Design of Architectural Symbolization and Metaphorical Expression
-- Taking the Jute Uprising Memorial Hall as an Example
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Abstract. This article mainly discusses the symbolic design and metaphorical design connotation in the memorial building. Combine symbolization with metaphorical expression and apply it to small buildings. Analyze the connotation of symbolic design by analyzing typical classic architectural cases, and summarize the basis of symbolic design. Carry out the conceptual design plan of the Jute Uprising Memorial Hall, and discuss the research on symbolic design and metaphorical expression. And take it as an example to explain and explain the important tasks and significance of symbolization.

Keywords: Memorial Building; Symbolization; Metaphor.

1. Introduction
One of the designer's tasks is to help various social participants to better understand the connotations contained in the design works. Whether it is a designer, artist or ordinary worker engaged in design. They all need and need to understand the meaning in the design work. Maybe they don't even understand basic design knowledge, but it is necessary for designers to consider such a huge crowd in their design. Design works are not only designed for designers, but designed for all mankind.

How can the design be simple, suitable and meaningful? These points are the core issues discussed in this paper. Symbolization solves these three problems well. The rational use of metaphorical design techniques can give deep meaning to symbols and make the design more meaningful.

2. Symbolization and Metaphor
Common people think of symbols such as punctuation marks, mathematical symbols, traffic signs and so on. The symbols defined by symbols in our inertial thinking are symbols. As everyone knows, words, language, actions, expressions, colors, trademarks, national flags, etc. are all marked Symbolic meaning, symbolic meaning in my opinion is a one-to-one relationship, most people can quickly associate with another thing through a specific thing. This particular thing can become a symbol of another thing.

American linguist Roman Jacobson once said: "Every message is made up of symbols." Symbols are ubiquitous in human society and have long been deeply integrated into people's lives. Different symbols have different meanings, and the same symbol is different in different environments or different people's understandings. The Roman philosopher Augustine believed that a symbol is a substitute product, which can represent everything that humans can touch in this world, including emotions, cognition, domains, and all physical substances. Augustine gave an example: “It’s as if we see a footprint, we conclude that the animal that left the footprint passes here; when we see smoke, we know that there is fire below; when we hear a living person’s Sound, we think of the emotions in his heart; when the horn blows, the soldiers know whether they should go forward or back, or do other things that the state of combat requires them to do." There are visual symbols, auditory symbols, and taste in life. Symbol, tactile symbol. Through these symbols, we can convey information to others conveniently and easily. The carrier of this information is the symbol. In the field of architecture, designers can express their unique design concepts through the combination of visual, auditory, taste and tactile symbols. Visual symbols represent: architectural form, color, texture, etc. The auditory symbols represent: music, natural sounds, etc. Taste symbols represent: perfume, smell, etc. The
tactile symbols represent: building materials, temperature, etc. Designers use visual, auditory, taste, and tactile symbols to form new templates to create their own design works.

Metaphor was originally a common rhetorical technique in Western language and literature schools. Metaphor means: using one thing to understand or metaphor another thing. It can implicitly, euphemistically, and deeply inject the emotions that the designer wants to express into the design works. Rekoff summarized the essence of metaphor in "The Metaphors We Live By": "Metaphor is our main mechanism for understanding abstract concepts and expressing abstract reasons. From the most mundane events to the most esoteric scientific theories, most of them can get understanding through metaphor."

Metaphor is a part of design culture, and it is the result of thousands of years of cultural precipitation of human beings. It uses people's psychological cognition of familiar things to give design works a certain feeling. Metaphorism, as a language, exists more or less in design, and the inner meaning of the work assigned by the designer in the creation is expressed and displayed through design techniques. The audience understands the designer's intentions by understanding the work or generates a new understanding through the work. In symbolic design, symbols can be regarded as "frames" and "skeletons", and metaphors can be regarded as "content" and "flesh". The frame design can only be regarded as a "vase" for temporary viewing. Only when it is endowed with cultural, spiritual, belief and other meanings can it be memorable and thinking, and create long-term value.

3. The Application of Symbolization in Architecture

In terms of imagery and recognizability, I have to think of the CCTV headquarters building that is most familiar to the public in China, which is called the big pants building. The name "Big Pants" can be described as vivid, vivid, and grounded so much that the people around you have heard of this building. The name symbolized this modern building.

Danish designer Jon Wuchung designed the first iconic building in the modern sense—the Sydney Opera House. The Sydney Opera House is known as the first modern iconic building. Its shape, whether viewed from a high altitude or from the sea, is a big sailing ship and a blooming flower, attracting people from all over the world to come to see it. Fanghua. Although the designer was inspired by oranges, after being abstracted and deformed, its shape reminds people of "sails". This can be described as a mistake. The shape resembling a "sail" blends with the surrounding environment, sets off each other, and also brings beautiful meaning to people. Not only is it satisfied in the fusion of modeling, aesthetics, and environment, but it also gives people a spiritual meaning and shows the symbols drawn from the natural world.

