focuses on the dynamic skills of the performers. The performers must have solid waists and legs and skilled crafts. Make two sketches that reflect the basics but have different poses. This sketching process used monochromatic lines, considering the play's action and pose. In the third step of visual transformation, choose a fuller posture in the two sketches drawn, which can reflect the solid waist and leg skills of the clown Kung Fu drama and make the emoji more integrated into the later stage. Raise one foot on the stool. The posture of the performance is designed. The props are chosen to appear as a bench and an oil lamp above Pi Jin's head. Makeup and costume choices respect the look and dress of the play itself. The overall image is designed in a more cartoon style that facilitates the use and promotion of emojis. During the design transformation process, the characteristics of the complete emoji set are also considered, and the design considers the overall design. The fourth step is to add colour and the Sichuan dialect. The colour respects the plot of the drama itself and the colour and type of clothing. The colour is designed and summarised to create an image of a pink and white nose with cherry red lips wearing a woman's big red bellyband and lotus root starch satin pants full of ugly twists. Precisely because the original meaning of "Yao Bu Dao Tai" in the Sichuan dialect is related to the curtain call in the drama, it has derived other purposes interpreted in multiple dialects (Yang, 2006) . Such a choice of dialect vocabulary not only integrates with the image of Sichuan opera but also can form code-switching of polysemy in daily communication and use after creating emoticons. The final step is to use design software to convert the static emoji into dynamic emoji. Enhance the visual experience, communicate humorously and convey information to promote the development of dialects. (Figure 46)

DESIGN PROCESS

| 1. SITE PHOTO ANALYSIS | 2. SKETCH EXTRACTION | 3. SKETCH VISUAL DESIGN | 4. COLOR AND DIALECT |
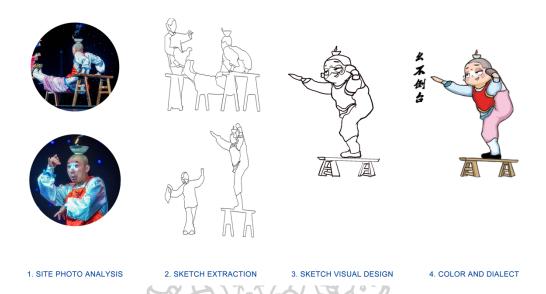
Figure 46. "Visual Design of Sichuan Dialect Expression -- Sichuan Opera" design process.

Source: workshop 2, 2021

A set of dynamic Sichuan opera emoticons with unique local characteristics is designed using the Sichuan opera "Pi jin Rolling Lantern" design practice. Among them are "breathing fire", "hat wings", "kicking wisdom eyes", "painting faces", "changing faces", "playing with water sleeves", "playing with tongues", "hidden knives", "water hair", etc. (Figure 47)

Figure 47. Visual Design of Sichuan Dialect Expression -- Sichuan Opera

Source: workshop 2, 2021

Generate a complete set of Sichuan dialect emoticons through the APP software. Users can scan the QR code below in the "WeChat" social software to obtain dynamic Sichuan dialect emoticons. This is the application of design results. (Figure 48)
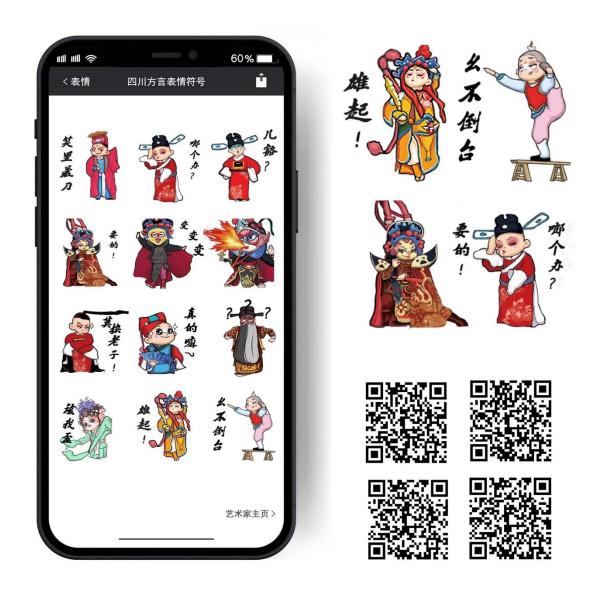
Figure 48. Sichuan opera combined with Sichuan-Chongqing dialect vocabulary

dynamic emoticons.

Source: workshop 2, 2021

4.2.3 Observe

In the process of design practice, it is found that in addition to satisfying the cultural value and playing the role of dialect communication, the emoticons of the Sichuan dialect also consider how to connect with people's daily life to bring more

economic value. This requires research on the cross-border integration and development of the Sichuan dialect and emoticon visual design.

By exploring Sichuan dialect vocabulary to shape a new emoticon design language, the dual attributes of Sichuan dialect culture and intangible cultural heritage can be brought into play to achieve cross-border integration and the development of emoticons. The connotation of Sichuan dialect vocabulary is rich, and the history is thick. In the development process, the basic pattern has been formed after several instances of integration and development of immigrant and local languages. As mentioned above, the Sichuan dialect is also faced with the situation that young people are unwilling to master and use it. There are subjective and objective factors in this situation, such as the use of robust Mandarin code. In order to expand the use range of the Sichuan dialect and inherit and develop the dialect, it is particularly critical to use the emoticons commonly used by modern people to carry out creative development, stimulate the creativity and imagination of designers, and deeply explore the rich connotation between the two. This kind of integrated development involves, first of all, the collection of creative materials. These materials are not only concrete but also imagery. They form visual representations and spiritual connotations through long-term regional life and design practice. We can only achieve emotional identity and touch people's hearts when they are fully integrated (Yao & Song, 2021).

The use of the Sichuan dialect must accommodate the demands and sentiments of modern people, necessitating creativity in the selection and use of words and taking into account the fact that young people consider the dialect "local." For the creative design of emoticons, it is vital to choose dialect terms that are easy to propagate and hilarious. Obviously, knowing that the majority of emoticon users are adolescents, we should also examine other user categories. In daily contact, individuals may experience humiliation and do not know how to respond. Currently, the popularity of dialect emoticons can almost eliminate the feeling of separation between communicators and contribute to the dismantling of integration barriers.

At the same time, in addition to playing a positive role in culture, dialect design is generally challenging to transform into a cost-effective product. However, through the combination of the Sichuan dialect and emoticons, we can build the popularity of the Sichuan dialect, improve the user group's support and love for emoticons with the dialect as the theme, and combine attractive design to obtain higher traffic and exposure, thus creating commercial value and economic benefits. As the English abbreviation of "intellectual property," "IP" has the characteristics of influence and high concentration. It is the creation and operation of cross-media cultural content with long-term viability and high commercial value, as well as the product of economic capital invested in cultural production in the context of cultural industrialization(Xiang & Bai, 2017). The emoticon has the theme of story extension, such as the superhero character of Marvel. Others are implanted with images, such as Hello Kitty and Mickey, which are set in cute images to draw the user's distance quickly and easily and generate emotional resonance in use. Internet emoticons themselves are the initial exploration of IP images. Many emoticons in foreign social chat software like LINE and Kakao Talk rely on image authorization and paid downloads. Through such operations, economic benefits can be generated worth more than one billion dollars annually. Based on such cases and models, emoticons combined with the Sichuan dialect can also create an independent IP (intellectual property) image, combined with the blind box extraction and mass sales model, and spread dialect culture to promote exchanges and create economic benefits.

4.2.4 Reflect

Through the steps of workshop design practice, the workshop revolves around 1) the design style of emoticons combining Sichuan dialect with regional characteristics, local drama, and history and culture. In the design practice, the Sichuan dialect and Sichuan's unique animal panda are combined as the main body of the emoticon design. At the same time, the panda symbol is also very familiar to foreigners; in the historical and cultural extraction design elements, the characters in the Romance of the Three Kingdoms that have a long history in Sichuan are selected. To explore, in the attempt at local drama, choose the highly ornamental Sichuan

opera stage performance image combined with Sichuan dialect to design dynamic emoticons. Such a discussion is helpful to the cultural dissemination based on the Sichuan dialect. 2) Study the opportunities brought by the deep cross-border integration of Sichuan dialects and emoticons from two aspects of cultural development and economic benefits to promote people's understanding of Sichuan dialects from multiple perspectives and, at the same time, provide a paradigm for the design of the integration of dialects and emoticons, enriching people Choice for everyday use.

The intervention of dialects and cultures will be considered as the basis for creating emojis on the Internet. Based on the above research, combined with the emoji design proposition jointly released by the domestic professional designer platform of uisdc.com in the Milan Design Week China Design Exhibition, the mascot "uisdc chicken" of uisdc.com was used as the prototype and combined with Chongqing "Yanzi" to design a set of emoticons with dialect as the main body for corporate image design. This is also a design project that combines emoticons with corporate culture. (Figure 49)

Figure 49. Uisdc.com emoticon design - Chongqing Yanzi series

Source: workshop 2, 2021

4.3 Researchers, Designers, Speakers, Students Participatory Action Research Workshop - Various Presentation Methods

The research of the third workshop still adopts the method of mixed analysis. This workshop defined the scope of the design research as the Sichuan-Chongqing dialects, involving not only Chengdu and Chongqing, the two most important cities of Sichuan-Chongqing dialects but also the study and design of Sichuan Leshan, Neijiang and other local dialects. Regarding design forms, there are book designs for paper media, posters, interactive manuals recorded by speakers, and short videos. The study collects data through workshops, combined with the analysis of relevant design cases, and aims to explore the visual transformation and application of dialect vocabulary. The study explores it, firstly, to explore how the dialects in the Sichuan-Chongqing area are constructed for visual transformation; secondly, taking Chongqing, the central city of Sichuan-Chongqing, as the object, to explore where the visible change of the Chongqing dialect is designed and applied. Such a discussion is helpful to the inheritance and dissemination of Chongqing dialects and simultaneously enhances the city's brand image of Chongqing through dialect visual transformation design.

4.3.1 Plan

The workshop participants included four dialect researchers from Chongqing Institute of Science and Technology, Chongqing Vocational College of Architectural Technology and Chongqing College of Culture and Art. 2 independent designers from Chongqing. Twenty-nine students participated in the project, divided into 17 design practice groups, mainly through researcher lectures, data collection, case analysis, sketch drawing, periodic reports, design practice, seminars and results reports. The methods of text design, voice interaction, and material media intervention to build visual maps are proposed through the establishment of workshops, case analysis, and design summary strategies. These design methods can be used in specific urban projects to enhance the awareness of urban brand design and improve cultural communication. Improve the aesthetic ability of urban residents. At the same time, it provides a reference for creating dialects. It also discusses the application of visual transformation of dialects in Chongqing's public transportation, tourist attractions,

core business districts, museums, etc., providing a feasible basis for promoting Chongqing's urban brand image. (Figure 50)
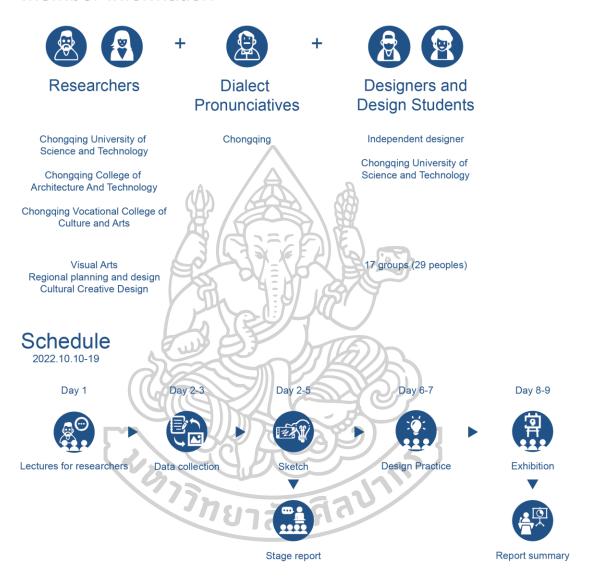
Figure 50. Information on Workshop 3.

Source: Author, 2022

The first stage of this study is through literature review, case studies, and summarising the research and design results of the previous two workshops. The researcher lives in Chongqing and Chengdu and interviews speakers and experiencers of urban changes through oral dialogues. On-the-spot investigations were carried out at the Sichuan Academy of Fine Arts' Traditional Character and Symbol Activation

Laboratory, Chongqing Memory Museum, Bashu Ancient Architecture Museum, etc., and recorded photos and diaries to make comparison charts.

4.3.2 Act

The second stage is establishing a 9-day design workshop from October 10 to 19, 2022. Carry out visual transformation design practice of dialects in Sichuan and Chongqing. Based on static design practice, explore design presentation methods such as voice interaction and short videos.

The workshop begins with a researcher lecture. Explain the research background, research objectives, research content, etc. Summarise the situation of the first and second workshops. So that you know, specific requirements are put forward for this workshop.

1) Research content: visual transformation design of dialects in Sichuan and Chongqing.

2) Research scope: Sichuan-Chongqing region (including areas other than Chengdu and Chongqing.

3) Design form: text design, voice interaction, material media intervention, etc.

4) Presentation methods: book design, posters, interactive manuals recorded by speakers, short videos, etc.

The data collection process was divided into two times on the second and third days of the workshop. The first time was to analyse the dialect vocabulary and regional cognition of the participants in the workshop. The second time is the application of Sichuan-Chongqing dialects in the design of urban brand images. It conducts field research on constructing Chongqing's urban brand with dialects as the design intervention. Dialect words in light projections can be seen outside the shopping mall in Chongqing University City. (Figure 51) On Zhujiang Road, Jiulongpo District, Chongqing, there are Chongqing dialects used as neon lights on electric poles. (Figure 52,Figure 53)

Figure 51. Dialect Vocabulary in the Form of Light Projection.

Source: Author, 2022

Figure 52. Geographical location of Zhujiang Road, Chongqing.

Source: Author adapted from Google map, 2022
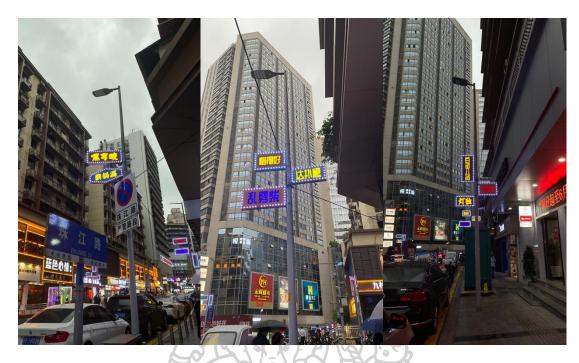
Figure 53. Display of Chongqing dialect on the neon lights of Zhujiang Road,
Chongqing.
Source: Author, 2022

Designers and speakers were added to the participants in the third workshop, and the student group also changed. The course of action introduces the selection and collection of dialect vocabulary through syntactic, semantic, and pragmatic methods to collect data for design research. The language of the third workshop was mainly selected from the language of the Sichuan-Chongqing dialect. The main content of the workshop research was the visual transformation of the Sichuan-Chongqing dialect and its application to enhance the city's brand image. The selection and interpretation of representative words in the Sichuan-Chongqing dialect part of the workshop design research are shown in the table below. (Table 13)

Table 13. Sichuan and Chongqing dialect Vocabulary

Sichuan and Chongqing dialect Vocabulary		
Sichuan and Chongqing dialect Vocabulary	**Interpretation**	**Source**
bai^3 long^2 men^2 zhen^4	Storytelling and chatting.	The twelfth chapter of *Shuo Tang Hou Zhuan*, Xue Rengui's Dragon Tongue.

$tan^4 yuan^2$ er		
	There are several vertical ventilation round holes in the middle of the cross-section, which are used for heating by fire in winter. The honeycomb-shaped briquette is called honeycomb briquette for short. The metaphor refers to something complex.	
$Qian^1 Fa$-er^2	Sichuan dialects describe people (or anthropomorphic animals) who destroy others or public things, love trouble, toss, and have no derogatory meaning. The meaning of Guizhou dialects is "mother-in-law", "excellent", "troubles", "bad", "repeated impermanence", and other purposes.	
$Fang^1 Nao^3 Ko^2$	Rigid people.	In the Tang and Song dynasties, there were "Fangtou" saying, Song dynasties Zhao Ling Shi "Houzhulu» Volume 8: "The dull people are square heads."
$Jian^3 Pa^1 Ho^2$	It means soft and cheap. Refers to taking advantage.	
$Hao^4 Chi^1 Gou^3$	Describes those who love food.	
$Luan^4 Pi^2 Chai^2$	The original meaning is the game's name, indicating that it is not based on the rules and does not follow them.	Li Ruzhen "Mirror Flowers" Chapter 74 in the Qing Dynasty.

The workshop conducts thinking divergence and design sketch drawing, with the "Hi! Leshan" design thinking divergence process as an example.

1) Source of design: The group chose the "Leshan" dialect in the Sichuan area other than the Chengdu dialect and Chongqing dialect as the dialect research object of this workshop. One team member is a native of Leshan who knows Leshan's cultural customs, geography and landforms by heart, and the other member has lived in Leshan many times and has passionate feelings for him.

2) Design keynote: Leshan City, Sichuan Province, a famous historical and cultural city in China, is selected as the research area. Leshan has many reputations, and its culture and food are the most distinctive. In the design sketch discussion, from a cultural point of view, Leshan is located at the confluence of the three rivers,

and there are famous scenic spots such as Mount Emei and the Leshan Giant Buddha sitting next to the mountain. The bluish-green 00ffaa was extracted. From the perspective of gastronomy, refer to Leshan's unique representative food and the taste experience brought to the taster to pull relevant colours - fff000 is a lively and warm yellow that gets people's appetite. The overall colour selection pursues gorgeousness, strong contrast, and youthfulness. (Figure 54) The overall design will refer to the pop style, pursue popular and famous tastes, emphasise novelty and uniqueness in the design, and adopt robust colour processing. This design aims to inject new vitality into the Leshan dialect, a language with a long history. The design name is determined to have a pro-dynamic feeling to greet the world: "Hi! Leshan".

Figure 54. "Hi! Leshan" dialect visual transformation draft and colour matching.
Source: Workshop 3, 2022

3) Dialect vocabulary selection:

"Su gan er", in the Leshan dialect, "Su gan er" is the collective name for all oranges. Different varieties of oranges are abundant in the local area, and there are orange planting bases with wide varieties as landmark products. After extracting the

shape, colour, and keywords "multiple varieties", the circular and orange-yellow collages are designed. (Figure 55)
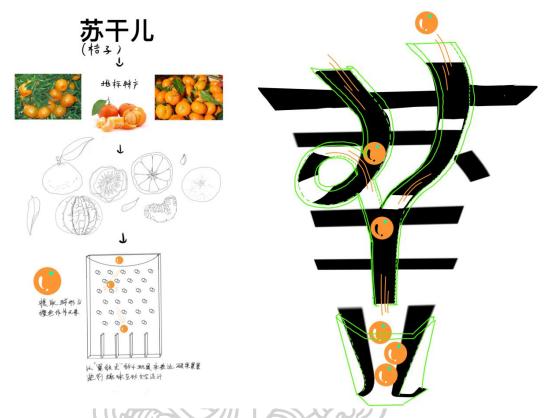
Figure 55. "Hi! Leshan" dialect visual transformation draft.
Source: Workshop 3, 2022

The study used the Leshan dialect words "Su gan er", "O xu xu", "Qiu yan jing", "Da pu han", "Yi pa la", "Zhu bi kong", and "Tan yuan er".

After the divergence of thinking and the drawing of sketches, enter the design practice through the design method of visual communication, using layout design, the visual transformation of word meaning, colour processing, etc., to complete the procedure. "Hi! The final presentation of the "Leshan" project is an audiobook design. The book has designed interactive links, and a pronunciation device is also built-in. When a specific page is turned, there will be a voice. The overall research has completed the goal, and the intervention of dialects will help to promote the image of Leshan City. (Figure 56)

Figure 56. "Hi! Leshan" dialect visual transformation book design.

