



Longtan Grand Canyon in Luoyang, China: Visual symbol media design of tourist city

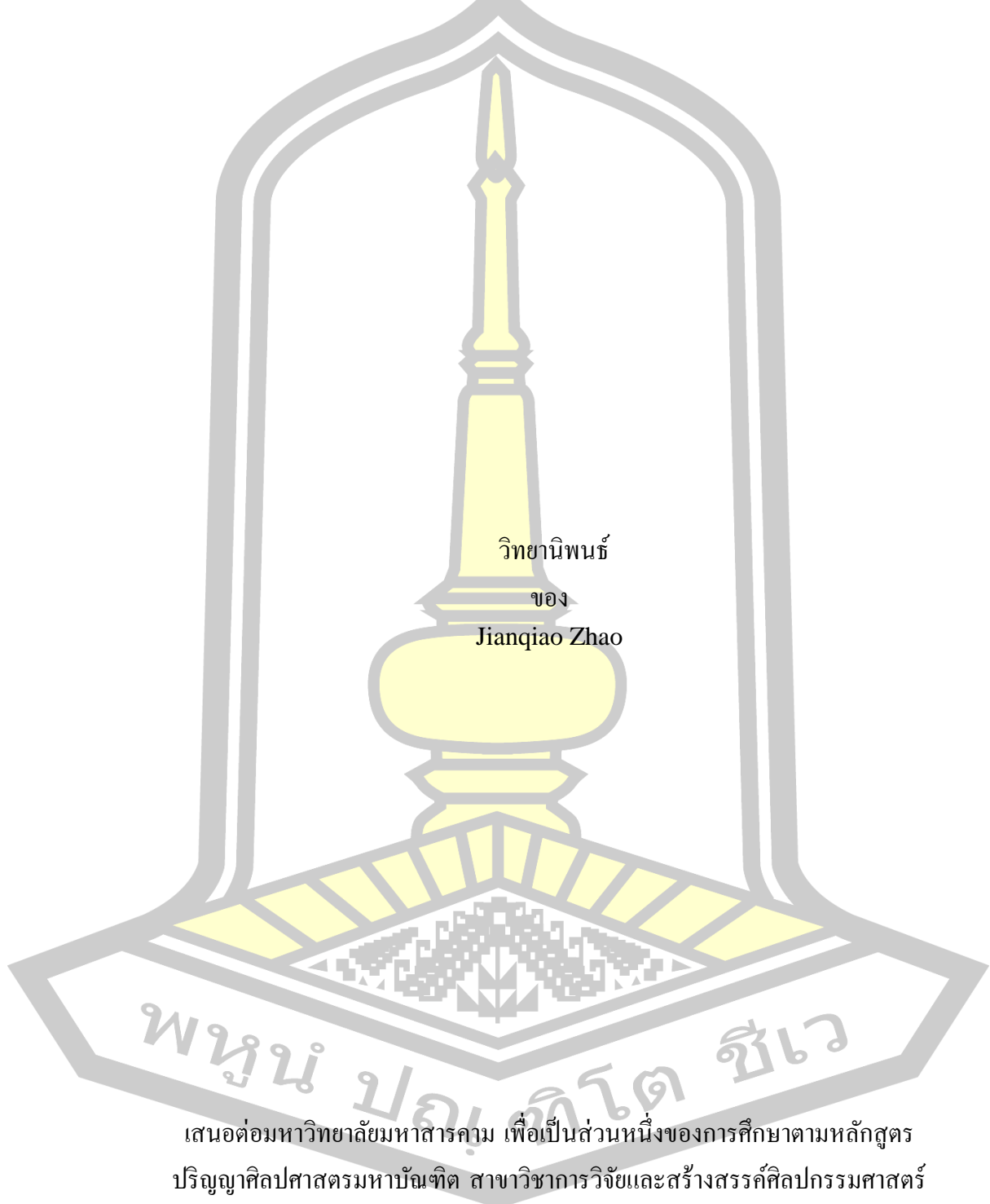
Jianqiao Zhao

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Fine and Applied Arts Research and Creation