4. Overview of the Design of the Huangma Uprising Memorial Hall

4.1 Huangma Uprising Memorial Hall Design

4.1.1 Introduction to the Jute Uprising and the Origin of the Concept

The Jute Uprising Memorial Hall uses symbolic design thinking to transform spiritual concepts into symbols, and expresses its metaphorical meaning through symbolic morphological meaning.

Hong'an, formerly known as Huang'an, is the origin of the Jute Uprising and the cradle of the Hubei, Henan and Anhui Revolutionary Bases. Jute is also a famous "General County", where many heroic historical deeds have occurred and it has a glorious revolutionary tradition. From the founding of the Hong’an Party in 1923 to the liberation in 1949, the heroic people of Hong’an under the leadership of the Communist Party of China, from the Agrarian Revolution to the founding of New China, from the Kuomintang reactionaries’ military encirclements, to the War of Resistance Against Japanese Aggression and the War of Liberation. Persevering in the red flag of the revolution not to fall for 26 years has become a miracle of the Chinese revolution!

Today’s life is comfortable, the spirit of revolutionary struggle in the past is showing a trend of fading away, and the country’s development context and arduous journey should be remembered by every countryman. And this vacancy needs to be filled with similar functions such as memorial halls.
These heroic deeds remind us of the indomitable revolutionary struggle spirit that made the Chinese people when they were invaded. The determination of our party and the Chinese nation to clenched fists firmly revolted in our minds. Therefore, for this design, we established the design site as the famous "General County". The design content is the theme of the red theme memorial hall. Use symbolic design expression techniques to integrate modernist minimalist design styles and cultural connotations and spiritual ideas into the architecture. The design of architectural symbols also has inherent metaphors. Through symbolic design, architectural metaphors can be better spread, and historical spiritual culture can be imported into people through architecture.

4.2 Description of the Design of the Huangma Uprising Memorial Hall

The memorial (Figure 1) uses the core element of the fist for architectural design (Figure 2). The shape of the fist can remind us of conflict, violence, persistence, patience and so on. Through the combination of color symbols, text symbols and morphological symbols. Accurately express the metaphorical meaning of revolutionary struggle in the symbolic architecture of the Jute Uprising Memorial. Through abstract, deformed and distorted design techniques, while retaining the characteristics of the fist, a simplified technique is used to express the appearance of the building. The part of the finger is distinguished by using a long horizontal window and different materials, which simulates the part of four fingers. From the left view, a large window is opened to extend the indoor field of vision wirelessly. The left view is located at the junction of the hand and the arm (wrist), while the field of vision extends outwards, and it also implies that the arm is infinitely outward. Extension. The position of the thumb is abstractly designed to be used as a skylight to introduce external light into the room, creating a sense of sacred space atmosphere. In terms of the color of the iron block, due to the particularity of the red theme memorial hall and the connotation contained therein, we use red as the dominant color, and the red rust version on the material highlights its mottled sense of history. The black iron frame staircase makes the building more lightweight, Light gray walls and medium gray ground increase the level of space. The contrast between the red translucent smooth glass and the mottled red rust wall, the texture and material presents a collision and blend of modernity and history. The fist, a symbol like the back shape, is used in the indoor space layout, so that the entire building forms a symbolic shape that is uniform in size and size. (Figure 3).

Figure 1. The memorial

Figure 2. Uses the core element of the fist for architectural design
5. Simple, Suitable and Meaningful Design?

Design is the designer's expression of his own ideas on the design works through some form of symbols, but the difference between the advantages and disadvantages of the design lies in the meaning and impact of the design works on the society. The symbols and metaphors in architecture must be understandable by the public to make sense. Therefore, the characteristics of communication between buildings and people are also important aspects that need to be considered in architectural design, signs and metaphors. Simple architectural thinking promotes communication between architecture and the public, so that the public understands the connotation of architecture, just like the secular culture.

Architecture is the crystallization of material civilization and spiritual civilization of an era. It condenses the wisdom of hundreds of millions of people. It is more intuitive, more popular, more frequent, and more direct than any other cultural form. Because it is closely related to the people’s daily life, people will decorate the buildings with the best materials, techniques and decorations they have created. It reflects the technological level of the times. At the same time, people can also learn from the connotation of architecture. Intuitive yourself.

Therefore, when using signs, symbols and metaphors in architecture, we must consider the context of the building, adapt to and reflect the characteristics of the times and social and cultural factors. The use of any architectural signs, symbols, and metaphors cannot be separated from the era and society in which they are located. Buildings with cultural heritage and characteristics of the times are not good works. Since ancient times, whether function first or form first has always plagued designers. With the development of technology and economy, people's concepts have changed, and people are paying more and more attention to spiritual life, and they are no longer limited to satisfying basic functions. But the extreme approach of blindly pursuing form will do more harm than good. Symbols fill every corner of our lives. Every word has a corresponding writing method, and each culture has its own characteristics. Symbols are universal and agreed upon and mature language for human beings. Through symbols, we can spread faster, better understand, and design more efficiently. Symbols can also be understood as brand LOGO, which can quickly show the conceptual problems of design works.

Symbolized architecture endows architecture with metaphorical meaning on the basis of satisfying architectural functions. Through symbols, this universal language conveys the material civilization and spiritual civilization of the era.
References