Source: Workshop 3, 2022

The design practice starts from the research on the visual map design strategy of Sichuan and Chongqing dialects and mainly tries to design the visual map of dialects such as text design, voice interaction, materials and technology intervention. From the visual communication perspective, the research on the optical conversion of Sichuan-Chongqing dialects and the establishment of a virtual channel for information exchange with graphic language is undoubtedly a beneficial attempt to transcend language and writing barriers, promote cultural exchanges, and reshape the city's brand image positioning.

1) Visual Font design method of Sichuan-Chongqing dialect

In the visual transformation design of the Sichuan-Chongqing dialect, there are many ways to express the text transformation design, such as adding patterns to decorate text, graphics to form text styles, pictures and text replacement and combination, text stroke sharing, etc. The replacement combination of graphics and text is to add graphic elements related to the vocabulary into the integrated language. The root cause is that some parts of fonts are replaced with similar vivid images based on the content and meaning of words. These images are either realistic or exaggerated. Replace part of the text to expose the connotation of the text. This design method is often seen in visual communication design (Li, 2016) . It is a critical design method in the visual conversion design of dialects. The designed dialect vocabulary can be called a "sign". The Swiss linguist Saussure once proposed that a sign has a "signifier" and a "signified". The signifier of a sign can be a graphic text, while the signified of a sign also expresses meaning and concept (Saussure, 2017).The process of dialect visual conversion design is different from pure graphics replacement design. In addition to considering the structure of Chinese characters and the replacement of graphics, many people often do not consider the deep meaning of dialect words in the design process, which is prone to bluntness and " The feeling that the words do not convey the meaning". Therefore, higher requirements are put forward for the design. However, if this design method is well used, the viewer will feel more immersive when seeing some text and images. Achieve twice the result with half the effort. The Sichuan-Chongqing dialect vocabulary "Tan yuan er(Carbon Circle)" is designed to meet the specific "honeycomb

coal" shape based on maximally satisfying character recognition. Through the design, people can better understand Chongqing's local life context and market culture.(Figure 57)The visual design of the Chongqing dialect vocabulary "Fang nao ko(square headshell)" is designed as a square shape in the process of adding patterns to replace text, adding dull eyes at the top, using anthropomorphic design in the application of design techniques, and the combination of graphics and text is better for interpretation Dialect vocabulary meaning. (Figure 58)

Figure 57. (A) Picture of honeycomb briquette. (B) Visual Conversion Design of Chongqing Dialect – Tan yuaner (Carbon Balls).
Source: Figure 4A Pictures from the network. 2022
http://t.lrgarden.com/statuses/1000257229.html
Figure 4B: workshop 3, 2022

Figure 58. Visual transformation design of Chongqing Dialect-Fang naoko (square skull).

Source: Workshop 3, 2022

2) Visualized phonetic transformation and interaction of Chongqing dialect

The tone of the Chongqing dialect is an essential factor that distinguishes it from other dialects. Design and creation start with the pronunciation and intonation of idioms. This approach can be considered when replacing transformation proposals with dialect words that differ from Mandarin vocabulary combinations. These dialect words are written and read similarly to Mandarin Chinese. They are pronounced differently but may convey the same meaning. This combination provides the possibility for people to speak in tongues. Integrating symbol elements such as sound and tone into the design, there are specific design difficulties in actual implementation. Still, it helps to make the most of the inventive feel.

The voice interaction is combined with the visual presentation because the dialect vocabulary has a unique charm. It makes people want to understand the pronunciation and meaning of words. Speech and vision are often used in art in recent years, whether in exhibitions or installation art. In addition to displaying dialect vocabulary, Chongqing nursery rhymes, jokes, words, etc., can be designed through voice interaction. The visual transformation of dialects intended to match

the story, knowledge, and regionality should pay more attention to continuity, integrity, etc. There are also various forms of speech presentation, such as dialect researchers, dialect associations, professional dubbing actors, talk show actors, etc. Different members will bring different audio-visual experiences. In recent years, dialect performances have been presented one after another. Performing artist Guo Da and the National Center for the Performing Arts Symphony Orchestra recited Li Bai's poem "Invitation to Wine" in the Shaanxi dialect. The Shanghai Rainbow Chamber Choir performed "Travel Notes of Baima Village" impromptu dialect chorus. People feel the charm of idioms and more possibilities. The picture below is the design of the workshop. The designer uses "Chongqing Traffic Teahouse" as the design area. Most people in the teahouse communicate in Chongqing's local dialect. The Chongqing dialect spoken by everyone can be identified and listened to by scanning WeChat. , making dialect interaction more enjoyable. (Figure 59)

Figure 59. Interactive Phonetic Design of Chongqing Dialect - Shu Language.

Source: Workshop 3, 2022

Figure 60. Interactive Phonetic Design of Chongqing Dialect - Shu Language.

Source: Workshop 3, 2022

3) Chongqing dialect visual material and media application

In media convergence, the boundaries of materials are gradually dissolved, and visual design is no longer limited to the single output of paper media. The cross-border integration of public, installation, and new media art also provides a different combination direction for the visual transformation and display of dialects. Combining the breeding soil of regional dialects, regional culture, exceptional value and other aspects to consider the visual display presentation, the designer focuses on the graphic design of Chongqing dialects to consider what others think is "useless", such as Chongqing's unique wharf cultural vocabulary, Paoge cultural vocabulary, mountain city landform vocabulary, etc. Every ingenious fusion design will collide with different sparks. Artist Song Kang cooperated with the Westin Hotel in Chongqing to combine traditional Chinese calligraphy and Chongqing dialect vocabulary to complete the installation art display. The plastic and iron materials used in the installation create a sense of penetration, and the medium is no longer a single one. The form not only plays the role of visual display and communication but also highlights the brand tone of the hotel in Chongqing. (Figure 61)

Figure 61. Chongqing dialect installation in Chongqing Westin Hotel.
Source: Works of artist Song Kang, 2021

In the workshop, some works that can achieve materials and media intervention dialect design can be performed by hand or with the help of simple materials. The creative three-dimensional book design of the work "Guan Yan - Chongqing Dialect" adopts the way of material and media intervention. The design and establishment of the entire dialect map is also the final result of the exploration process of thinking divergence, sketching, and design practice.

In the process of divergent thinking, through the previous research and data collection, we extracted a lot of life imprints, architectural bridges, dialect vocabulary combinations, etc., in Chongqing City for visual transformation design considerations.

First draft:

Chongqing dialect is also known as "Yan zi er". In the initial divergence of design thinking, the image of Chongqing's famous Liziba subway passing through the building was extracted. Because dialects communicate more by speaking, the carrier is CD form. (Figure 62)

Figure 62. Visual Transformation Design of "Chang Yan Zi" in Chongqing Dialect.
Source: Workshop 3, 2022

In the design of the first draft, it was also considered to use the folding and overlapping forms of pop-up books to combine Chongqing's buildings and bridges and strengthen the feeling of Chongqing as a mountain city and a 5D three-dimensional city. (Figure 63)

Figure 63. Design of the first draft of "Chang yan zi" in Chongqing dialect.

Source: Workshop 3, 2022

In terms of overall design creativity, enhanced interaction with readers has also been considered, and a humorous reading method is used to enhance interest in the Chongqing dialect. With the theme of "Chongqing dialect teaching - learning authentic Chongqing dialect", each page explains a vocabulary of Chongqing dialect. (Figure 64)

Figure 64. Design of the first draft of "Chang yan zi" in Chongqing dialect.

Source: Workshop 3, 2022

Second draft:

In designing the second draft, materials were added to the design display form after discussions with researchers and speakers. Tapes with a more modern sense were used as an important carrier. (Figure 65) On the one hand, it is because

of the cultural atmosphere of the times carried by dialects. On the other hand, listening to "Yan zi er", which emerged in Chongqing in the 1990s, was mainly spread to all parts of China through tapes. "Yan zi er" is similar to the talk shows we hear today; the performers tell jokes in dialect. It is the cultural memory of several generations of Chongqing people.

Figure 65. Using audio tapes as materials to intervene in Chongqing dialect to visually transform the exterior design.
Source: Workshop 3, 2022

Chongqing's "Luan Pi Chai" boxing method is used regarding content. Boxing is also called guessing. It is a game for fun while drinking. It existed in the Han Dynasty

of China. Two people stretch out their fingers simultaneously and say a word each when drinking. Whoever says the number matches the number of fingers stretched out by both parties will win, and the loser will drink. Eating hot pot is popular in Chongqing, and Chongqing people have hot and enthusiastic personalities. When eating hot pot, punching fists is very visual and appealing, and "Luan Pi Chai" speaks all in the local dialect. (Figure 66, Figure 67)
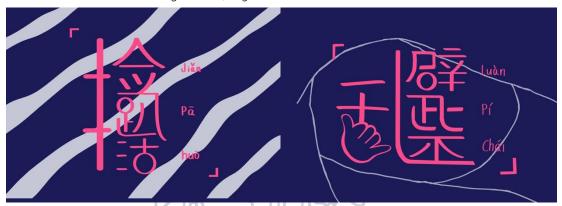
Figure 66. Chongqing regional game "Hua quan" combined with dialect visual transformation.
Source: Workshop 3, 2022

Figure 67. Chongqing regional game "Hua quan" combined with dialect visual transformation.
Source: Workshop 3, 2022

Final draft:

Collect data through preliminary research, explore the divergence of design ideas, and finally design and display the form as a creative pop-up book. The tape is used as the front and back cover, and the Chongqing dialect mentioned in the book is recorded on the tape. Covering the shopping bag and using tape are all well-thought-out appearances; one is to return to the dialect, and the other is to increase the fun of movement from the form. To take care of the whole, in terms of content, the method of comic strip animation is adopted, with endless illustrations to explain the specific meaning of dialects. In the presentation of the final draft, the graphics, colours, and vocabulary are more unified. The mix and match of materials and design elements have a solid visual aesthetic. They can bring people back to the era of tapes, resonating with dialects and times and evoking deep memories. Tape is a product of the times. At present, how to connect the content and form with the living habits of modern people and record these "small books" into short videos so that ordinary people can remember them deeply; the dissemination of modern media is also more convenient. (Figure 68)

Figure 68. "Guan yan—Chongqing Dialect" - Pop-up Book Creative Design.

Source: Workshop 3, 2022

When presenting static books, it is considered to use the form of a "little man's book" to solve the coherence problem. In the production of short videos, frame-to-frame continuity is even more required. Anthropomorphic "character" carriers are used throughout, and dialect vocabulary is also selected to be well displayed in the video. Such as the "Nao ke zi". As the name suggests, the Sichuan-Chongqing dialect is the head, the human brain. The head is mainly the head and brain, and sometimes there is a meaning of joking about the identity and actions of people in it. If you have a strong relationship with the leader or the boss and have not been "Kai(expulsion), " everyone will secretly worry and say: "Suan ni wa wa nao ke ying" However, Chongqing dialects often add a modifier or phrase to "Nao ke (brain)", thus extending different meanings and charms. If someone says you have had your "Kan nao ko (head chopped off), that is a curse. The following is a screenshot of the short video "Guanyan-Chongqing Dialect". (Figure 69)

Figure 69. A screenshot from the video of "Guan yan—Chongqing Dialect".
Source: Workshop 3, 2022

In designing the vocabulary of dialects, combining display with scientific and technological products is considered. The technology mentioned here covers a wide range, and the software used in the design process can include flat or three-dimensional. In the design practice of the workshop, some works are two-dimensional space symbols and two-dimensional visual graphics. Whether what is

presented in the result is a picture or a visible sign corresponds to whether the content (signified) of the designed logo and the combined symbolic form (signifier) can be recognised through vision. These symbolic entities (elements of characters) and their combined symbolic forms (signifiers) convey corresponding visual information, obtain perception through the user's eye, and form correct extended decoding cognition in the psychological space, creating various means. The symbols of three-dimensional space often correspond to the location of regions and places in the visual transformation design of dialects. For example, in the dialect art installation of the Westin Hotel mentioned above, its symbolic form (signifier) corresponds to the specific geographical location. Its signifier is to perceive the environment, region and cultural connotation. The artistic symbol of the installation-like three-dimensional dialect visual transformation, combines various symbolic entities for creative coding so that users can experience and perceive the symbol's shape, colour, size, texture, connotation and semantics through three-dimensional senses such as vision and touch. etc., to obtain different requirements. Two-dimensional and three-dimensional conversion of more dimensions.

In the process of design and display, with the development of science and technology, dialect vocabulary can be presented statically in various forms. It can also be imaged through new media such as mobile applications or VR (Virtual Reality) glasses, making static graphics form a dynamic feeling. AI (Adobe Illustrator), AE (Adobe After Effects), and other software can also create dynamic vocabulary displays. Simultaneously build a print media and digital media fusion platform through EP, and create a cross-field immersive sensory interactive experience with big data VR (Zhou, 2020).

4.3.3 Observe

Determine the scope of application of the visual map of dialects in Chongqing to enhance the city's image.

1) Using the public transportation in Chongqing urban area as the network, create an "inner circulation" of urban dialect brand culture. Chongqing has a large metropolitan area, complex terrain, and a dense transportation network. Urban transportation, including public transportation, rail transit, urban water transportation,

taxis, and river-crossing cableways, is the "mobile narrator" of Chongqing's urban brand culture promotion. Now the subway has gradually become an indispensable means of transportation in people's daily life. It is a unique symbol expressing people's life, carrying rich cultural connotations, and reflecting the entire city's background (Dai, 2018). The social value of the visual system of the subway station is inseparable from the involvement of regional meaning symbols. The symbols in subway stations exist to explain the formal language of specific stations and regional cultural and historical backgrounds. Under the subjective "meaning", the multi-dimensional meaning refers to the whole standard set of functions (Tang, 2014). Ciqikou Subway Station is a must-stop for most tourists in Chongqing. Ciqikou is a famous ancient town and old street in Chongqing and a water pier in the early city. Carrying out visual communication brand design in and around the subway station to let people understand the culture of the mountain city of Chongqing is highly effective. The slang words in the Chongqing dialect are extracted, and visual communication design is carried out so that tourists who arrive at the subway station are attracted at a glance. It is more meaningful to find meanings entirely different from the text by reading, translating and finding explanations.(Figure 70)

Figure 70. Image design of Chongqing dialect in Ciqikou subway station.

Source: Author, 2022

2) With Chongqing tourist attractions as the core, the "outer circle" of urban image culture is broadened. Chongqing is rich in cultural and tourism resources, including world cultural heritage, the cultural landscape of the mountain city, classic tourism, Etc. In addition to the tourist attractions generally recognized by the public, there is also the unique dock culture, Paoge culture, BangBang Jun(Stickmen of Chongqing), and other popular cultures in Chongqing. The optical transmission of the Chongqing dialect makes tourism more memorable. Spread language, culture, and images to all parts of the world. Chongqing's unique two river cruise at night, urban CBD area (Jiangbeizui, Monument to the people's Liberation) based on lighting and other media means to implant dialect as the design subject. "Chongqing is famous for its night scenes," which has become a shining city card, attracting countless tourists. The economic scale and means at night are constantly expanding. 60% of urban consumption in Chongqing occurs at night. The data shows that the people's consumption and the activity of urban lights in Chongqing at night also provide a way and scope for science and technology to intervene in the design of visual transformation of dialects to shape the city brand (Figure 71)
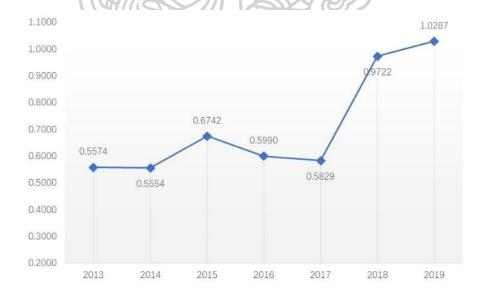
Figure 71. Chongqing nighttime lighting index from 2013 to 2019.
Source: Note: The data source is Chongqing Western Big Data Frontier Application
Research Institute

3) Take museums, schools, communities, and cultural innovation parks in Chongqing as windows. The dialect culture will be transmitted to the younger generation through education, promotion, and communication. Chongqing's characteristic businesses will serve as branches to build street signs and distinct small stores of urban cultural brands with dialects as the starting point. Carry out visual implantation and sublimation in business circle activities, local characteristic commodity sales, real estate sales, Etc. In the creative market held at the living square in Yubei District, Chongqing, the dialect vocabulary device made with Chongqing dialect as the design carrier has pinyin notes and word meaning explanations on the device. People have read and explored the dialect content, attracting many young people to stop and take photos. (Figure 72)

Figure 72. Chongqing Dialect Vocabulary Design Exhibition at Creative Market.

Source: Author, 2022

4.3.4 Reflect

As an essential communication tool for people in Chongqing, the Chongqing dialect plays a vital role in reflecting the successful development of regional culture.

Also, it serves as a link and bridge for the outward spread of Chongqing culture. Therefore, studying the Chongqing dialect's visual transformation is necessary. The methods of text design, voice interaction, and material media intervention to construct visual maps are proposed through the establishment of workshops and case analysis design summary strategies. These design methods are applied to specific urban projects. It can enhance the awareness of urban brand design, improve the intensity of cultural communication, and improve the aesthetic ability of urban residents. At the same time, it provides a reference for creating dialects. It also discusses the application of the visual transformation of dialects in Chongqing's public transportation, tourist attractions, core business districts, museums, etc., providing a feasible basis for promoting Chongqing's urban brand image.

Through the workshop reports and expert seminars, this workshop concludes that the research objectives have been completed. 1) Propose a way to build a dialect visual map with text design, voice interaction, and material media intervention. 2) The scope of application of dialect-based design in the urban image. The part that can be further studied is how dialects can increase people's interest in using dialects through design techniques to achieve the purpose of communication. Media and materials are constantly being updated and iterated, and idioms and their integration and development methods must also keep pace with the times. Hence, this research is a continuous proposition.

4.4 Results and Discussion

4.4.1 Results

Gain discovery by conducting three design practice workshops. The first workshop, Visual Cognition of Dialect Visual Transformation, discussed the design means of dialect visual transformation. The second workshop explores the transformation of Sichuan dialect visual media, completes the design of Sichuan dialect network emoticons and puts forward the cross-border integration development of dialect visible change through observation. The third workshop explored the various presentation methods of the Sichuan-Chongqing dialect visible

change and observed the application of the proposal in the urban image design of Chongqing.

The first workshop selects the dialects of Southwest China (Sichuan-Chongqing dialects, Yunnan dialects, Guizhou dialects, including the Buyi ethnic minority dialects in the Guizhou area, and Jiangyong Nvshu) in the selection of representative dialect vocabulary. The second workshop selects a metaphorical language of the Sichuan dialect. The third workshop establishes figurative dialect vocabulary in Sichuan and Chongqing. The three workshops selected representative dialect vocabulary from large to small and developed around the target.

Through the discussion and summary of the focus group, the visual transformation of the representative dialect words in the three workshops is concluded as follows.

1. A total of 83 representative dialect words and phrases were selected in the three workshops, including 43 iconic dialect symbols, 26 index dialect symbols, and 14 symbolic dialect symbols. This data shows that in selecting dialect words in design practice, iconic dialect symbols are the most, followed by indicative dialect symbols, and symbolic dialect symbols are relatively few. Especially in the second workshop, when the network emoji in dialects is used as the research object, existing language resources are often selected to express some new semantics. The easiest way is homophony and redundancies. Then there are methods such as the combination of elements that form words. However, it is found in the research collection that iconic dialect symbols are used more because of the economic and labour-saving principle of language and the relatively simple and single reason for a visual transformation.(Figure 73) However, the most exciting dialect words are designed as symbolic dialect glyphs in the visual transformation of dialects. These words add meaning factors to the process of visual transformation and even have different meanings in different situations. This is a difficult point in the process of visible change but also a highlight of the design. (Figure 74)

Figure 73. Iconic Dialect Symbols Visual Transformation Design of Sichuan-Chongqing Dialect Vocabulary "Ka ka jiao jiao".