December 2023

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รูปภาพจุดชมวิว Longtan Grand Canyon ในเมืองถั่วหยาง ประเทศจีน: การออกแบบสื่อ  
สัญลักษณ์ภาพของเมืองท่องเที่ยว

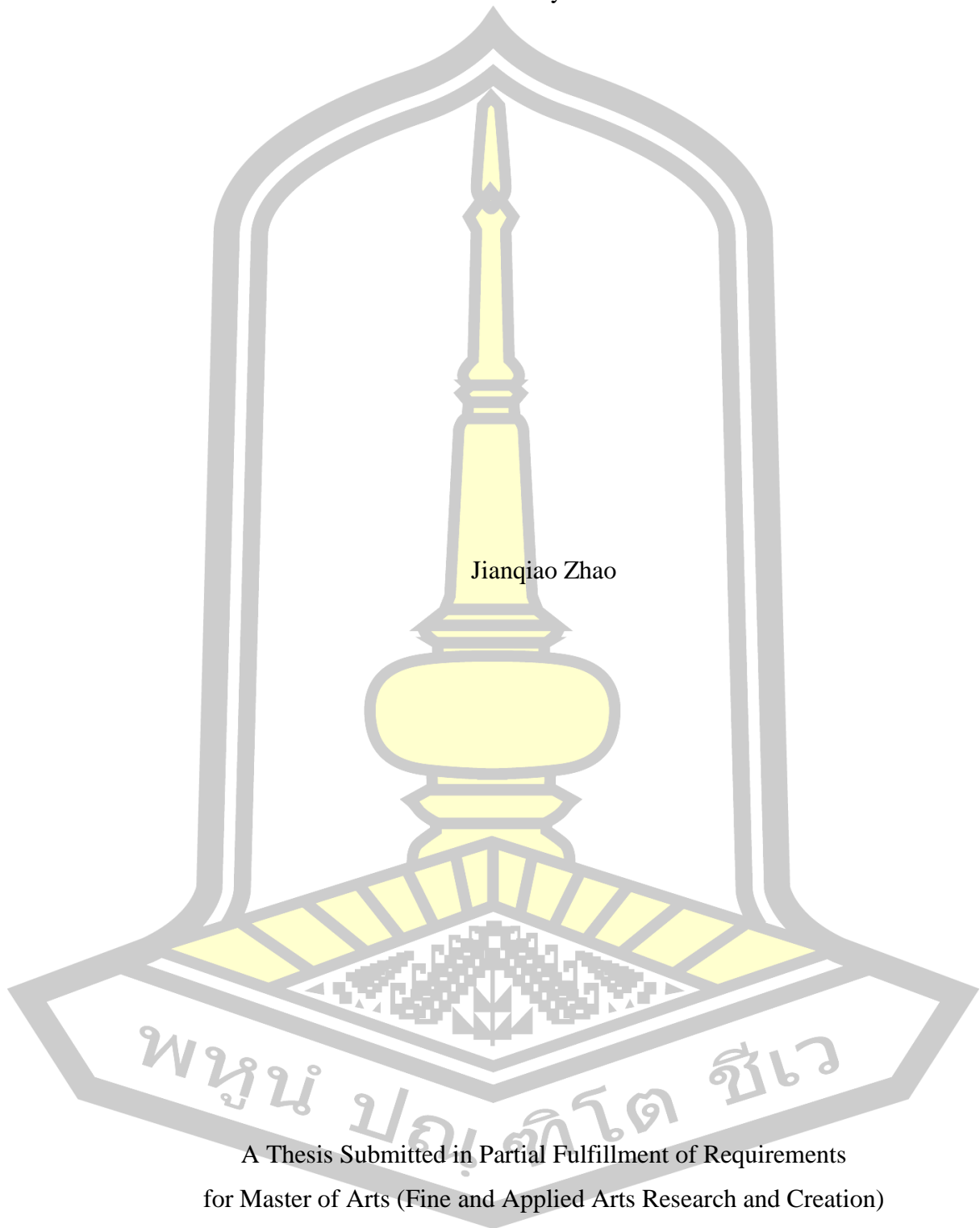


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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<b>TITLE</b>	Longtan Grand Canyon in Luoyang, China: Visual symbol media design of tourist city		
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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2023