Source: workshop 3, 2022

Figure 74. The visual transformation design of the symbolic dialect symbol "Da wang" in the Sichuan-Chongqing dialect vocabulary.

Source: workshop 3, 2022

Figure 75. Visual Transformation Design of Sichuan-Chongqing Dialect Vocabulary.

Source: workshop 3, 2022

2. In the visual transformation design, 1) international representative symbols combined with Sichuan and Chongqing dialects. 2) regional representative symbols combined with dialect vocabulary. These two types of symbols appear in three workshops. Design methods include text design, voice interaction, material and technology intervention, etc. Extract Icon symbols through historical and cultural documentary photos, images, and abstract graphics; some use illustrations to draw index symbols; some combine abstract graphics with dialect vocabulary to form symbols. Most works in the workshop are Icon symbols, and combining Icon symbols and dialects is relatively superficial. Most symbols and dialects are not related enough, as reflected in adding dialect vocabulary fonts and interpretations next to graphic symbols. At the same time, the work combines regional representative symbols with dialect vocabulary. (Figure 76) Index symbols are chosen in the visual translation of dialects for essential places, animals, and foods that are well-known to the general public. Combining symbols and dialects to form a new symbol design method is more complicated. Few works are designed this way in the workshop, and such jobs are more challenging to create. Of course, the visual effect and design connotation are more prominent. The work adds the panda symbol, which is not

only an international symbol but also a representative of regional symbols. (Figure 77)

Figure 76. The combination of Representational Symbols and Dialect Vocabulary.

Source: workshop 3, 2022

Figure 77. Combining symbols with words.

Source: workshop 3, 2022

3. It is more convenient to spread and popularise dialects by forming the graphic carriers after the visual transformation of these dialects. These visual symbols are then applied to daily life and urban image design through visual media, voice interaction, installation art and other presentation methods.

4.4.2 Discussion

The dialect visual transformation workshop results were conducted around the research objectives, and the focus groups discussed the research findings.

1. According to the research results, in selecting representative dialect words, the choice of iconic dialect symbols is the most, the choice of index dialect symbols is the second, and the choice of symbolic dialect symbols is the least. However, in dialect visual transformation, the iconic dialect symbols are relatively more straightforward and accessible than the figurative dialect symbols because of the overlapping configuration (Cong & Cheng, 2020). The semantic features of symbolic symbols have specific referents in dialects and are regulated by social culture. Some scholars call them "natural signifiers" and "social signifiers", respectively (Zhai & Zhang, 2006). The essence of language games is the game of exploring the meaning (Campbell & William, 2008). Closely related to the dialect's cultural context, the semantic and pragmatic meanings will not change. Introducing such symbolic dialect glyphs is not only the individuality of the external glyphs but also the novelty of expressing concepts. So this kind of figurative dialect symbolic visual transformation needs to be understood; it is not a linguistic language system but a social structure of meaning (Halliday, 2001) . Modern Western theoretical linguistics uses language modules to analyse the generation process of language signs, pointing out that internal and external modules constitute language. The inner module controls the formation of language symbols and the language formalisation system; the external module contains the construction of language meaning, which involves issues such as language context, communicative intention, and social culture(Gui & Ning, 1997) . In general, the iconic dialect glyphs are selected as the representative dialect vocabulary for visual transformation the most, and the symbolic dialect glyphs are

chosen as the usual dialect vocabulary for a visible change, which can produce more design effects.

2. In the workshop, part of the design practice chooses the most representative animal in China, the panda, as the design symbol and combines the Sichuan dialect vocabulary for design research. Foreigners know about pandas. In 1868, French missionary Armand David (Armand David) transported Chinese panda specimens to Paris, France, to inform Westerners about this animal. From 1869 to 1946, more than 200 Westerners came to China to look for it. Giant pandas set off a "panda craze."(Zhao & Zhen, 2017) From the perspective of China's diplomacy, "panda diplomacy" was carried out very early. In 1941, Song Meiling presented the panda as a special national gift to the US government on behalf of the Chinese National Government. Since then, China has given pandas to Japan, France, Britain, Spain and other countries as a national gift (Mattos, 2013) . In particular, panda houses are established in these countries for tourists. The "Washington Post" once reported that after the opening of the panda house at the National Zoo in Washington, 1,200 tourists lined up every hour to watch the pandas (Francis, Apr 23,1972) . Donating pandas and building panda houses in the local area continue intermittently, making pandas a symbol of China's national image.

From the perspective of semiotics, pandas have a basic symbolic form. People learn from the characteristics of pandas that they move slowly, have a gentle temperament, have a simple and honest demeanour, and like to eat vegetarians. It is extended that the panda has the symbolic meaning of "Ren(benevolence)". In addition to the illustrative purpose expressed by symbols, it also has a special meaning referred to by visual images. This kind of meaning is reflected in politics and diplomacy, and takes this image symbol as a social and cultural symbol. Scholar Sun Qian positioned the essential core of panda culture in his "Notes on Giant Panda Culture" as a symbolic image of natural selection, harmony and shared prosperity, and friendliness and tolerance (Sun, 2019) .

The panda Panpan, the mascot of the Beijing Asian Games in 1990, entered the global vision with the visual design of the panda IP image. It conveys the symbolic meaning of friendliness and tolerance to people worldwide. Thumbs up

and gold medals in their hands encourage athletes to work hard. With the event's live broadcast, the IP image of the panda was spread to the world. (Figure 78)

Figure 78. 1990 Beijing Asian Games logo and mascot.
Source: https://www.gzstv.com/a/5b6e4e7a1d1f4370b1ae464dc6e3ed5b

The mascot of the 2008 Beijing Olympic Games combines the five original images of fish, panda, Olympic flame, Tibetan antelope and Jingyan with the elements of water, wood, fire, earth and sky in the headgear. This anthropomorphic combination of animals and people is an innovation of the mascot of the Beijing Olympic Games. The design highlights the concept of man and nature and the unity of man and nature (Jiang, 2007) .The head decoration of the panda mascot "Jingjing" is taken from the shape of the lotus petals of porcelain in the Song Dynasty. The prototype is the anthropomorphic dynamics of the panda, which represents the forest in combination. Black and white are reserved in colour selection, meaning the black ring of the five Olympic rings. (Figure 79)

Figure 79. 2008 Beijing Olympics Games mascot.

Source: http://www.gov.cn/ztzl/beijing2008/content_672483.htm

The 2022 Beijing Winter Olympics will also use the panda as its mascot. The difference from before is that it chooses to use the extension of the panda's fat, honest and healthy symbols for design. (Figure 80)The descriptions of obese pandas, black eye circles, and cute images are all symbols; China is the referent; friendliness and the meaning of "Ren(benevolence)" are explanatory items. Through these descriptive items, it can be derived as a new sign representation (X. Y. Li, 2022).

Figure 80. 2022 Beijing Olympic Winter Games mascot – Bing Dwen Dwen.

Source: https://olympics.com/zh/olympic-games/beijing-2022/mascot

Pandas, an international visual symbol, also play an essential role in local culture. Foreigners have regarded pandas as a symbol of China. Due to the unique requirements of the living environment, wild pandas are only born and live in

Sichuan, China. Therefore, the panda is not only an international visual symbol but also a regional visual symbol. The mascot of the 31st Summer Universiade in Chengdu, Sichuan, in 2021, "Rongbao", was created based on a panda holding a Universiade torch with the word "31" in its hand. Rongbao's ears, eyes, and tail are also in the shape of flames. They combine facial images with local Sichuan dramas— Sichuan opera facial make-up fusion design expression. (Figure 81)

Figure 81. 2021 Cheng Du World University Games Summer mascot.
Source:https://baike.baidu.com/item/%E8%93%89%E5%AE%9D/24239384?lemmaFro
m=lemma_starMap&fromModule=lemma_starMap

Ernst Cassirer believes that "various cultural phenomena are human experiences expressed in symbolic form."(Cassirer, 2013) Various languages and arts are transmitted in the form of symbols. The recognition of international visual symbols cannot be defined only from the Chinese people's vision, and the image and acceptance of foreigners are equally important. The movie "Kung Fu Panda" was produced by American DreamWorks. The film's protagonist, "A Bao", uses the Chinese panda as the design prototype. Foreign production teams went deep into China for research. The characterisation symbol directly chooses the fat, slow-moving panda as the carrier. From the perspective of symbols, many referents have been added. For example, the Chinese character "Shou" behind the surface of Little Mantis reflects

the culture of Chinese characters. The design of Panda Po's legs also comes from the leggings of officers and soldiers of the Qing Dynasty in China. From studying the connotation of symbols, a giant panda, a national treasure from China, abides by the spirit of Chinese martial arts and becomes a Western-style superhero (Sun, 2013). The symbolic meaning of "panda" has "changed from an animal" or "Chinese national treasure" to a much-anticipated national hero. This is to interpret Chinese symbols through the design and perspective of Westerners, conveying Western values and connotations (Bettinson, 2015) . (Figure 82)

Figure 82. Movie Kung Fu Panda Poster.

Source: https://www.themoviedb.org/t/p/original/gmZIS9d7GnQvbDDu9ZxLfX4fKSI.jpg

3. In the visual transformation design of dialects, international visual symbols in the eyes of foreigners are used, and regional visual symbols are combined with Sichuan-Chongqing dialects. For example, in the workshop, the Chinese historical story Romance of the Three Kingdoms was combined with the Sichuan dialect to design emoticons. Sichuan opera and Sichuan dialect were connected to design

emoticons. These are the design explorations of the regional dialect and local culture combination. In addition to China's international visual symbols, such as pandas and dragons, the continuous enhancement of China's diverse regional culture innovation capabilities also provides opportunities for regional exploration (Song et al., 2019). Because dialects are inseparable from regional culture, the representative vocabulary of dialects reflects the nation's traditional culture at the same time (Xin et al., 2008) . From the semantics perspective, a sign is a matter of studying meaning, and an action without explanation has no meaning, so it cannot be called a sign of importance. Combining visual transformation with regional symbols and dialects is to study the "regional semantics" style of the system and to explore how the change of graphic symbols and idioms from the perspective of international symbols can adapt to the characteristics and personality of regional cities and the local development that meets the wishes of the public. Style is an essential meaning of dialect visual transformation symbols. The "signified and signifier" of dialect graphic symbols constitute the ontology of meaning symbols. In the symbols formed by regional representative symbols and lingo visual transformation, "referent" symbolises regional spirit and materialisation. The research must have the connotation of signified to create a complete symbol. Introducing the theoretical system of semiotics to study the visual transformation of dialects and regional symbols has significant theoretical application value and social significance for deepening the dissemination and promotion of regional culture.

4. The workshop found that the visual symbols of dialects in Sichuan and Chongqing are applied to daily life and urban image design through visual media, voice interaction, installation art and other presentation methods. It not only meets the emotional needs and cultural identity of the local people but also is an essential means to enhance the city's brand image and promote culture, such as regional dialects. Studies have shown that individuals will form their image concept of the city, and at the same time, there will be a typical image of the city (Castillo-Villar, 2018) . Compared with urban residents and tourists, the emotional attachment to urban images affects residents more than tourists. In contrast, there was no significant difference between the two categories for urban image cognition (Manyiwa et al.,

2018) .Therefore, the Sichuan-Chongqing dialect visual transformation design works are used in urban image design through various presentation methods. Undoubtedly, it is a beneficial attempt to protect and promote dialects and enhance the city's image through design.

From design theory and design practice research through focus group discussion, it is concluded that the design method of dialect visual transformation is the core of the whole study. Summarising this design method to guide the visual transformation design research of dialects in Sichuan and Chongqing:

1) Representative dialect vocabulary selection.

2) Dialects in Sichuan and Chongqing combined with the visual transformation of international symbols.

3) Visual Transformation of Sichuan-Chongqing Regional Dialect Combined with Regional Symbols.

4) Dialect Visual Transformation Design Application.

The following table is the design theory, method, and result chart of some works in the workshop in this chapter. (Table 14)

Table 14. Brief table of design theory, design methods and design results of the workshop

Brief table of design theory, design methods and design results of the workshop		
Concept and Theory	**Creative concept**	**Design works pictures**
Workshop 1: Participatory Action Research Workshop for Researchers and Students——Visual Cognitive Design		

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. Transform the representational symbols in real life into image symbols for visual image expression of characters.

3. Add the Guizhou dialect to the transformation process of visual design.
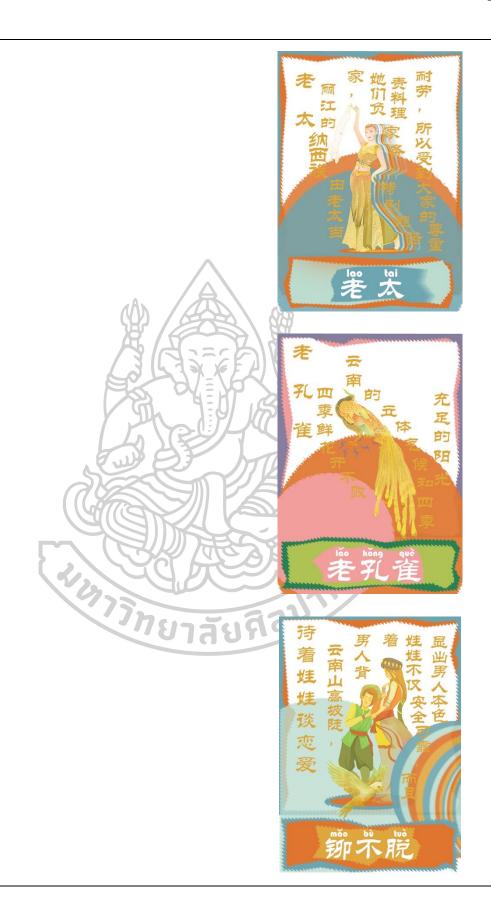
1. Use relevant symbols and meanings in the design.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

2. Transform the representational symbols in real life into image symbols for visual image expression of characters.

3. In the transformation process of visual design, the Yunnan dialect is added, and the vocabulary of the idiom is explained.
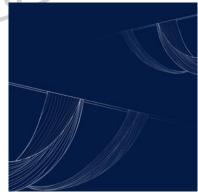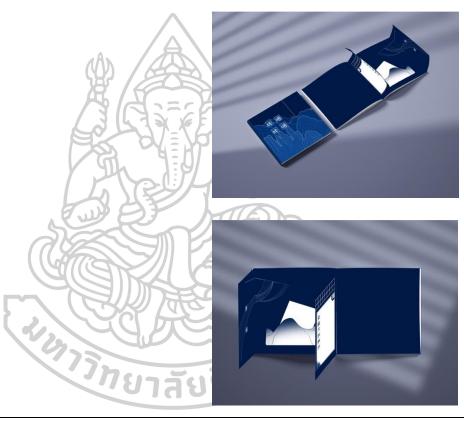
老太
lao tai

耐劳，所以受到大家的尊重，她们负责料理家务，丽江的纳西族由老太当家

老孔雀
lǎo kǒng què

云南的立体气候和四季充足的阳光，四季鲜花开不败

铆不脱
mǎo bù tuò

显出男人本色娃娃不仅安全而且丽江男人背着云南山高坡陡，待着娃娃谈恋爱

四季衣服
同穿戴

头即风景。
远处姚崖恒春城,
溢。
季都是绿树如荫,花香四
明一大特色。昆明一年四
"四季乱穿衣"成了昆
誉,年平均二十到十度
昆明素有"春城之养"

diān dōng

颠东

烟筒能当水烟筒

清凉香醇乐融融
烟气经过水过滤
竹筒巧做水烟筒
直接吸烟熊烟玖

zhěng nǎ yàng

整哪样

1. Use relevant symbols and meanings in the design.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

2. representative symbols in real life are used as image symbols to express the visual images of characters.

3. In the process of visual design transformation, the Buyi dialect of the Chinese minority is added, and the dialect vocabulary is explained.
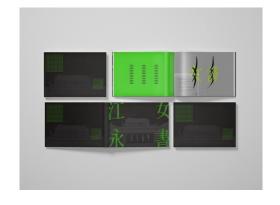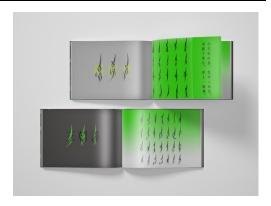
1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. Express the text as a visual image of a symbol.

3. Design the book with the "Chinese Nvshu" theme, the only existing female dialect and characters worldwide.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. Transform the Chongqing dialect vocabulary in real life into image symbols for visual image expression of characters.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.

Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. Transform the panda image, a unique animal in Sichuan, as a symbol into an image symbol to express the visual appearance of the character.

3. In the transformation process of visual design, the image of a panda is used to design, and three-dimensional design methods are added.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Anthropomorphic design

Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. representative symbols in real life are used as image symbols to express the visual images of symbols. (with a specific symbolic meaning)

3. In the transformation process of visual design, according to dialect vocabulary, the anthropomorphic design method is used in the graphic expression.

Workshop 2: Participatory Action Research Workshop for Researchers, Designers, and Students—Sichuan Dialect Network Emoticons

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Anthropomorphic design.
4. Media conversion application.

Apply concepts to design work.

1. Sichuan dialect emoji "Panda Story" with regional characteristics.

2. Design and apply the anthropomorphic emoji of the representative symbols of the panda, which is a unique animal image with regional characteristics in Sichuan. This set of emojis is static emojis.

3. Media conversion, using design graphics in mobile media WeChat.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Media conversion application.

Apply concepts to design work.

1. The emoji "Romance of the Three Kingdoms" was extracted and designed from the history and culture of Sichuan.

2. Design and use the emoticons of the essential characters of the Kingdom of Shu in the Romance of the Three Kingdoms with geographical and cultural characteristics in the Sichuan area. This set of emojis is static emojis.

3. Media conversion, using design graphics in mobile media WeChat.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Media conversion application.
4. Dynamic design.

Apply concepts to design work.

1. Extract the Sichuan local drama - the characters of Sichuan opera for the design and application of emoticons. This set of emoji is an animated emoji.

2. Media conversion, using design graphics in mobile media WeChat.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Anthropomorphic design.
4. Media conversion application.

Apply concepts to design work.

1. The design project "Chongqing "Yanzi" Series Emoji Package" uses existing images to design Chongqing dialect and image symbols. This set of emoji is an animated emoji.

2. Media conversion, using design graphics in mobile media WeChat.

Workshop 3: Researcher, designer, speaker, student-participatory action research workshop - various presentation designs

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Visual cognition - visual memory.
4. Symbiotic design.
5. Interactive design.

Apply concepts to design work.

They are taking the dialect of Leshan City, Sichuan Province, as clues to carry out the dialect visual transformation design. The form is a creative book design, adding interactive design elements. The inner page design uses symbiotic design, symbolic symbols, etc.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Visual cognition - visual memory.
4. Symbiotic design.

Apply concepts to design work.

1. The dialect vocabulary "Carbon Circle" extracts the representational symbols, uses the symbiotic design method of text and graphics and evokes visual memory through the classification and arrangement system of symbols in the brain.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Anthropomorphic design.
4. Material intervention.

Apply concepts to design work.

1. The dialect vocabulary "square brain shell" combines fonts and graphic design to form a symbolic text and visual carrier, adding anthropomorphic processing of "eyes".

2. The "eye" part in the physical design is made of materials.
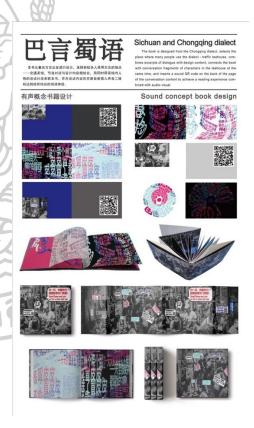
1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Interactive design.