### ABSTRACT

This thesis focuses on the study of visual symbols in the scenic area of Longtan Grand Canyon in Luoyang. This study is a qualitative one. The objectives of this study are threefold: (1) to study the history and culture of Luoyang and Longtan Grand Canyon, the history of tourism image and the development of visual symbols. (2) To study and analyse the current situation of the problem of visual symbols in the scenic area of Longtan Grand Canyon in Luoyang. (3) To design the visual symbols of the scenic area of Longtan Grand Canyon in Luoyang. The population and sample used in this study are divided into two groups: (1) The group for studying and analyzing data for design is the staff of departments related to the Longtan Grand Canyon and 2) (2) Satisfaction assessment groups include staff in Longtan Grand Canyon related departments, tour guides, and tourists. The instruments used in the study were surveys, observations and questionnaires. The Statistic used are the mean and standard deviation.

The research results found that, Luoyang and the Luoyang Longtan Grand Canyon scenic area itself has a long history and culture, and its area has a very important research value. For the visual symbols of Luoyang Longtan Grand Canyon scenic area should follow the corresponding principles of designing visual symbols, and moreover should clarify the correlation between visual symbols and urban tourism. Secondly, to analyse the problems related to the scenic area of Luoyang Longtan Grand Canyon, and provide certain solution strategies, on top of which the content visual elements of Luoyang Longtan Grand Canyon scenic area are further refined and analysed, so as to further clarify the relevant visual elements of the scenic area and lay the foundation for further design of Luoyang Longtan Grand Canyon scenic area visual symbols. Finally, the design of visual symbols for the scenic area of Luoyang Longtan Grand Canyon was carried out, and based on the refined visual elements, further visual symbols were designed to people's satisfaction. A questionnaire was used to find out which visual symbols people preferred and which were more conducive to the practical application of the design at a later stage to achieve an optimal effect.

Researcher has designed 10 visual symbols for the scenic area of Luoyang

Longtan Grand Canyon, through the analysis of the satisfaction questionnaire for the survey respondents, the first is visual symbol 7 with an average satisfaction of 35.4; the second is visual symbol 6 with an average satisfaction of 33.6; the third is visual symbol 8 with an average satisfaction of 30.8. In general, all the visual symbols are able to reflect the visual elements and cultural characteristics.

Keyword : Visual Symbols, Urban Tourism, Longtan Grand Canyon, Luoyang



## ACKNOWLEDGEMENTS

Whenever I write the acknowledgement link, it means that my research content needs to come to an end for the time being. I personally believe that I need to keep learning unknown things and keep changing myself, I have experienced a lot and grown a lot during this period of time, thanks to every person and every thing in my life experience, it all makes us grow rapidly. The future is far, the road is still long, I hope my life should be just beginning, I think my life's road of learning has just begun, for learning to understand the thirst for knowledge has to ask themselves to reach a certain goal every day, persistent to learn the unknown things.