Apply concepts to design work.

The Sichuan-Chongqing regional dialect "Ba yan Shu yu" sets the scene in a teahouse where Sichuan-Chongqing people drink tea and set up a Longmen Array (chat). The speaker records the dialect dialogue, and the voice interaction can be performed by scanning with WeChat on a mobile phone.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Material intervention.

Apply concepts to design work.

1. The dialect art installation by artist Song Kang used Chongqing dialect vocabulary at the Westin Hotel in Chongqing.

2. The material is steel plate, acrylic plate, etc.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Material intervention.

Apply concepts to design work.

1. In the stage of design exploration, image symbol design is carried out by extracting concrete representational symbols, taking the critical landscape of Chongqing light rail, "light rail passing through buildings", as the main body. The appearance is a CD, which echoes the title "Chang yan zi", forming a visual imagination.

2. The design is displayed as a CD material.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Three-dimensional design.
4. Material intervention.

Apply concepts to design work.

1. Using Chongqing dialect vocabulary and architectural silhouettes for three-dimensional visual transformation design.

2. The material is stiff paper, paper art design.

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Material intervention.
4. Anthropomorphic design.
5. Media conversion application.

1. Through the transformation of visual imagination, the anthropomorphic design of Sichuan-Chongqing dialect vocabulary is carried out, and the character set is carried out. In book design, the design form of "comics" is adopted.

2. Make and display short videos based on book design.

Chapter 5 Research by Design

Select the dialects in Sichuan and Chongqing as the design research object, use the dialect visual transformation design method summarised in the workshop design practice, explore the graphic transformation design of dialect vocabulary in Sichuan and Chongqing, and use it in the city image of Chongqing, and at the same time test the effectiveness of the design method.

5.1 Statement of the Problem

Culture is a unique phenomenon in human society and is the product of human creative activities. This kind of creation is due to the ability of language. Culture is accumulated through the spread of language. As an essential communication tool for people in the Sichuan-Chongqing region, the Sichuan-Chongqing dialect plays a vital role in reflecting the successful development of regional culture. Dialects and local cultures interact and depend on each other. This relationship also plays a role in the spread of Sichuan-Chongqing culture—and bridge function. Therefore, studying the visual transformation design practice of the Sichuan and Chongqing dialects is necessary. On the one hand, the Sichuan-Chongqing dialect is a broad concept, including the dialects of Chengdu, Chongqing and their surrounding areas. The content is relatively large, and the visual transformation of dialects in Sichuan and Chongqing is involved in the design practice of the workshop. The scope of this design research selects Chengdu and Chongqing dialects and mainly focuses on the visual transformation design of Chongqing dialect vocabulary. The specific design uses the choice to determine a Chongqing development. It selects the Chongqing dialect as the design research object because the dialect in this area has a particular base of people. Still, in recent years, Mandarin has continuously reduced dialects. The protection, inheritance and promotion of dialects are worth discussing. on the other hand, Since 2000, it has focused on urban cultural brand design and launched various activities to create "Chongqing with integrity, Chongqing with knowledge, and Chongqing with beauty"; at the same time, it also launched the city brand promotion work. This series of activities have achieved

specific results. Including the selection of "Chongqing Top Ten City Business Cards" held in 2005, and in 2006, Chongqing carried out activities such as building a "fashionable capital". However, from the brief review of practical work and the questionnaire survey of Chongqing urban cultural brand design, it can be seen that the main problems of Chongqing urban cultural brand design are a late start, insufficient understanding, blind imitation, copying, lack of integrated system. The impression left to everyone is still the mountain city, the foggy city, the accompanying capital, the Diaojiaolou, the hot pot, and the Bangbang (Stickmen of Chongqing). The city's image needs to be unified. The specific problems are as follows: First, the awareness of taking urban brand design as the central axis needs to be stronger, the coordinated utilisation of urban resources needs to be higher, and cultural communication need to be stronger. Second, urban development started relatively late, and the image of old third-tier cities is deeply ingrained. Most revolve around industrial construction, and the development of science, education, culture, and urban society needs to be more balanced. Third, urban builders and residents need a stronger sense of urban cultural brand design, social and aesthetic ability needs to be improved urgently, and subject awareness needs to be more.

Based on the above reasons, combined with the discussion above, how to select representative vocabulary of Sichuan-Chongqing regional dialects; visual transformation of international representative symbols and Sichuan-Chongqing regional dialects; visual transformation of regional representative symbols combined with Sichuan-Chongqing regional dialects; The usual Chongqing dialect words combined with regional characters are used in the brand image design of Chongqing. This is the research question and the critical point the design research needs to solve around the goal.

5.2. Dialect Vocabulary Choice

The practice of selecting dialect words in the workshop was used to obtain the results through the method of Syntactics, semantics, and pragmatics. First, some words with visual display and conversion of representative dialect words in Chongqing were selected. The central aspect is selecting the most representative

dialect vocabulary to express the relationship between dialect and culture. The dialect vocabulary chosen in the design research is more common and usual. Having commonality can make it easier for viewers to understand the design intention and generate emotional resonance. iconic dialect words are preferred among symbolic dialect vocabulary symbologies, index dialect vocabulary symbol glyphs, and symbolic dialect vocabulary symbol glyphs. The meanings of words in the Chongqing dialect often have two or more substances, some of which are pretty different. This is a problematic point in dialect visual transformation, but at the same time, if this problem can be designed and solved, more interesting dialect symbols will be obtained. The vocabulary of the Chengdu dialect and the Chongqing dialect has specific differences. The Chengdu dialect has more modal particles, about a dozen, similar to the Chongqing dialect. But there is an apparent difference between the two. Chengdu dialect is used to use "Wa (wow)". This word is very gentle when used at the back of the vocabulary. Chongqing dialect does not use this modal particle. This word also reveals the dialect difference between the two regions from a humanistic point of view (Zhen, 1987) .

Generally speaking, Chongqing's geographical environment has created the Chongqing people's character. Chongqing has many mountains, surrounded by the Yangtze River and Jiangling River. People in Chongqing are hot-tempered, outgoing and straightforward. This kind of personality is also reflected in the pronunciation and intonation, and there are also contradictions in the long and short sounds of different genders and ages. This phenomenon causes differences when speakers of different genders and ages read a dialect vocabulary simultaneously.

There are many plains in the Chengdu area, and the products have been rich since ancient times, which has also created the characteristics of Chengdu people who are comfortable, tolerant, and open-minded. Chengdu has always been the centre of Shu culture. Although immigrants have also influenced it, the local language has been assimilated to a lesser extent and has always maintained the essential characteristics of Southwest Mandarin.

The environment has a significant influence on the dialect. The critical point of dialect geography is to explain the distribution of language in space, which is

determined by and limited by geographical factors (Palmer, 2013) . However, because the Chengdu dialect and Chongqing dialect were included in the Sichuan dialect before, with the continuous integration and development of society, especially the two adjacent cities, the boundaries of geographical factors are constantly being broken. Specifically, some dialect words are used by people in both regions, but the pronunciation will be different.

Combining the choices in the table below, select the vocabulary of Sichuan-Chongqing dialects from cultural life, geographical environment, and customs. 1) Select the type of vocabulary. Through the workshop summary, the vocabulary of Sichuan-Chongqing dialects is concentrated on the iconic dialect and symbols of dialect glyphs. 2) Select Sichuan-Chongqing dialect vocabulary that can be combined with international visual symbols. 3) Select Sichuan-Chongqing dialect vocabulary that can be combined with regional visual symbols.

Table 15. Sichuan and Chongqing dialect.

Sichuan and Chongqing dialect Vocabulary		
Sichuan and Chongqing dialect Vocabulary	**Interpretation**	**Source**
$ba^1 xin^1 ba^1 gan^1$	①Sincerely. ②Describe being immersed in (sad or angry) for a long time.	
$bang^4 bang^4$	People who use wooden sticks or bamboo sticks as lifting tools to work as temporary porters in the city are farmers who go to the city to work.	
$pa^2 po^1 shang^4 ker^3$	The original meaning is to go up the stairs and climb the hillside. The extended definition refers to the fact that completing a difficult task is not easy, and a great price has been paid.	
$da^3 yong^3 tang^2$	① Business is good and there are many customers. ② very crowded	

5.3 Visual Transformation Design of Chongqing Dialect Vocabulary

5.3.1 Dialects in Chongqing Combined with Visual Transformation of International Symbols

On the one hand, symbols have a commonality that most people can read and understand. For example, index symbols are international. Internationally used road traffic signs, no matter which country we see, the shape is an equilateral triangle, and the colour are yellow. When we see a character with a black border pattern, we all know that it is a sign to warn vehicles and pedestrians of dangerous places; and when we see a symbol with a round red circle and red slash, we know it is a prohibited sign. (Figure 83) Different countries have different historical and cultural backgrounds, which makes images and colours sometimes contain different symbolic meanings.

Figure 83. Thailand "saphan taksin" subway station index sign.

Source: Author, 2023

Extend by symbols, cultural symbols can be divided into material, social, and philosophical cultural symbols. Material cultural signs mainly include cultural characters that appear in material forms formed during people's life activities. For example, the Great Wall built in ancient China is not only a tangible military defence project but also represents an important cultural symbol of the indestructible spirit of the Chinese nation with the development of society. Foreigners have recognised the physical form and connotation of the Great Wall, and it has become an international representative symbol that symbolises China. Such cultural signs also include currency, tea, porcelain and other items closely related to people's daily life, which have certain cultural connotations and practical significance.

Social and cultural symbols mainly include cultural symbols formed by people in artistic creation, customs and rituals, such as traditional Chinese painting, calligraphy, Tang poetry, opera and other cultural symbols. There are also traditional festivals and what costumes correspond to which festivals.

Philosophical and cultural symbols are mainly the symbols of ethical thoughts and values people form in social life. For example, the Confucian values of "harmony", the Taoist values of "harmony between man and nature", and "Tao follows nature" reflect ancient Chinese thought and wisdom.

Cultural symbols are formed according to a specific culture, and having a single definition of symbols isn't easy. The process of people creating culture is the process of constantly creating and using cultural symbols. In the visual conversion design of dialects in Sichuan and Chongqing, selecting internationally representative symbols and dialect words for the combined plan is one of the essential means of dialect graphic conversion design.

While collecting data and discussing the workshop above, it was found that there are differences in the understanding of the combination of symbols used in the visual transformation of dialects between foreigners and locals. For example, local people choose regional characters, local habits, and local cultural carriers when using idioms in combination with design. However, in this process, there will be differences in the cognition of local culture and development by outsiders, which will cause the

works to be indistinct. Because this research finally forms a pattern and design paradigm that can be developed and applied in similar designs in other dialects. Selecting representative international symbols combined with Sichuan-Chongqing dialect vocabulary in design research is one of the design methods.

Research on dialect vocabulary design from the design level of design psychology and semiotics. American cognitive psychologist, computer engineer, and industrial designer Donald Arthur Norman proposed three emotional needs in innovation in the 1980s: the Visceral and the Behaviour, Reflective (Norman, 2015). The Visceral level is mainly through the observation and understanding of the external form of objects. Human beings are visual animals, and this grasp of structure is inherent and comes from human instinct. The more the visual design effect meets the requirements of human instinct, the easier it is for people to be interested and accept and like it. In other words, the design at the instinct level pays more attention to the invention's appearance, emphasising the visual impact and sensory stimulation of design works on people. The behavioural level refers to functionality, understandability, usability and user experience of design works. Designers at this level pay more attention. Performance and efficiency are emphasised in product design, especially for functional products. At the same time, it is also an essential factor for continuing the aesthetic standards brought about by the instinct level. The reflective level focuses on the connotation and experience of design, which is influenced by the environment, culture, identity, and other aspects. This process is complex and changes quickly, and it is something that people feel for a long time. Design the carrier that realises the long-term value and achieves audience satisfaction or emotional memory. The design will face these three levels, but the emphasis on these three levels will be different, and the proportions will be different(Wei, 2021). In the study of the visual transformation of dialect vocabulary, it is found that these three levels correspond to symbolic expression, symbolic extension and symbolic connotation in semiotics. (Figure 84)

Design hierarchy corresponds to semiotic theory
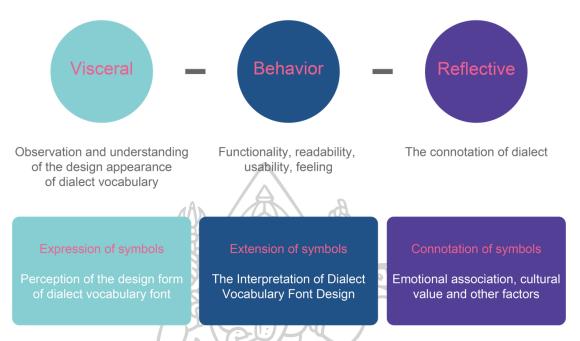
Figure 84. Design hierarchy corresponds to semiotic theory.

Source: Author, 2022

The visceral level in the vocabulary design of dialects in Sichuan and Chongqing is considered from the expression of dialect symbols. Start from the form elements that can form visual perception, such as the shape, corner, colour, overlapping, and depth of the designed font. From the beginning of the design concept, the possible presentation methods in the design application are considered. Chinese characters' stroke shape, radicals, and frame structure provide space and room for possible design extensions in the two-dimensional plane expression. In foreign languages, pay attention to factors such as the rhythm of fonts. At this stage, attention is paid to the formal sense of design.

The behavioural level considers the extension of symbols by focusing on the relationship between dialect lexical symbols and their referents. One is from the study of legibility. The second is to study usability. There is a visceral level of aesthetic requirements, and it isn't easy to point out the usability of combining the interpretation of dialect words. Because many dialect words in the Sichuan-

Chongqing region have cultural connotations of "puns". Therefore, the choice between "shape" and "meaning" must be achieved in the design, and the aesthetics, readability, and usability must be balanced. This is like the "form and function" problem to be solved in the visual transformation design of dialect vocabulary.

The level of reflection is based on the emotional thinking of dialect vocabulary and a study of the connotative meaning of symbols. The proportion of reflective groups is relatively high in the visual transformation design of dialect words in Sichuan and Chongqing. Regional dialect vocabulary is a comprehensive summary of the local environment, culture, and life. In addition to the content of the font itself, the image it forms is also the hidden content of local cultural value associations. Researchers, designers, and audiences recognise and empathise with this implicit content.

Representative international symbols in Chinese culture include pandas, dragons, martial arts, tea, Chinese porcelain, etc. The design research combines the Sichuan-Chongqing dialect vocabulary with the international representative symbol panda to carry out the visual transformation design. The panda is a national treasure of China, and it has connotations of material and cultural symbols and philosophical and cultural symbols. Because of various factors such as climate, food, environment, etc., wild pandas are only adapted to multiply in the Sichuan area, so foreign people consider this symbol to be an international symbol that is representative of China. The panda symbol also has the connotation of a regional symbol.

Many works by Chinese and foreigners use pandas as symbols for visual design. Some graphic symbols related to the research are selected, it can be seen from the table that most of the designs use icon symbols, and there are also symbols. as shown in the following table (Table 16)

Table 16. Works that use pandas as symbols for visual design

Works that use pandas as symbols for visual design	
Works of foreign designers	**Works of Chinese designers**

"World Wide Fund for Nature" logo

"Chengdu research base of giant panda breeding" logo

"Foodpanda" takeaway service logo in Singapore

"Chengdu Culture & Tourism Development Group Ltd" logo

"Panda Global" logo

Image Design of Chengdu Panda Asian Food Festival

Chengdu, Sichuan Province, uses pandas as a visual symbol to promote its city brand image. The picture below shows the "Jiaozi Twin Towers" in the Jiaozi Park Financial and Business District, which will open in August 2021. It is one of the dual

urban centres identified in the "14th Five-Year Plan" of Chengdu Zhongyou (Government, 2021).At night, the light and shadow combined with the lively dynamic image of pandas and Sichuan dialect vocabulary are projected on the Jiaozi Tower, attracting the attention of domestic and foreign tourists. (Figure 85) It can be seen from this case that although the Sichuan-Chongqing dialect is involved, there is no combination relationship between symbols and characters. It can only be seen as two iconic symbols.

From the above cases, it can be seen that domestic and foreign designers and enterprises widely use the panda symbol, which is also used in building the Chengdu city brand image. In the design practice, the Sichuan-Chongqing dialect vocabulary "Ba Xin Ba Gan" was selected to combine the design with the panda symbol. This design research explores the combination of international representative characters and dialects. In the research, the word "Ba Xin Ba Gan" was converted into pinyin to make it easier for foreigners to understand. (Figure 86)

Figure 85. Combining Sichuan dialect vocabulary with panda symbols —— the
Twin Towers of Jiaozi Park Financial District in Chengdu.

Source: Author, 2023

巴心巴肝

▼

ba xin ba gan

Figure 86. "Ba xin ba gan" in Sichuan-Chongqing dialect.

Source: Author, 2023

From the visceral level, the behavioural level, the reflective level of the design psychology, and the symbolic expression, symbolic extension and symbolic connotation of the symbol, the panda symbol is cute and naive—and other appearance characteristics. From the extension of the symbol and the connotation level, it is analysed that the panda has the features of honesty, honesty, friendliness, benevolence and so on. Firstly, the panda symbol is extracted visually, and the symbolic panda image is removed symbolically through the intervention of visual design. (Figure 87)

Figure 87. Visual Transformation Design of Panda Symbol.

Source: Author, 2023

The combination design of extracted panda symbols and vocabulary of Sichuan and Chongqing dialects is challenging to create in this study. Design cases in life usually design dialect vocabulary and symbols separately and finally combine the two without really connecting them. It can be drawn from the point of Chengdu Jiaozi Tower in the previous article and some design practices in the workshop. In the design practice, researcher try to break through this difficulty and combine dialect vocabulary with graphic symbols to form new visual symbols. In the design, firstly, the pinyin letters "b" and "a" of the dialect vocabulary are visually replaced with the eyes of the panda symbol. In replacing words and symbols, attention must be paid to the recognition of the entire new symbol after replacement and simultaneously express the connotation of the symbol. (Figure 88)

Figure 88. Panda symbols combined with dialect letters.
Source: Author, 2023

Panda symbols and the characteristics of "Ba xin ba gan" dialect vocabulary are used for text design. Pragmatics theory is combined in text design: 1) Panda symbols are mellow. 2) The connotation of the panda symbol represents cuteness, honesty and honesty. 3) "Ba xin ba gan" means sincerity in the Sichuan-Chongqing dialect. The three combined the characters to design the words and symbols of the Sichuan-Chongqing dialect. After repeated design thinking, the most decentralised text design was finally selected. The volume of the overall text design is similar to that of a panda, and the choice reflects a sense of roundness. In the text design, each letter is consciously stacked from right to left, and the closeness to each other

demonstrates sincerity and conveys the real connotation of the dialect vocabulary through the design of psychological feelings. (Figure 89)

Figure 89. Pinyin font design of the dialect word "Ba xin ba gan" in Sichuan and Chongqing.
Source: Author, 2023

Finally, combining graphic symbols and dialect vocabulary has become a new symbol of Sichuan-Chongqing dialect vocabulary with international representation. The colour of the visual transformation design is black and white, which is also the panda's actual colour, making people feel more natural. The Chinese dialect is not included in the plan for the convenience of foreigners to read and understand and to highlight the significance of international representative symbols. (Figure 90)

Figure 90. Visual Transformation of International Representative Symbols — Panda Symbols Combined with Sichuan-Chongqing Dialect Vocabulary.

Source: Author, 2023

5.3.2 Visual Transformation of Chongqing Regional Dialect Combined with Regional Symbols

In the design practice of the Sichuan-Chongqing dialect, combined with the visual transformation of regional symbols, symbiotic design methods are chosen for design exploration. In thinking activities, the reason why visual imagery is a much more advanced medium is that it can provide objects, events and relationships. and structural objects. Most of the shapes it reproduces are flat and three-dimensional, which is more advanced than the linear language medium (Arnheim, 1998). Dialect is also a kind of language. Transforming language and visual images through objects allows dialects to improve visual cognition. The earliest Chinese characters originated in the natural world. People relied on pictographic tracing to draw pictures into pictograms. In fact, in this period, "characters" and "graphics" were vaguely defined. Then the pictographic characters were gradually simplified to produce modern symbolic characters. During this long evolution process, a form of expressing meaning with form and expressing emotion with intention was steadily formed. Many design methods can be used in the visual transformation design of dialect vocabulary. These means are presented through design methods such as addition, combination, deformation, trade-off, and sharing.

Symbiosis originally refers to the close and mutually beneficial relationship formed between different organisms, and they get help while helping (Wei, 2015). Shared graphics means that two or more unrelated pictures share a space and form a new graphic together. In addition to constructing a unique graphic language, the new isomorphic pictures also build a new meaning value. Regarding design form, symbiotic drawings can be divided into complete symbiosis, coplanar symbiosis, and collinear symbiosis.

Classification according to the content of symbiotic graphics can be divided into:

1) Symbiosis according to the form. Refers to the symbiotic graphics formed according to the composition and visual experience needs. The focus is on the image presented by the pictures.

2) Symbiosis according to the meaning. According to purpose, symbiosis refers to the symbiotic figure that wants to express one or multiple internal purposes based on the figure. The focus is on the imagery presented by the graphics.

In the design of Chinese characters, the method of using the strokes of characters to form new combined characters appeared very early. This method can be called symbiotic combination characters. The use of symbiotic characters appeared as early as the ancient coins of the Han Dynasty in China. The four characters, "Wei Wu Zhi Zu(I am content)", took advantage of the characteristics of the hole in the middle of the square hole coin and made the middle hole next to the Chinese character "口(Kou)". In use, the upper, lower, left, and right Chinese characters share the word "口(Kou)" in the middle, and this coin is extended to be called "borrow money". This kind of coin is used as a "Hua Qian". Similar to commemorative coins today. It has the functions of decoration, appreciation, collection, evil spirits and so on. The "Hua Qian" of "Wei Wu Zhi Zu" reads "Wei Wu Zhi Zu" from the right down and reads "Wu Wei Zhi Zu" from the top to the right. They all embody ancient Chinese people's excellent wishes and ingenious design wisdom. The old well of Ryoanji Temple in Japan adopts the auspicious decorative pattern elements of "Wei Wu Zhi Zu" in China. (Figure 91) The cultural and creative

derivatives of the temple are also designed as wine bottle openers on this basis. Get good fortune in "Hua Qian(spending money)". (Figure 92)

Figure 91. The ancient well of RyŌan-ji in Japan, using the Chinese auspicious pattern "Only My Contentment".

Source: https://kinukake.com/cn/sights-ryoanji.html

Figure 92. RyŌan-ji in Japan uses the pattern of "Only My Contentment" to make cultural and creative bottle openers.

Source: https://kinukake.com/cn/sights-ryoanji.html

With the development of the times and the needs of design, this method of symbiosis and ingenious combination of Chinese characters is widely used in China—for example, the symbiotic and combined character design of "Huang Jin Wan Liang(Gold two thousand)" in auspicious Chinese culture. "Huang Jin" refers to precious metals and the general wealth and wealth in Chinese auspicious meanings; "Wan Liang" is an ancient Chinese term for numbers and generally refers to many until infinity. "Huang Jin Wan Liang" refers to people's good wishes to pray for wealth and abundance. The upper and lower layers of the text are vivid metaphors for the accumulation of wealth. Use this combination of superimposed characters to make paper-cut stickers with auspicious meanings. When the Chinese New Year is approaching, especially in northern China, it will be posted on doors and windows, water tanks or rice warehouses to pray for prosperity in the coming year.(Figure 93) The themes of "Huang Jin Wan Liang" pictures are shared in Tianjin Yangliuqing New Year pictures, Shandong Yangjiabu New Year pictures and Jiangsu Taohuawu woodcut New Year pictures. Yangjiabu woodcut New Year pictures are a traditional folk print spread in Yangjiabu, Weifang City, Shandong Province. Since the Hongwu period of the Ming Dynasty, it has begun to have a technical foundation. It is easy to make and colourful, revealing life in Chinese folk society. The theme of New Year pictures will change every Spring Festival. In addition to traditional auspicious and wishful themes, new ideas and products will also emerge, promoting society. On May 20, 2006, Yangjiabu woodblock New Year pictures were approved by the State Council of China to be included in the first national intangible cultural heritage list batch. (Figure 94)

黄
金
萬
兩

萬

Figure 93. "Gold two thousand" paste paper-cut and combined characters
superimposed method.

Source: Author, 2023

Figure 94. Yangjiabu Woodblock New Year Paintings with the theme of "Gold two thousand".

Source: http://www.kongfz.cn/26229048/

The design method of using combined characters also appears in the logo design. The China Supply and Marketing Cooperative logo, designed by Professor Chen Nan of Tsinghua Academy of Fine Arts, adopts the design method of combined characters. Words share the middle " 口 " part. "He (Together)" comes from the concept of cooperation in "China Supply and Marketing Cooperatives", and the word

"He" itself also means "human harmony". This concept is also crucial to distinguishing other economic organisations. (Figure 95, Figure 96)

Figure 95. China Supply and Marketing Cooperative Logo Design.
Source: Works of designer Chen Nan
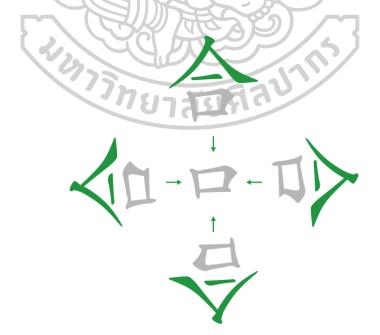
Figure 96. Creative sketch map of combined characters.
Source: Self-drawn by the author

The symbiotic design method of this font is also used in foreign visual design. The logo of Thailand's "CHAO PHRAYA EXPRESS BOAT" shipping company uses three Thai characters to intersperse and combine to form a new symbiotic graphic. (Figure 97, Figure 98)

Figure 97. CHAO PHRAYA EXPRESS BOAT Company Logo.

Source: https://www.facebook.com/cpxcare/

Figure 98. CHAO PHRAYA EXPRESS BOAT Company Cruise Ship.

Source: https://www.facebook.com/cpxcare/

The design practice begins with the choice of the dialect word "bang bang", which May Sinahi mentioned in the French preface to "Kabul: A History 1773-1948": "Like some people, certain cities suffer from amnesia. Not that they don't have a past, but this past, however glorious it may be, leaves so few reminders, so few architectural remains, so few visible traces, that it remains something vague." Interpreting May Sinahy's concept, every city is in danger of "amnesia" if it does not pay attention to its past (Chen, 2022) . Chongqing "Bang Bang Jun (Stickman of Chongqing)" is a name for a specific group. Chongqing is located in a mountainous area with inconvenient transportation. There are such a group of people, walking through the streets and alleys, climbing mountains and mountains, carrying a bamboo stick more than one meter long on their shoulders and two blue nylon ropes tied to one end of the pillar, wandering the streets looking for job opportunities; most of them are from Chongqing The rural areas in the surrounding counties are the temporary porters of Chongqing and also a cultural landscape, which is called the "Bang Bang Jun" by the people of Chongqing. But this unique local cultural symbol, according to a survey report released by the Chongqing Academy of Social Sciences Research Institute on November 1, 2011, shows that the "Bang Bang Jun" in the main urban area of Chongqing has gradually disappeared. Since ancient times, Chongqing has been a vital waterway town on the upper reaches of the Yangtze River. Since its opening in the 19th century, it has become a transportation hub dominated by water transportation. Large quantities of goods have to be transported by people. At that time, the stickman of Chongqing was huge. According to "Introduction to Chongqing Folklore" (published by Southwest Normal University Press in December 1998), the Stickman of Chongqing was once enormous. It formed the bureau number and other gang organisations. The "Bang Bang Jun" emergence is also a microcosm of Chongqing's urbanisation. Many say that the "BangBang group" would make the city's turnover manageable. Groups of "Bang Bang Jun" can be seen at every bus stop in the town, which has become an essential part of the city's image. However, with the development of society, the convenience of transportation, and the realisation of mechanised packing at the pier, there is often no need for a stick to "carry" it. The shrinking of this group seems inevitable with the

urbanisation process. Many people think that the "Bang Bang Jun" cannot disappear, and some believe that they can no longer keep up with the pace of the times, but no matter what, the "Bang Bang Jun" cultural memory and symbol of the mountain city of Chongqing, will not disappear. The tenets of hard work and conscientious unity they represented still form the cultural background of the town. The attention of "BangBang group" has been paid attention to earlier. In addition to the comedy series "Shancheng Bang Bang Jun" mentioned above, in 2016, the director why bothered to focus on the Chongqing "BangBang group" to shoot and record the series. In 2018, he It is integrated into the documentary "The Last Stickmen of Chongqing", which shows in an all-round way that after China's reform and opening up, the hundreds of thousands of stickmen in Chongqing provoked their era, glory and embarrassment, tenacity and helpless (Luo, 2021; Wang, 2019) .(Figure 99)

Figure 99. "The Last Stickmen of Chongqing" Documentary Poster.
Source: http://m.cnr.cn/news/yctt/20210615/t20210615_525513369.html

The geographical environment of the mountain city of Chongqing gave birth to this particular industry, and the imprint of the "Bang Bang Jun" era is also profoundly engraved in Chongqing (Chen, 2022).In Chongqing's "Zhujiang Road" street, designed with Chongqing dialect vocabulary as the city's visual design, the dialect vocabulary stick army appears on the street lamp pole for a neon light display. (Figure 100)
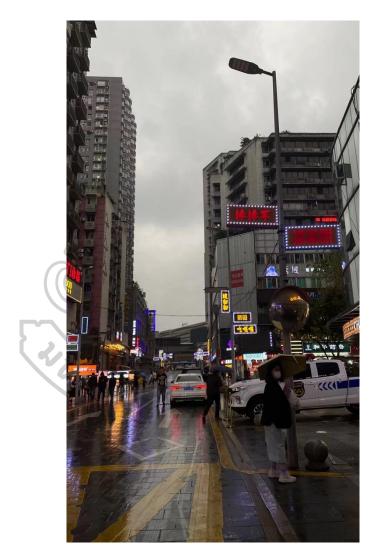
Figure 100. Chongqing dialect neon lights on Zhujiang Road, Chongqing.

Source: Author, 2023

It can be seen from the photos that Chongqing currently uses dialect vocabulary to enhance the city's cultural image in a relatively simple design method. It selects dialect vocabulary and directly applies it to neon lights without any design

transformation. Therefore, in the researcher's design practice, the design means of converting text and graphics into symbols is considered. From the perspective of dialect vocabulary, the word "Bang Bang" can belong to the syntactic correspondence in semiotics. From the study of glyphs, it can be regarded as an iconic dialect glyph and a symbolic dialect glyph in a particular environmental situation. In selecting visual objects, the two Chinese characters, "Bang Bang", are taken as the visible subjects. Visual Image Lenovo "Bang Bang" this concrete character image and work scene are combined with the representative building of Chongqing on the stilts to transform the design visually. Both image carriers have a long history in Chongqing and are essential to regional culture.

Visual Transformation of "Bang Bang" Dialect Vocabulary A Materialized Carrier Select the figurative "Bang Bang" group and the representative tools they use in their work. On April 27, 2014, Chinese Premier Li Keqiang met with "Bang Bang" representatives during his inspection of Wanzhou Port in Chongqing. (Figure 101) Li Keqiang said sincerely to the "Bang Bang": "You are amazing! Every penny is earned by sweating, which is a symbol of the hard work of the Chinese people." (Agency, 2014) Bang Bang has become A regional symbol of Chongqing. Seeing the 60-year-old "Bang Bang" He Shaoqiang, Li Keqiang walked over to take the pole in his hand and said, "It has been worn very smooth. You have been in this business for a long time." "It is a tool that people carry on their shoulders while working part-time. It can be seen that the bamboo stick in their hands is a symbol of the "Bang Bang" group, whether it is used in daily work or TV drama documentaries. (Table 17)

Figure 101. On April 27, 2014, Chinese Premier Li Keqiang received " Stickmen of Chongqing " in Chongqing.

Source: http://www.gov.cn/guowuyuan/2014-04/27/content_2667468.htm

Table 17. The symbolic symbol of " Stickmen of Chongqing " - pole

The symbolic symbol of " Stickmen of Chongqing " - pole	
Stickmen of Chongqing recruits live and work photos.	**Screenshots of Stickmen of Chongqing documentary and TV series**
	 Documentary: To an Industry That Is About to Disappear - Stickmen of Chongqing

Stills of the TV series Shan Cheng Stickmen

Documentary: Shan Cheng Stickmen

Documentary: The Last Stickmen of Chongqing.

Another carrier for visual characters' materialisation and transformation is choosing Chongqing's most historical and cultural architectural form—the "Diao Jiao Lou (Stilted Building)". "Diao Jiao Lou" in Chongqing belongs to the type of dry-wall buildings. Still, they are not restricted by the inherent shape but develop freely in combination with the terrain environment, and the layout is flexible and changeable. The unique bamboo-wood binding structure is quite different from typical dry-wall buildings. It reflects this region's exceptional commercial economy and social and

cultural environment. " (Li & Zhang, 2010) There are various reasons for the formation of the primary architectural forms of Chongqing's characteristic buildings on stilts, including geographical factors of mountains and rivers, climate factors, local material factors, diversity of immigrant societies, and business factors of Chuanjiang Shipping Terminal. At present, there are few stilted buildings in Chongqing, and most of them exist as urban regional image symbols. The following table shows the development status of "Diao Jiao Lou" in Chongqing. (Table 18)

It can be seen from the table that Diaojiaolou has transformed from a living space with human geography characteristics in Chongqing to a regional symbol.

Table 18. Development status of stilted buildings in modern Chongqing

Development status of stilted buildings in modern Chongqing			
Historical period	**evolution and characteristics**	**The Development of Chongqing City (Town) and the Rise and Fall of Stilted Buildings associate**	**Diagram of changes in stilted buildings in different periods**
open port	Prosperity: Prosperous stilted buildings in urban areas, most of which are bundled.	The opening of Chongqing as a port accelerated the development of commerce and trade, promoted the development of the modern shipping industry, and made Chongqing a modern industrial and commercial city. Many residential buildings have local characteristics, such as bundled stilted buildings and Chuandou houses.	
Anti-Japanese War period	Prosperity: Prosperous stilted buildings in urban areas, most of which are bundled.	During the Anti-Japanese War, Chongqing became one of the largest cities in China as the accompanying capital and the base camp of the Anti-Japanese War. The population in the city increased rapidly, and the wartime economic difficulties brought a new peak in the construction of stilted buildings with bamboo and wood bundled or brick-	

		column sandwich wall structures.	
War of Liberation	Prosperity: Prosperous stilted buildings in urban areas, most of which are bundled.	Many stilted buildings in the city were destroyed.	
Modern: The development of stilted buildings in urban areas and stilted buildings in towns continues to diverge.	Traditional stilted buildings are gradually disappearing. The architectural form of traditional stilted buildings is transformed into a regional city brand symbol.	The old city is being rebuilt, and the traditional stilted buildings are disappearing. Protecting the market town, not paying enough attention to improper protection.	
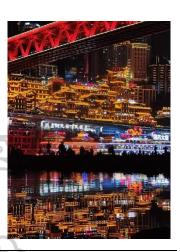
In the word "Bang Bang" in the Chongqing dialect vocabulary, graphic design methods of characters are used, and considerations are made through the sharing of strokes, overlapping graphs of characters, and images of characters. Form according to specific rules to obtain new graphics. Visual perception is not a passive process of recording stimuli but an active acquisition of the brain. Vision works selectively. The perception of shape and the classification and application of forms are simple to generalise. visual concept (Arnheim, 1998).

It combines visual association and the use of symbolic carriers. First, pay attention to the literacy of characters in the design practice research. "Bang Bang" itself is two different characters in Chinese writing. (Figure 102)

Figure 102. Chinese character "Bang Bang".

Source: Author, 2022

The Chinese character graphics formed through visual transformation become a character. In the process of this change, the Chinese characters' reading elements should have been retained through repeated deliberation, so the newly formed vivid Chinese characters can be recognised by people who can speak Chinese. In designing the stacked characters, only the "木(wooden)" character on the left side of a Chinese character was kept. The meaning of a "木(wooden)" character is the general name of tree plants, and the importance of the radical itself also represents the material of the pole in the hands of "Bang Bang". Design is also a consideration to avoid duplication. Second, it can be seen from the picture below that the wooden stick held by "Bang Bang" is a stick that runs through their working life. In the eyes of the designer, it is not only a labour tool but also a symbol of their group. This design thinking also combines the signified and the signifier into a symbolic sign. (Figure 103)

棒 棒 ▶ 木
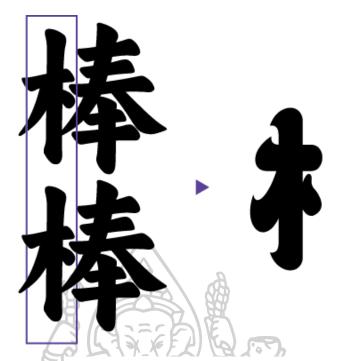
Figure 103. Chinese character component composition.

Source: Author, 2022

棒 棒 ▶ 奉

Figure 104. Chinese character component composition.

Source: Author, 2022

The right part of the Chinese characters after visual transformation is superimposed up and down, and a small number of glyphs are reduced during the superposition process without affecting the reading. The eight horizontal lines of different lengths on the right side of the Chinese characters are not only the strokes of the Chinese characters but also the transformation image of Chongqing's characteristic building on stilts and the ladder for "Bang Bang" to pick goods for a long time and climb up the hill. (Figure 104)

In expressing the relationship between this dialect vocabulary and these objects. There will be two feelings: 1) immediately know what it shows. 2) Manifest in the mind of the beholder through experience. The second case can be seen as an experience. This experience is based on "custom" or "routine", which is common in visual design cognition. Some people think that this kind of experience is accumulated from life, and some believe that this kind of experience is not based on first-hand experience, so it is not worthy of trust. This can be explained by aesthetic empathy. By seeing an object, and then putting yourself in it, and constantly questioning yourself, the vision generated by the thing evokes the cognition of memory, which will automatically cause the response of other areas of the brain (Arnheim, 2001).
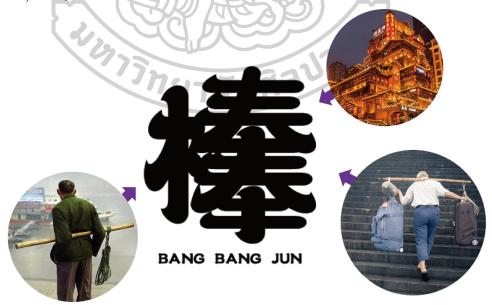
Figure 105. Symbolic dialect glyphs——" Stickmen of Chongqing ".

Source: Author, 2022

After the essential visual transformation of the dialect vocabulary is completed, the decorative elements of the text and graphics are designed. This part of the external considerations is mainly based on the design language and aesthetics. The design can be vivid and cultural if the carrier's connotation factors are considered simultaneously. After the symbiosis based on the shape, it is also necessary to consider the symbiotic design according to the connotation of the design object. As mentioned above, the wooden sticks in "Bang Bang" are bamboo. According to the main characteristics of this "Bang Bang" group, the visual experience of bamboo and the horizontal, horizontal and vertical strokes of Chinese characters have the basis for visual transformation, and the words are added in sequence. They are adding pictures along the word to follow the trend and structure of the text to add aesthetic forms. Bamboo is a good plant in China, meaning "higher and higher". Incorporating images that express the meaning of the text into the graphics of the text makes the dialect vocabulary more distinctive. Two design methods of symbiotic pictures are mainly used to complete the visual transformation design of the Chongqing dialect vocabulary "Bang Bang". (Figure 106)

Figure 106. Visual Transformation of the Dialect Word " Stickmen of Chongqing " in Chongqing.

Source: Author, 2022

Another regional dialect term representing the "Pa Po Shang Kan" is "climbing up a hill". Because Chongqing is a mountain city, the Yuzhong Peninsula in ancient

times was divided into upper and lower halves. Both sides are raised along the middle of the river, and most riverside buildings are built on stilts, so daily life starts with climbing the stairs. In the old days, transportation needed to be better developed. At that time, people carried goods and things on their shoulders. At that time, it was not called "Bang Bang" to the porters, but it was already the embryonic form of the later "Bang Bang". The steps and stone ridges they walked on looked like they were climbing upwards from a distance. The picture below shows people climbing up the stairs from the pier in Chongqing in the last century, so the dialect is called "Pa Po Shang Kan". (Figure 107) The landform of Chongqing's mountain city forms a multi-step urban landscape. From the old streets and alleys in the old Chongqing image in the table below, we can see the importance of urban streets and alleys to Chongqing. The stairs of Chongqing are one of the symbols of Chongqing city (Zhu, 2013). (Table 19) It originally meant that climbing the ladder was very difficult. Still, later it was derived that although life is complex and challenging, it is always upward, so this vocabulary is neutral and commendatory. This dialect vocabulary is also a symbolic dialect symbol.

Figure 107. Photos of "pa po shang ker (climbing up the hill)" in Chongqing.

Source: https://www.sohu.com/a/330792875_120231826

Table 19. Old Chongqing Street

Old Chongqing Street

Old Chongqing Huangjiayakou
Qianxiang Street

Old Chongqing Nanjimen
Main Street
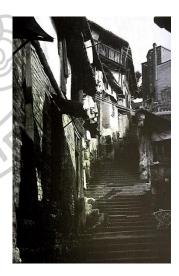
Old Chongqing Lower Half
City Yuantong Temple Street
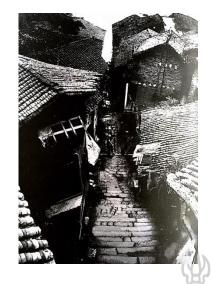
Old Chongqing Chuqimen Alley

Old Chongqing Daluo Lane

The Old Wharf Main Street
on the South Bank of Old
Chongqing, located on the
South Bank of the Yangtze
River

Old Chongqing Water Alley

Jiangjin——Tanghe Main Street

Zhongxian——Chang Pass, Yangdu Town

The visual transformation design of the Chongqing dialect vocabulary "Pa Po Shang Kan" first designs a single font. Chinese characters are written in many fonts with different styles. Such writing techniques include seal script, official script, cursive script, running script, regular script, etc. Printing fonts include Hei Ti, Song Ti, Fake Song, Isoline, etc. Printing fonts are divided into fonts without decorative lines and fonts with decorative lines. In addition, there are many variant characters and artistic characters (Wang & Yang, 2013). Choose a non-decorative line font with relatively independent strokes on the primary font. In this way, creating a three-dimensional space will be more integrated.

Step one:

Selecting the primary Chinese characters without decorative lines, the designer uses Procreate to sketch the Sichuan-Chongqing dialect word "Pa Po Shang Kan". In the process of removing the sketch, I consciously made the font of Chinese characters as flat as possible to conform to the sense of the volume of the ladder and then arranged the four characters vertically. The vertical arrangement is consistent with the upward momentum of the ladder. (Figure 108)
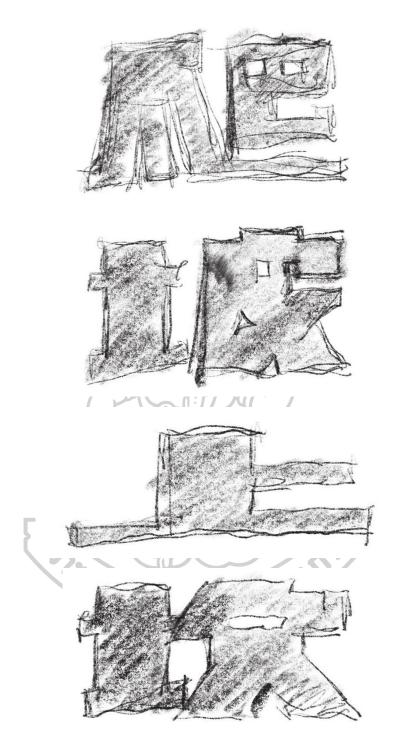
Figure 108. Hand-drawn sketches of dialect vocabulary in " pa po shang ker
(climbing up the hill)".

Source: Author, 2023

Step two:

After having the necessary visual experience of sketching, import the sketch into Adobe Illustrator software, then standardise the design of dialect vocabulary fonts and adjust the corners of characters. (Figure 109 A) This step needs to be adjusted repeatedly to make the text look less regular and reflect the unevenness of the ladder, which means: "The road to success is bumpy." (Figure 109 B) Finally, adjust the size and edge of the text to make the visual impression well-proportioned and sparse, restore the old sense of stairs, and awaken people's living memory and cultural background. (Figure 109 C) Colour is not considered during this stage of the design process.
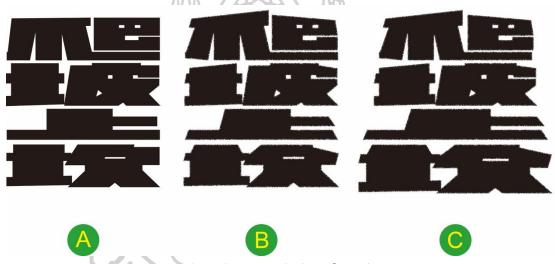
Figure 109. Dialect vocabulary font design steps.
Source: Author, 2023

The visual cognition of "tall, short, fat and thin" in the combination of dialect vocabulary climbing up and rugged vocabulary design is also intuitive cognition and perception in reasoning. The intuitive judgment of the three combined fonts of A, B, and C is judged through the three spatial relationships and their positions on the screen. If the shape of the three words is not designed through visual transformation, the answer from the language description: A is shorter than B, and B is shorter than C. Therefore, A is shorter than C. This has to read the statement and then synthesise the third image through the first two contrasting images. The linear expression of this language is less intuitive than visual cognition.

Step three:

The Chongqing dialect vocabulary "Pa Po Shang Kan" starts from the " line-surface-body " design process. The two-dimensional design is based on the vertical shape of the ladder. The ladder is square and three-dimensional using Adobe Illustrator software design. In this process, the visual aesthetics, symbols' connotation, and regional culture's influence are balanced. Through the three-dimensional presentation effects of A, B, and C, A is finally selected as the icon for three-dimensional visual presentation. Judging from the strokes of the Chinese characters, the overall shape is smooth, the frame structure is flat and stable, and the four Chinese characters are relatively independent and well-organized. The flatness of the prevailing pressure and the misalignment of left and right are to restore the true feeling of Chongqing stairs through text. (Figure 110)
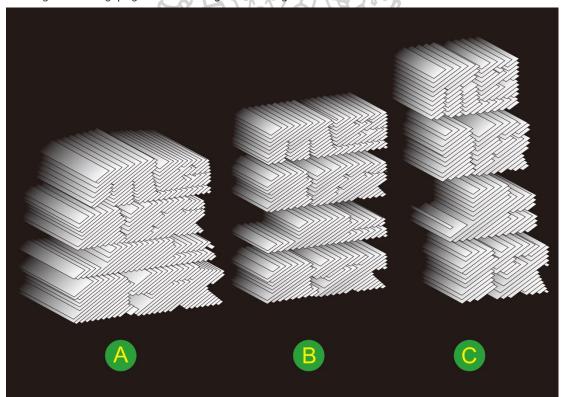
Figure 110. Three-dimensional font design steps for dialect vocabulary.

Source: Author, 2023

Step four:

Considering the level of reflection, the Chongqing dialect vocabulary "climbing up hills and ridges" embodies the cultural spirit of Chongqing city, reminiscent of the Chongqing people's easy, upward, and undaunted spirit of facing difficulties. (Figure 111) The choice of colour in the design. As mentioned above, the Chongqing people have fiery and enthusiastic personalities. The colour yellow, with the highest brightness and fluorescent red, representing enthusiasm, is selected for gradient design to form a visual transformation graphic of the dialect words in Chongqing.
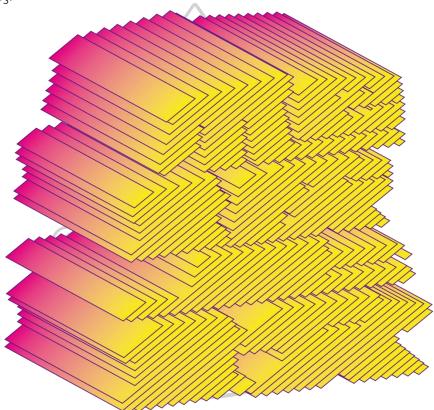
Figure 111. Three-dimensional font design of dialect vocabulary.

Source: Author, 2023

5.4 The Application of Chongqing Dialect Visual Transformation Design in City Image

Compared with China, the visual design of urban brand images developed earlier in foreign countries. In the 1920s, the concept of "new urban construction aesthetics" was born, and the theory of urban image began to emerge in Western

countries. In the 1940s, some scholars introduced the concepts of corporate image and organisational image into urban studies and integrated them with the urban concept, urban behaviour, and urban visual construction in the "urban beautification" advocated by American scholars (Rao, 2019). Nowadays, most of the creative methods of city brands are based on imitation, lacking the city's cultural output, and it isn't easy to arouse people's empathy. Research on city branding is limited to individual cities, ignoring relationships across city-regional levels (Wackerlin et al., 2020). Neglecting multiple relationships between regions and local levels in brand building (Jansson & Power, 2010). The design method should be more comprehensive, systematic, and multi-angle to find the urban style and core image and reconstruct the city's unique style. The goal of city branding is to create an attractive image for tourists and investors, as well as to strengthen the local identity of residents (Castillo-Villar, 2018). Foreign visual research on urban cultural images mainly focuses on the following aspects: First, the main graphical images are the totems of the city's founding legends and traditional slang. The urban residents' sense of identity can be improved through visual extraction. Second, take the city industry as the guide and carry out market segmentation. The third is to start with urban architecture, allowing everyone to design stories or memories that happened in this city. Fourthly, the design is driven by words, such as the city's initials in English, such as the urban image design of Melbourne, Australia. Strengthening the identity of urban cultural brands through visual design and construction is a common concern of many foreign scholars (Liu, 2019). City brand The image of Chongqing City is similar, but there are specific differences. City brand is the urban characteristics extracted and integrated by city builders. These characteristics sum up local history, culture, humanities, geography and economy. The differentiation of elements constitutes the core concept that the city conveys to the public. City image is the evocation and memory of the city's symbolic image by the characteristics of the town. This kind of memory has both concrete materialisation and emotional sustenance. It is the overall cognition of the collective memory of the city (Liu et al., 2020). To improve the city brand image, the city brand must be integrated with the city image, and the

city's geography, culture, humanistic feelings and other factors should be displayed in the process of integration to enhance the city's brand recognition as a certain extent.

City branding is an innovative approach to sustainable development (Rehan, 2014). The value of a city brand provides multi-level value-added for the city, permeates all fields of daily work and life, and is mainly reflected in politics, economy, culture and other aspects.

1. Politically, creating city brands at the government level is conducive to promoting urban development and implementing government policies. Combining the city brand with the government's image, integrated operations generate new added value. Able to promote urban culture and implement government spiritual guidance.

2. From an economic point of view, the renewal of urban brands, the differentiated brand elements that are full of urban tonality, and the products with high economic value that continue to emerge in upgrading and upgrading can be provided to stakeholders. They can also continuously expand the city. The scope of economic radiation in economic construction improves the scale system.

3. In terms of culture, an excellent city brand should be different from other cities and simultaneously have the commonality of the national "gene". This is a means to improve the competitiveness of cities. This tool is divided into tangible content and intangible content. The actual range mainly includes displaying various characteristics linked to the city, including city brand name, standard colour, posters, derivative graphics, etc.; intangible content is symbolic, abstract, and dematerialised, mainly showing urban culture, Humanistic spirit, city value (Xu, 2014).

Urban cultural brand building is based on strategic planning, urban positioning, core values, etc., and forms different urban cultural business cards through visual recognition. Zhang Hongyan from Nanjing University put forward the strategy of "importing the overall CI of Nanjing City" and believed that the critical point of urban image design is locating the city according to the city's artistic style and attributes and highlighting individual characteristics of the city. For example, Shenzhen is the capital of science and technology, Shanghai is the capital of fashion, and Chengdu is the capital of leisure. And Chongqing is more called the fog city from the perspective

of climate. The cognition of city image also includes a specific psychological external evaluation and association derived from the city in people's minds, that is, judgmental, including values and preferences, as well as judgments of "good" and "bad".(Rao, 2019)

Based on the above reasons, Chongqing's city brand image design needs to be improved. There are many plans to design the Chongqing city brand from a cultural point of view. There are few designs to enhance the city brand design from the cultural significance of view combined with regional dialect visual transformation. This design study, "Visual Transformation of Dialects in Sichuan and Chongqing Region", design exhibition poster, uses the visible change of dialect vocabulary in "Pa Po Shang kan" as the central vision of the design. The signs' basic arrangement is mainly horizontal, primarily to reflect the streets of Chongqing. The overlapping and scattered arrangement symbolises the city life in Chongqing. The design concept basis of the road is consistent with the graphics of the primary visual dialect vocabulary, reflecting the consistency of the design. The colours used throughout the design are green, blue, black and neon red. Green is the primary colour, and the reason for choosing green as the preliminary design is that the city brand image design should be combined with the city's political, economic, and cultural connotations and the planning guidelines formulated by the state of the town. As an old third-tier industrial city in China, Chongqing has long explored and promoted the green transformation of industry in urban development, achieving the goal of carbon peak and carbon neutrality (Daily, 2023) . On the other hand, in China, there is an idiom "green mountains and green waters", which means beautiful mountains and rivers, beautiful scenery and a beautiful natural environment. Chongqing is mountainous, located in the upper reaches of the Yangtze River, where it meets the Jialing River. It was born of water and blended with water. It was called "Jiangzhou" and "Yuzhou" in ancient times. Now Chongqing is still referred to as "Yu". Response to the geographical features of Chongqing and water symbiosis (Zhang et al., 2011). Green is the primary colour of Chongqing's development. Blue represents the background colour of Chongqing as an old industrial city, and black and fluorescent red are used as the colour of the text. (Figure 112)

Figure 112. Sichuan-Chongqing dialect visual transformation design exhibition poster design.

Source: Author, 2023

In addition to the traditional static presentation of modern design language, more and more dynamic presentation methods appear in the visual design of the Internet. This kind of motion is graphic and is an inevitable product of the information age, which conforms to the centralised, high-speed, Fragmentation features. The development of the mobile Internet has enabled people to watch in different ways, and the wave of mobile is gradually changing people's daily life (Saylor, 2013). The intervention of informatisation promotes the transformation of viewers' viewing methods. The book "Art and Visual Perception" mentions that movement is the phenomenon most likely to attract strong visual attention (Arnheim, 2001). Dynamic graphics just fit this feature.

Under the means of new media, the way of graphic design has changed from "static" to "dynamic", but the basis of design will not modify, and designers still need to refine and repeatedly scrutinise the essential elements of design (Chen et al., 2017) . No matter how the design method changes, it must follow the design theory. Based on the completion of the static poster design of the visual transformation of the dialects in Sichuan and Chongqing, the dynamic poster design is carried out. In creating the vibrant poster, the importance of linear interpenetration is strengthened. This linear feeling is the materialised feeling combined with the Chongqing ladder symbol. The following table is a screenshot of the dynamic poster design display of the visual transformation of dialects in Sichuan and Chongqing. (Table 20)

Table 20. A screenshot of the dynamic poster design display of visual transformation of dialects in Sichuan and Chongqing

A screenshot of the dynamic poster design display of visual transformation of dialects in Sichuan and Chongqing
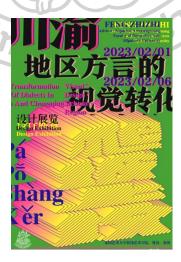
The city image of Chongqing is distinctive, and the carriers that can be extracted and materialised are relatively rich. In the process of improving the urban image, the dialect visual transformation design should be used in the following three aspects:

1) Regional culture with the integration of mountains and rivers

2) The memory of the heroic rivers and mountains of the War of Resistance

3) Hot and enthusiastic characters

In improving the city brand image of Chongqing, the Chongqing Metro, which embodies the regional culture, is indispensable as mobile publicity. The Chongqing Metro is the Chongqing Rail Transit. As a "net celebrity" city, it plays a vital role in the external advertisement. As a unique business card of Chongqing, it conveys Chongqing's own natural, historical and cultural information (Zhao, 2022) . The picture below shows a "net celebrity " at Chongqing Metro, Liziba Metro Station. Because of the undulating mountains in Chongqing, Chongqing Metro is connected to the light rail. The above-ground part is called the light rail, and the underground portion is called the subway. The subway station is famous for "the subway passes through the building", and many tourists come here to take pictures every day. The daily travel of urban residents and numerous tourists gather here, an ideal place to enhance the city's brand image. Combining the visual transformation image design of Sichuan-Chongqing regional dialects with the subway body advertisements displayed here can play a good role in promotion. (Figure 113)

Figure 113. The application of Sichuan-Chongqing dialect visual transformation design in Chongqing city.

Source: Author, 2023

Chongqing's subway stations are also full of characteristics in Chongqing's urban cultural image. The subway stations are named after the geographical environment, such as Shijingpo, Dalongshan, Zengjiayan, etc. Because there are many mountains and rivers in Chongqing, there are naturally many bridges, and Chongqing is also known as the "Bridge Capital" in China. Naturally, it will appear in the naming of the subway, such as Yanggong Bridge, Chenjia Bridge, Guanyin Bridge, etc. There are also the names formed by the old market and wharf culture mainly based on

commercial economy and culture, among which the most famous are Ciqikou and Chaotianmen. With the development of society, some names are closely related to people's modern life, such as Happy Valley, Grand Theater and so on. There is another category of the most representative subway station names that are closely related to Chongqing's Anti-Japanese War culture, and they can also be regarded as products of history. From 1937 to 1945, Japan launched a war against China, and the Chinese Nationalist Government moved to Chongqing on November 20, 1937. Chongqing became the capital of China at that time. Japan bombed Chongqing for five and a half years, and the people of Chongqing rebuilt their homes on the ruins, remembering history and suffering with place names. The Jiefangbei, where the "Jiefangbei" subway station is located, is the witness of the Anti-Japanese War and the "spiritual fortress" of the Chongqing people. When choosing the visual transformation of Sichuan and Chongqing dialects to be used in Chongqing's urban image, the Jiefangbei subway station was selected as one of the places for image design and promotion. This also lets people remember Chongqing's memory of the Anti-Japanese War in the new era. (Figure 114)

Figure 114. The application of Sichuan-Chongqing dialect visual conversion design in Chongqing subway station.

Source: Author, 2023

Figure 115. The application of Sichuan-Chongqing dialect visual conversion design in Chongqing subway station.

Source: Author, 2023

The word "Bang Bang" was selected using representative regional symbols and dialects for the design. How to connect visual symbols and groups when using it in the city brand image while paying attention to the stick group, the city brand image is improved. The "Bang Bang" group epitomises Chinese migrant workers, who mainly migrate for employment. With limited education and skills, they constitute the main body of the urban low-end labour force and are located primarily in various links in the global supply chain. According to the field investigation, 1. The "Bang Bang" group has scattered artistry characteristics, mainly carrying daily necessities in the harbour, wholesale market, and building materials market. 2. They often do some dirty work that people are unwilling to do, such as cleaning, cleaning septic tanks, demolishing houses, etc. 3. In the view of "Bang Bang", as long as there is a legal income, other social miscellaneous things are also willing to do. For example: Acting as an extra,

helping people line up, being a nude model at the Academy of Fine Arts, etc (Qin, 2015) . With the upgrading of cities and changes in market demand, the employment space for "Bang Bang" has also been compressed. How to make the "Bang Bang" group adapt to the urban changes in the new era is a systematic and grand issue that a single discipline cannot solve.

With the advent of the Internet era, smartphones are gradually popularised, and modern payment methods have become relatively popular. A new form of the transport industry in the city has emerged, gathering scattered transport in truck transportation and logistics. The "Bang Bang" group can have uniform clothing, and several people rent and paint trucks together to form a simple brand image for promotion. This may be part of the relatively simple exploration of adapting to urban change for the "Bang Bang" group. At the same time, this branding attempt has a continuous effect. Through the transformation of the "Bang Bang" group, "Bang Bang" as the city's business card repeatedly appears in advertisements on the truck body, the city's symbol is preserved, and the city's image is enhanced. (Figure 116)

Figure 116. The visual transformation of dialect vocabulary combined with the

image map of the " Stickmen of Chongqing " group in the city.

Source: Author, 2023

Visual Transformation of Sichuan-Chongqing Dialect After the poster's main visual is used in Chongqing City, the design of the exhibition invitation card is designed, and the invitation letter is made of acrylic plastic printing. Dimensions are 210 mm by 90 mm. The invitation card is designed with a cutting method. This cutting form can not only be regarded as the geographical feeling of the vertical and horizontal steps of Chongqing city but also evokes more visual memory through the extension of this symbol, which is similar to the Sichuan-Chongqing dialect vocabulary "Pa Po Shang Kan".(Figure 117, Figure 118, Figure 119, Figure 120)

Figure 117. Invitation card design for the visual transformation of dialects in Sichuan and Chongqing.

Source: Author, 2023

Figure 118. Invitation card design and application of visual transformation of dialects in Sichuan and Chongqing.

Source: Author, 2023

Figure 119. Invitation card design and application of visual transformation of dialects in Sichuan and Chongqing.
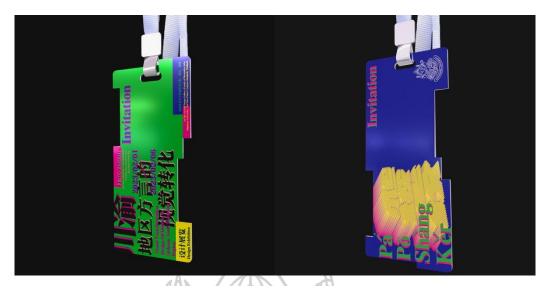
Source: Author, 2023

Figure 120. Invitation card design and application of visual transformation of dialects in Sichuan and Chongqing.

Source: Author, 2023

The Sichuan-Chongqing dialect vocabulary "Da Yong Tang" is very representative, and it is a dialect vocabulary that can reflect the personality of the

Chongqing people. "Da Yong Tang" has two meanings: good business and many customers. For example: at noon, the hot pot restaurant is full of people, and there are no vacancies. Another meaning is very crowded. For example: early in the morning, when it is time to go to work, the bus is packed and very crowded. In addition to interpreting the meaning of these two standards, there is another characteristic in the daily habits of Chongqing people; for example, no one eats in one restaurant, and there are many people in another. Even so, people are still willing to wait for a seat, preferring to "Da Yong Tang". This also shows the character of the Chongqing people. Some scholars believe that Chongqing people have their nature, history and culture. Still, many citizens need to understand the city's ins and outs, and their knowledge of the Chongqing people is relatively narrow. This understanding is also spread in respecting and protecting regional cultural character (Lei, 2012). In the visual transformation design of the dialect vocabulary "Da Yong Tang" in the Sichuan-Chongqing area, the same colour as the main graphic poster was chosen. In the method, fluorescent red is placed at the top of the entire sign to form a visual point superimposed on the other text layers. This also symbolises the fiery personality traits of Chongqing people, who are easily ignited by emotions. The font design of dialect vocabulary is made to feel thorny, which makes people feel cramped and crowded. This method embodies the meaning of dialect vocabulary.(Figure 121, Figure 122,Figure 123)
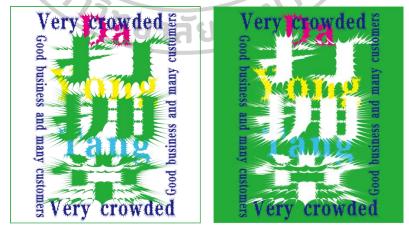
Figure 121. The Design and Application of the Dialect Vocabulary "Da yong tang" in the Sichuan-Chongqing Region.

Source: Author, 2023

Figure 122. The Design and Application of the Dialect Vocabulary "Da yong tang" in the Sichuan-Chongqing Region.

Source: Author, 2023

Figure 123. The Design and Application of the Dialect Vocabulary "Da yong tang" in the Sichuan-Chongqing Region.

Source: Author, 2023

Based on the meaning of the "Da Yong Tang" dialect vocabulary, it is also mentioned above that it is mainly used in restaurants and bars. Through the extended design of semiotics, the regional dialect and the "crowded feeling" symbols are combined to form a new dialect symbol. It is transformed into clothing through vision and then worn in bars. The picture below shows a bar in Bangkok, Thailand. Wearing clothes with new dialect symbols participates in it, which also applies regional dialect symbols in the international area. Therefore, global and regional symbols will be used alternately as the scene changes. (Figure 124)
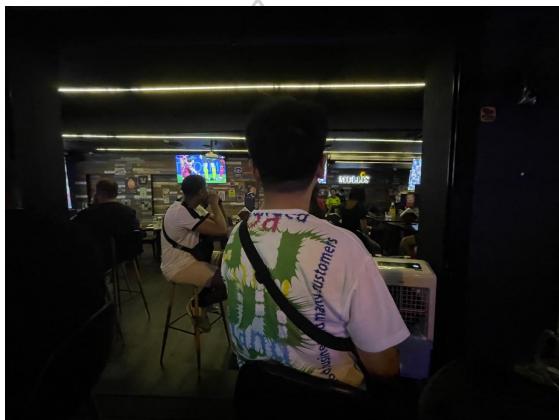
Figure 124. The regional dialect "Da Yong Tang" is used in Bangkok bars.

Source: Author, 2023

The visual transformation of the dialect word "Da Yong Tang" in Sichuan and Chongqing adopts static and dynamic forms. The active display presents a crowded and tense feeling of forming dialect vocabulary with a sense of movement diverging from the centre. Read the meaning of dialect vocabulary from the surface of dynamic symbols. The following table is a screenshot of the visual transformation

vibrant poster of the dialect word "Da Yong Tang" in Sichuan and Chongqing. (Table 21)
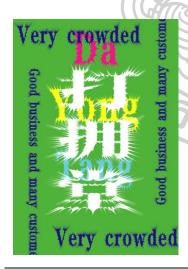
Table 21. Dynamic poster design of "Da yong tang" dialect vocabulary in Sichuan and Chongqing

Dynamic poster design of "Da yong tang" dialect vocabulary in Sichuan and Chongqing

The following table shows the design method theory and design concepts used in the design research of this chapter:(Table 22)
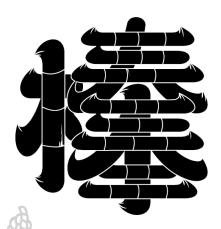
Table 22. Research by Design

Research by Design		
Concept and Theory	**Creative concept**	**Design works pictures**
1. The expression of visual imagery of image symbols. 2. Visual cognition - visual association. 3. Visceral,Behavior,Reflective. Apply concepts to design work.	1. Use relevant symbols and meanings in your design. 2. Combine the panda, an international symbol, with the pinyin of the Sichuan-Chongqing regional dialect and transform it into an image symbol. 3. Words and graphics form new symbols.	

1. The expression of visual imagery of image symbols. 2. Visual cognition - visual association. 3. Symbiotic design. Apply concepts to design work.	1. Use relevant symbols and meanings in the design. 2. Convert the representational symbols in real life combined with fonts into image symbols for visual image expression of characters. 3. The Chinese character "Bang Bang" is designed for visual symbiosis. 4. Follow the strokes of the text to add patterns.	
1. The expression of visual imagery of image symbols. 2. Visual cognition - visual association. 3. Design level. 4. Three-dimensional design. Apply concepts to design work.	1. Use relevant symbols and meanings in the design. 2. Transform the representative symbol photos in real life into image symbols for visual image expression of characters. 3. The Visceral, Behavior, and Reflective of the design correspond to the expression of the symbol, the extension of the symbol, and the connotation of the symbol for design exploration. 4. Three-dimensional design expression.	

1. The expression of visual imagery of image symbols.
2. Visual cognition - visual association.
3. Design level.
4. Visual cognition - visual memory.
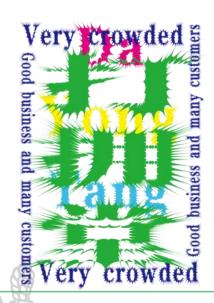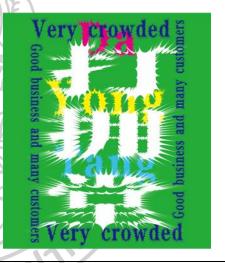
Apply concepts to design work.

1. Use relevant symbols and meanings in the design.

2. Adding symbolic sharp-edged symbols to Chinese characters makes the Chinese fonts full of crowding and creates visual memory.

3. The Visceral, Behavior, and Reflective of the design correspond to the expression of the symbol, the extension of the symbol, and the connotation of the symbol for design exploration.

5.5 Design Work Feedback

After the design practice is completed, the work will conduct a design work feedback questionnaire survey on the Internet in the form of design pictures and text. A total of 215 valid data from participants were collected. A total of 14 questions about the visual transformation of dialects in Sichuan and Chongqing were raised in the questionnaire. From the geographical distribution of questionnaires, it can be concluded that there are 63 questionnaires in Sichuan Province, 110 questionnaires in Chongqing Province, nine questionnaires in Shaanxi Province, one questionnaire in Shanxi Province, two questionnaires in Hubei Province, two questionnaires in Hunan Province, and 13 questionnaires in Guangdong Province. Questionnaires 13

questionnaires in Guangdong Province, two questionnaires in Jiangxi Province, one in Jiangsu Province, one in Yunnan Province, two in Tibet Autonomous Region, one in Xinjiang Uygur Autonomous Region, one questionnaire in Beijing, one questionnaire in Tianjin. (Figure　125)
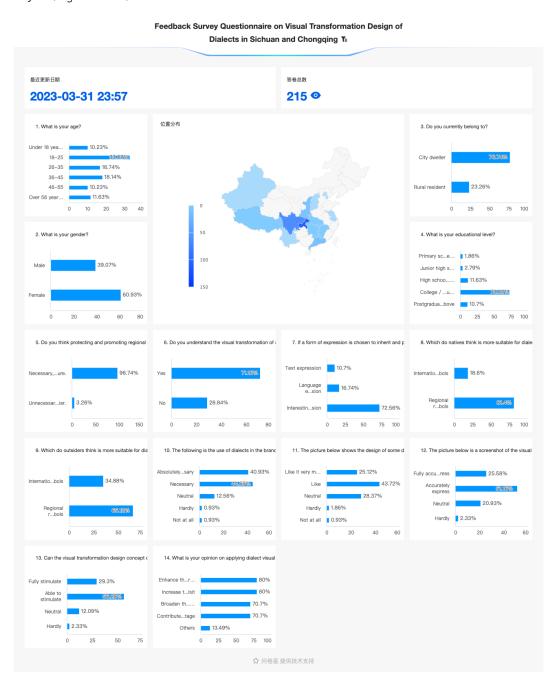
Figure　125. Visual Transformation Design Questionnaire Feedback Chart of Sichuan-Chongqing Dialects.

Source: https://www.wjx.cn/

Use age as the independent and dependent variable (target topic) to conduct cross-analysis. Set 6 age groups in the questionnaire from less than 18 to more than 56. The figure below shows the degree of visual conversion of dialects for people of each age group; Visual transformation includes: dialect graphic transformation design, dialect emoticon, dialect promotion of city brands, etc. According to the data obtained from the cross-analysis of questionnaires, it can be seen that in all age groups, more than 50% of people understand the visual transformation of dialects. Among those under 18, 68.18% understand the visual transformation of dialects; among those over the age of 56, 72% understand the visible change of dialects. These two age groups pay more attention to this topic. Among all age groups, in relative proportion, the 18-25 age group has the most significant number of visual transformations who understand dialects, reaching 83.10%. (Table 23) (Figure 126)

Table 23. Do you understand the visual transformation of dialects, such as dialect graphic transformation design, dialect emoticons, idioms promoting city brands, etc.?

X/Y	YES	NO	Subtotal
Under 18 years old	15(68.18%)	7(31.82%)	22
18-25	59(83.10%)	12(16.90%)	71
26-35	24(66.67%)	12(33.33%)	36
36-45	25(64.10%)	14(35.90%)	39
46-55	12(54.55%)	10(45.45%)	22
Over 56 years old	18(72%)	7(28%)	25
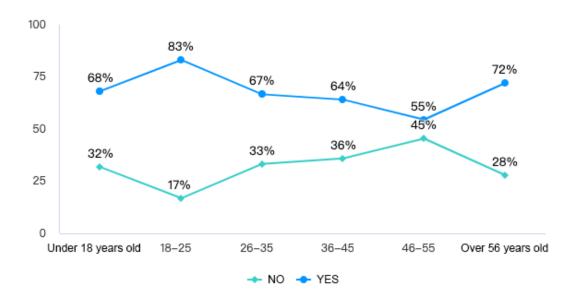
Figure 126. The cross-analysis diagram of the degree of visual transformation of dialects understood by different age groups.
Source: https://www.wjx.cn/

Use age as the independent variable and the dependent variable (target topic) to conduct cross-analysis, and set 6 age groups from less than 18 to more than 56 years old in the questionnaire. The following figure shows which form of expression is inherited by each age group, And protected dialects are more acceptable. According to the data obtained from the cross-analysis of questionnaires, it can be seen that among all age groups, the expression form of interesting visual transformation is the most popular, especially in the age group under the age of 18, 72.73% of people choose this form Form of expression. Across all age groups, the written word was the least popular, with no age group exceeding 20%. Among the 18-25 age group, the proportion of interesting visual transformation expression reached 87.32%, which is more preferred than other age groups. The selection is relatively average in the 36-45 age group, and the proportions of the three expressions are similar. (Table 24) (Figure 127)

Table 24. If a form of expression is chosen to inherit and protect the dialect, which of the following forms of dialect expression is easier to accept?

X/Y	Text expression	Language expression	Interesting visual transformation expression	Subtotal
Under 18 years old	1(4.55%)	5(22.73%)	16(72.73%)	22
18-25	5(7.04%)	4(5.63%)	62(87.32%)	71
26-35	2(5.56%)	2(5.56%)	32(88.89%)	36
36-45	4(10.26%)	10(25.64%)	25(64.10%)	39
46-55	4(18.18%)	3(13.64%)	15(68.18%)	22
Over 56 years old	7(28%)	12(48%)	6(24%)	25
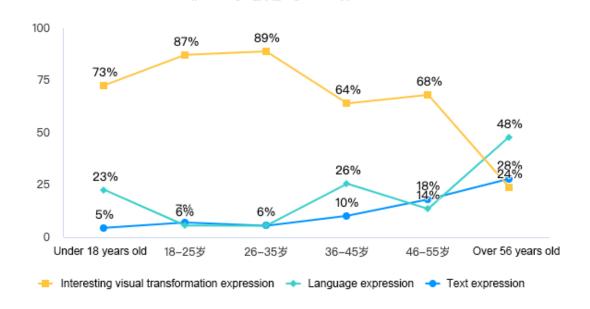
Figure 127. The cross-analysis chart of which expression forms are more acceptable to people in different age groups to inherit and protect dialects.

Source: https://www.wjx.cn/

Taking age as the independent variable and the dependent variable (target topic) to be analysed for cross-analysis, six age groups from less than 18 to greater than 56 are set in the questionnaire. The following figure shows the combination of regional dialects in the eyes of local people in each age group Design, which is more suitable, international symbols or regional symbols. According to the data obtained from the cross-analysis of questionnaires, it can be seen that in all age groups,

regional representative logos are more suitable for the combination design of regional dialects in the eyes of local people. The proportion of familiar regional characters is higher. Among all age groups, the balance of choosing familiar international characters is low; only 9.09% of people aged 46-55 select this symbol. (Table 25)(Figure 128)

Table 25. In your opinion, in the eyes of local people, combining design with regional dialects, which is more suitable, international or regional symbols?

X/Y	International representative symbols	Regional representative symbols	Subtotal
Under 18 years old	2(9.09%)	20(90.91%)	22
18-25	12(16.90%)	59(83.10%)	71
26-35	7(19.44%)	29(80.56%)	36
36-45	10(25.64%)	29(74.36%)	39
46-55	2(9.09%)	20(90.91%)	22
Over 56 years old	7(28%)	18(72%)	25
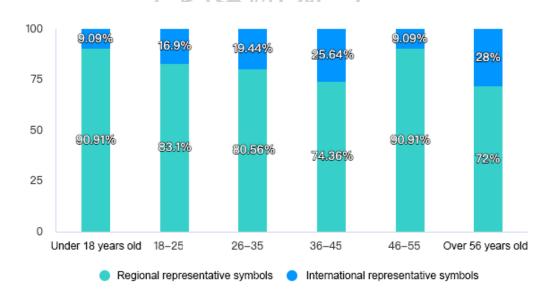
Figure 128. Cross-analysis chart of visual transformation of international symbols and regional symbols combined with dialects in the eyes of local people.

Source: https://www.wjx.cn/

Using age as the independent variable and the dependent variable (target topic) to be analysed for cross-analysis, six age groups from less than 18 to greater than 56 are set in the questionnaire. The following figure shows the combination of

regional dialects in the eyes of foreigners in each age group Design, which is more suitable, international symbols or regional symbols. According to the data obtained from the cross-analysis of the questionnaire, it can be seen that in all age groups, regional representative characters are still more suitable for outsiders to combine with regional dialects, and the proportion of regional usual characters and dialects is high at 50%. Across all age groups, international symbol choices are low, with only 24% of people over the age of 56 choosing the symbol.(Table 26) (Figure 129)

Table 26. In your opinion, in the eyes of outsiders, combining design with regional dialects, which is more suitable, international or regional symbols?

X/Y	International representative symbols	Regional representative symbols	Subtotal
Under 18 years old	8(36.36%)	14(63.64%)	22
18-25	25(35.21%)	46(64.79%)	71
26-35	11(30.56%)	25(69.44%)	36
36-45	19(48.72%)	20(51.28%)	39
46-55	6(27.27%)	16(72.73%)	22
Over 56 years old	6(24%)	19(76%)	25
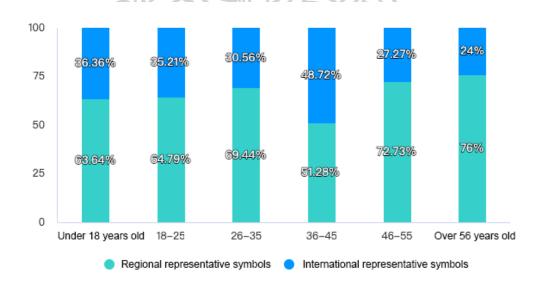
*Figure 129. Cross-analysis chart of visual transformation of international symbols and regional symbols combined with dialects in the eyes of outsider people.*

Source: https://www.wjx.cn/

The picture below shows whether people of all ages think it is necessary to improve the city image through dialect visual transformation after watching the dialect visual transformation design. According to the data obtained from the cross-analysis of the questionnaires, it can be seen that most respondents believe that the intervention of visual transformation of dialects is necessary to improve the image of the city, especially middle-aged people over the age of 36, who agree more with the necessity of visual transformation of dialects.(Table 27) (Figure 130)

Table 27. The following is the use of dialects in the brand image design of cities in Sichuan and Chongqing. Do you think it is necessary to improve the city image through the intervention of dialect visual transformation?

X/Y	Absolutely necessary	Necessary	Neutral	Hardly	Not at all	Subtotal
Under 18 years old	9(40.91%)	10(45.45%)	2(9.09%)	1(4.55%)	0(0.00%)	22
18-25	26(36.62%)	34(47.89%)	10(14.08%)	0(0.00%)	1(1.41%)	71
26-35	11(30.56%)	19(52.78%)	6(16.67%)	0(0.00%)	0(0.00%)	36
36-45	19(48.72%)	14(35.90%)	5(12.82%)	1(2.56%)	0(0.00%)	39
46-55	13(59.09%)	8(36.36%)	1(4.55%)	0(0.00%)	0(0.00%)	22
Over 56 years old	10(40%)	11(44%)	3(12%)	0(0.00%)	1(4%)	25
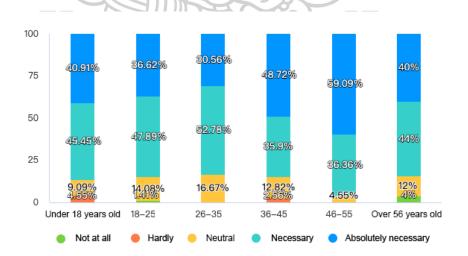
Figure 130. After watching the visual transformation design of dialects, it is considered whether there is a need to improve the city image through the visual transformation of dialects.

Source: https://www.wjx.cn/

The picture below shows whether people of all ages think that the dynamic form can more accurately express the meaning of symbols after watching the dynamic poster design of dialect visual transformation. According to the data obtained from the cross-analysis of the questionnaire, most respondents think that dynamic design can express the meaning of symbols more accurately. Specifically, more than half of the respondents chose "Able", about 30%- 40% chose "very", and only a small number of respondents think that the expression accuracy of dynamic design is average or almost inaccurate. Most respondents hold a positive attitude towards the expressive accuracy of emotional design. (Table 28) (Figure 131)

Table 28. Below is a screenshot of the dynamic poster design for the visual transformation of the Sichuan and Chongqing dialects. Do you think the dynamic design can express the meaning of symbols more accurately?

X/Y	Fully accurately express	Accurately express	Neutral	Hardly	Subtotal
Under 18 years old	9(40.91%)	11(50%)	2(9.09%)	0(0.00%)	22
18-25	12(16.90%)	38(53.52%)	21(29.58%)	0(0.00%)	71
26-35	9(25%)	19(52.78%)	6(16.67%)	2(5.56%)	36
36-45	11(28.21%)	19(48.72%)	8(20.51%)	1(2.56%)	39
46-55	6(27.27%)	12(54.55%)	3(13.64%)	1(4.55%)	22
Over 56 years old	8(32%)	11(44%)	5(20%)	1(4%)	25
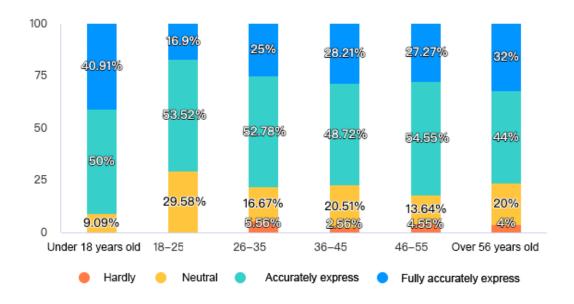
Figure 131. Is the dynamic design more accurate in expressing the meaning of the symbol? Cross-analysis diagram.

Source: https://www.wjx.cn/

The picture below shows whether people of all ages can stimulate their thinking about dialect issues after watching the visual transformation of dialects. According to the cross-analysis data of the questionnaire, it can be seen that young people aged 18-25 believe that the graphic transformation design of dialects can stimulate specific thinking about the audience, accounting for 71.83% of the total number. A more significant proportion of people in other age groups felt that they were very able or able to stimulate thinking. But for people of different age groups, the effect may be different. (Table 29) (Figure 132)

Table 29. When watching, can the Sichuan-Chongqing dialect visual transformation design concept stimulate your thinking about dialect issues?

X/Y	Fully able to stimulate	Able to stimulate	Neutral	Hardly	Subtotal
Under 18 years old	8(36.36%)	11(50%)	3(13.64%)	0(0.00%)	22
18-25	14(19.72%)	51(71.83%)	5(7.04%)	1(1.41%)	71
26-35	16(44.44%)	14(38.89%)	3(8.33%)	3(8.33%)	36
36-45	13(33.33%)	19(48.72%)	7(17.95%)	0(0.00%)	39
46-55	8(36.36%)	11(50%)	3(13.64%)	0(0.00%)	22

Over 56 years old	4(16%)	15(60%)	5(20%)	1(4%)	25
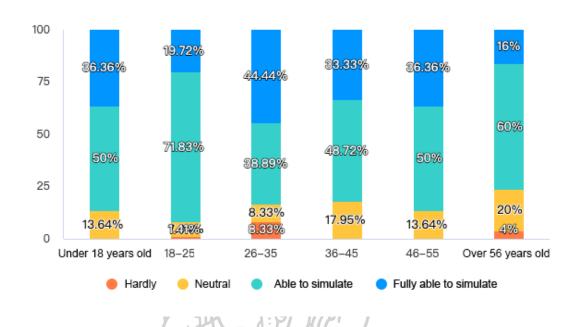
Figure 132. Cross-analysis diagram of whether viewing dialect visual transformation can stimulate thinking about dialect issues.

Source: https://www.wjx.cn/

The picture below shows how people of all ages use the dialect visual transformation design in the city image. This question is multiple choice. According to the data obtained from the cross-analysis of the questionnaire, it can be seen that most people believe that the use of dialect visual transformation design in the city image can enhance the city's cultural brand, increase the fun and attraction of visiting, broaden the channels of cultural communication, and contribute to the improvement of dialect culture—legacy regeneration.(Table 30) (Figure 133)

Table 30. What do you think about applying dialect visual transformation design in urban images?

X/Y	Enhance the city's cultural brand	Increase the fun and attractiveness of the visit	Broaden the channels of cultural transmission	Contribute to the regeneration of dialect cultural	Others	Subtotal
Under 18 years old	20(90.91%)	18(81.82%)	16(72.73%)	17(77.27%)	2(9.09%)	22

18-25	60(84.51%)	65(91.55%)	61(85.92%)	58(81.69%)	13(18.31%)	71
26-35	30(83.33%)	33(91.67%)	29(80.56%)	31(86.11%)	5(13.89%)	36
36-45	32(82.05%)	30(76.92%)	27(69.23%)	28(71.79%)	5(12.82%)	39
46-55	15(68.18%)	15(68.18%)	11(50%)	12(54.55%)	2(9.09%)	22
Over 56 years old	15(60%)	11(44%)	8(32%)	6(24%)	2(8%)	25
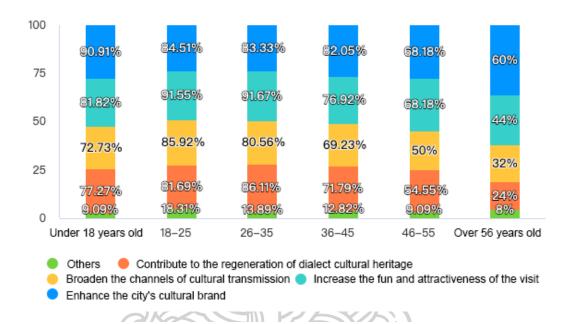
Figure 133. Cross-analysis diagram of people's views on the use of design in urban image through dialect visual transformation.

Source: https://www.wjx.cn/

Therefore, it can be concluded from the entire design feedback survey questionnaire that most respondents have a positive attitude towards the visual transformation design of the dialect. Changes in the use and form of symbols can bring new feelings and trigger thinking. It plays a positive role in dialect protection and inheritance, cultural dissemination, city brand promotion, and dialect cultural heritage regeneration.

Chapter 6 Conclusion and Suggestion

6.1 Conclusion

This study puts forward the design and application of visual transformation by combining the vocabulary of Sichuan-Chongqing regional dialects with representative symbols. Through the extension of semiotics as the theoretical basis, representative dialect vocabulary combined with familiar visual characters was selected, and three progressive workshops were established with participatory action research methods to summarise the paradigm of graphic transformation design and apply it in design research. Through the results of the focus group discussion after the workshop, it can be concluded that dialect vocabulary and regional representative symbols combine visual transformation into an essential choice for dialect visual transformation. Combining dialect vocabulary and usual international symbols is another option for visible change. This point has been proved in practice. In research and practice, using familiar regional characters in the design of Chongqing's city image can make the city's culture and spirit continue, and the city's image can be improved. Research shows that the visual transformation of dialects is significant and plays a positive role in improving the city's appearance in practical use.

This research has established a practical method of transforming the theory of semiotics into different types of design symbols in practice. The first workshop showed the transformation design of dialect visual cognition with the participation of researchers and students; the second workshop was based on the first workshop, the design of Sichuan dialect emoticons participated by designers was added to explore the use of media transformation; the third workshop added speakers based on the second workshop to explore the visual change of dialects: different presentation methods and their application in the city. The process of the three workshops was carried out step by step. Eighty-three representative dialect words were selected for visual transformation design, including 43 iconic dialect symbols, 26 index dialect symbols, and 14 symbolic dialect symbols. In the practice of workshop design, it is found that the design is prone to homogeneity. This was mentioned in the design feedback from the workshop. There are mainly three aspects: 1) homogenisation of

cultural semantics, 2) homogenisation of design language, and 3) homogenisation of design aesthetics. This shows that in the process of workshop design practice. However, iconic dialect symbols are used to design the most; the choice of characters is relatively simple, providing a basis for the combination of textures and dialect vocabulary to be more exciting and meaningful. Results and discussion of theoretical and practical data gathered in the workshop. The data and results of the workshop show that the representative dialect vocabulary and the visual transformation design of representative symbols are effectively combined. The representative symbols in the seminar are roughly divided into 1) international symbols 2) regional symbols. The theories summarised will be applied in design practice. The design practices are selected respectively: 1) The international representative symbol panda and the Sichuan-Chongqing dialect vocabulary are combined in the design. 2) The regional representative symbols "Bang Bang", "Diao jiao lou", "Chongqing City Stairs", and so on are designed in combination with the dialect words in Sichuan and Chongqing. The transformation of symbols in these designs needs to consider the integration of symbols and dialect vocabulary; the meaning and connotation of graphic symbols; the relationship between the presentation of colours and the design subject; based on completing the three goals of this research, we will think more deeply about the topic of regional dialect protection and promotion.

The collection of documents shows that there are different opinions on the protection of dialects. One is that dialects should be protected and disseminated as cultural heritage (Wu, 2008) . The other thinks that the natural death of the dialect is its best home (china(Ed.), 2006) . Although society has different understandings of the protection and promotion of dialects, in May 2015, the "China Language Resources Protection Project" was officially launched in China. This is another large-scale national language and cultural project after the survey of Chinese dialects and minority languages 60 years ago. It is also the world's largest language and art project so far. Resource Conservation Project (China, 2015). It is planned to carry out surveys of 80 minority languages (including endangered languages), 50 Chinese dialects (including endangered dialects) and 30 language and culture surveys, and at the

same time, carry out the construction of Chinese language resources collection and display platform and existing resources integration of aggregation. Because this is a systematic project of a country, the form of resource collection and archiving is still mainly in words and languages. This form of language and dialect resource protection is undoubtedly one of the most effective methods. Still, if languages and dialects are only kept as records and fewer and fewer people use them, they will eventually disappear one day. Therefore, how to promote understanding and use provides space for the intervention of visual design.

Researchers believe that the ultimate goal of dialect protection is promotion and use, so dialects should not only be put on defence but should be promoted in more ways. Dialects are not disappearing but a kind of regeneration. Let dialects not only be archived and preserved for people to use in research but more ways and means should be adopted to promote their use in local cities. The intervention of visual design is a suitable means, through the combination of dialect vocabulary and symbols, to generate The new graphic language of the text used in different media and presentation methods.

6.2 Recommendations for Future Development and Further Studies

After studying the visual transformation of dialects in Sichuan and Chongqing, the researchers did the following research.

1. The researchers extended the concepts of Syntactics, Semantics, and Pragmatics from semiotics to select representative dialect vocabulary in the Sichuan-Chongqing region as the basis for visual transformation design.

2. The researchers found a method for the visual transformation of dialects in the Sichuan-Chongqing region by using semiotics as the theoretical basis and combining participatory action research methods. Through the increase of participants in different fields, design exploration in various forms of visual cognition, emoticons, and media transformation has been formed. Design methods are summarised from these explorations and discussed.

3. Summarize two design paradigms of international and regional representative symbols, and carry out visual transformation design in combination with Sichuan and Chongqing dialects in design practice.

4. The researchers applied the summarised design paradigm in Chongqing City. It can be concluded from the design feedback that this method positively affects the protection and inheritance of dialects, cultural transmission, city brand promotion, and the regeneration of dialect cultural heritage.

Throughout the research process, some recommendations for the findings and follow-up research are made:

1. The research and protection of dialects are not only limited to language and writing records. The security of dialects is not the purpose, and the promotion and use are more important. The study found that the visual transformation design of dialects is an effective means to promote dialects. This method can not only meet the protection of dialects but also regenerate dialects and give them new vitality. This requires government support.

2. Based on the theory of semiotics, iconic signs, index signs, and symbolic signs are summarised through the visual transformation design practice of dialects. In visual transformation, iconic signs are used most, and symbolic signs are selected most minor. Because symbols can convey the connotation of symbols, they are more ingenious and have a sense of design. The visual transformation of international representative symbols, regional representative symbols, and dialects is summarised from these collected design data. This design paradigm can also provide a research model for other projects that focus on dialects other than Sichuan-Chongqing dialects.

3. The research involves the transformation and application of media. Still, they could be more profound, such as the dynamic design of the visual change of dialects, the emotional expression of dialect emoticons, the use of work materials in urban image design, etc. In the follow-up research, Researchers can continue to study and expand.

4. In the research, in the setting of the three workshops, the participants are different. The first workshop is set with researchers, and the design students

participate. The second workshop set researchers, designers and design students involved. The third workshop involves researchers, dialect speakers, designers and design students. The study settings, participants and research content were varied. In subsequent studies, multiple workshop participants can be considered the same, and the research content can differ. This makes it easier to compare and study the differences.

5. During the research, due to limited conditions, such as using emoticons in social software, the application of social platforms needs to sign an agreement, etc.; the application of some design schemes in the city is subject to the restrictions of the city government. It can be improved in subsequent research.

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Appendix A: Focus Group Discussion Expert Profiles

1. Shi Huimin, female, PhD, a visiting scholar at SOAS, University of London. She is currently a professor and vice president of the School of Humanities and Arts of Chongqing University of Science and Technology; an expert in the Science and Technology Expert Database of Chongqing Science and Technology Bureau; an evaluation expert in the Chongqing Division of the Oriental Creative Star Design Competition; and a member of the Chongqing Applied Writing Society.

The main research field is literary aesthetics. I mainly researched art criticism, language theory and other related issues.

2. Feng Bin, male, deputy director of the Comprehensive Material Painting and Art Works Preservation and Restoration Art Committee of the China Artists Association and associate professor of Sichuan Academy of Fine Arts. He has been engaged in visual art research for a long time.

3. Xiang Haitao, male, associate professor of the Department of Visual Communication Design, School of Design, Sichuan Academy of Fine Arts, master tutor. Member of the Design Committee of China Packaging Technology Association.

4. Su Qiongying, female, professor of the Visual Communication Design Department of Chongqing University of Science and Technology, an expert on intangible cultural heritage. He has been engaged in the research of intangible cultural heritage and visual design for a long time.

5. Guo Zheng, male, famous visual communication designer and font design expert. Design fields include font design, poster design, brand design, etc.

Appendix B: Design project user's questionnaire

Hello! We are conducting a user survey for the project design. The purpose of this survey is to find out the value of the project design from the users' perspective and to provide some reliable evaluation of the project design. We hope that you will answer the survey honestly, and we will keep your answers confidential. Please understand that it will take about five minutes to complete the survey. I appreciate your support!

1. What is your age?

A. Under 18 years old

B. 18-25

C. 26-35

D. 36-45

E. 46-55

F. Over 56 years old

2. What is your gender?

A. Male

B. Female

3. Do you currently belong to?

A. City dweller

B. Rural resident

4. What is your educational level?

A. Primary school and below

B. Junior high school

C. High school / Technical secondary school

D. College / Undergraduate

E. Postgraduate and above

5. Do you think protecting and promoting regional dialects is necessary?

A. Necessary, is one of the essential carriers of regional culture.

B. Unnecessary, inelegant and a communication barrier.

6. Do you understand the visual transformation of dialects, such as dialect graphic transformation design, dialect emoticons, dialect promotion of city brands, etc.?

A. Yes

B. NO

7. If a form of expression is chosen to inherit and protect the dialect, which of the following forms of dialect expression is easier to accept?

A. Text expression

B. Language expression

C. Interesting visual transformation expression

8. Which do natives think is more suitable for dialect visual transformation, using international or regional representative symbols?

A. International representative symbols

B. Regional representative symbols

9. Which do outsiders think is more suitable for dialect visual transformation, using international or regional representative symbols?

A. International representative symbols

B. Regional representative symbols

10. The following is the use of dialects in the brand image design of cities in Sichuan and Chongqing. Is it necessary to enhance the city's image through dialect visual transformation?
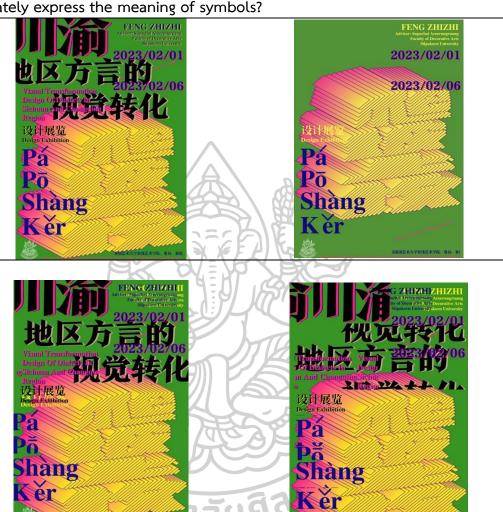
A. Absolutely necessary

B. Necessary

C. Neutral

D. Hardly

E. Not at all

11. The picture below shows the design of some dialects in Sichuan and Chongqing. How much do you like this design?

A. Like it very much

B. Like

C. Neutral

D. Hardly

E. Not at all

12. The picture below is a screenshot of the visual transformation dynamic poster design of the Sichuan and Chongqing dialects. Can dynamic design more accurately express the meaning of symbols?

A. Fully accurately express

B. Accurately express

C. Neutral

D. Hardly

13. Can the visual transformation design concept of the project's Sichuan and Chongqing dialects stimulate your thinking about dialect issues during the visit?

A. Fully able to stimulate

B. Able to stimulate

C. Neutral

D. Hardly

14. What is your opinion on applying dialect visual transformation design in urban images? (multiple choice)

A. Enhance the city's cultural brand

B. Increase the fun and attractiveness of the visit

C. Broaden the channels of cultural transmission

D. Contribute to the regeneration of dialect cultural heritage

E. Others

VITA

NAME	Zhizhi FENG
INSTITUTIONS ATTENDED	Faculty of Decorative Arts, Silpakorn University

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