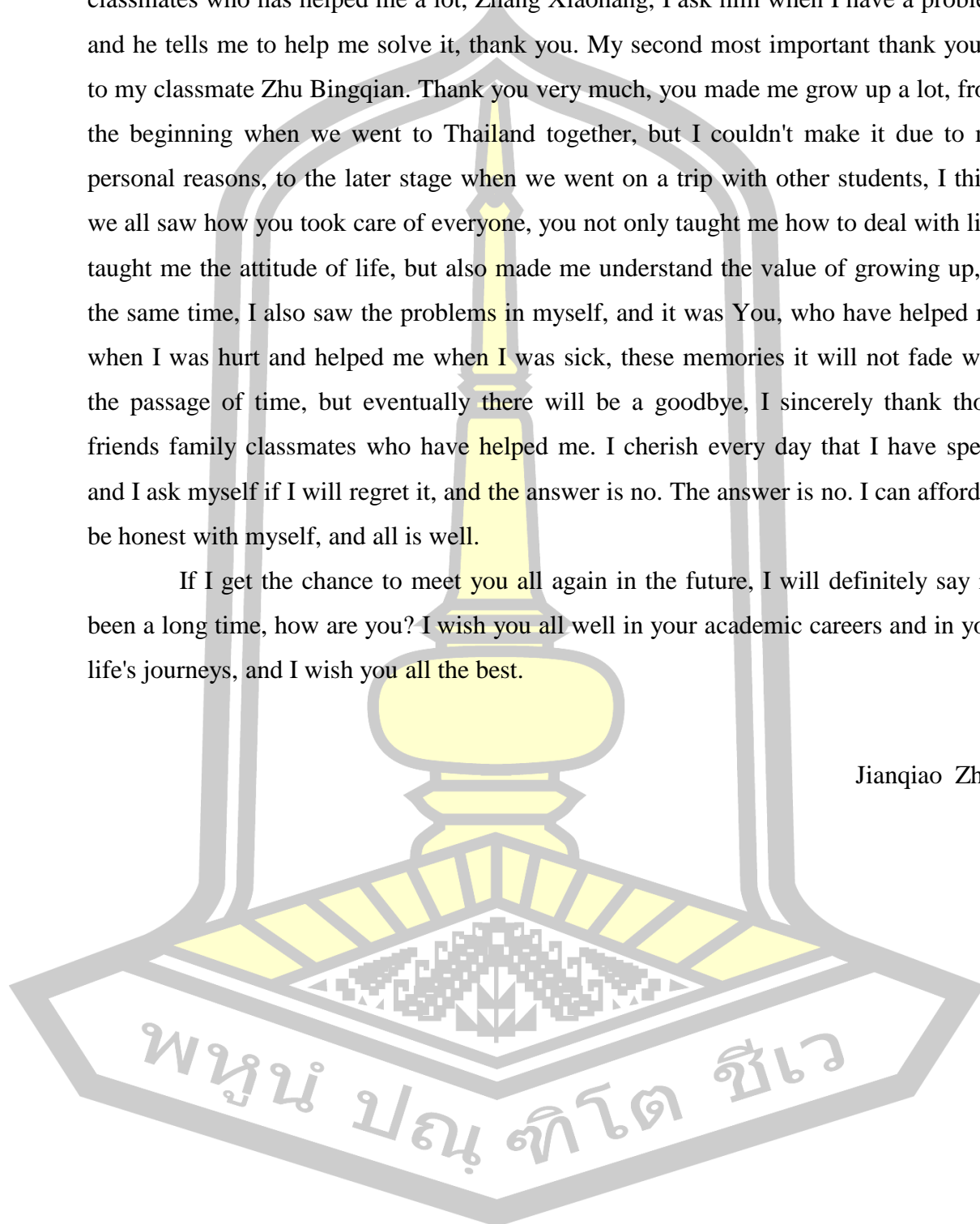
Words to my teacher: Looking back on these two years of my Master's degree, we all experienced the effects of the global epidemic and had to complete our studies online in the early stages, but in the later stages we were able to come to Thailand to study at Mahasarakham University as we wished, I can still recall time and time again when I attended classes with my classmates, when I attended classes with my teacher and when I asked my teacher questions. I am very grateful to my teacher, Professor Dr Prathabjai Suwanthada, for her careful guidance on my thesis and for explaining all the problems I had. She also taught me how to write my thesis and how to research from multiple perspectives. Thank you so much for your kind smile. I wish you good health and success in the future.

Words to my family: I am very grateful to my mother and father, you have nurtured me, I grew up with my mother and father teaching me to be independent, so that I could adapt to new situations very quickly, and you taught me what the word responsibility is, you taught me by word and example how to be happy in the midst of suffering, and even more so, you taught me the meaning of the word perseverance. My father was a light, even if I made a mistake once in a while, he would always help me to solve the problem together, and I am very grateful to you for giving me a good temper and an ability to face ups and downs openly. My mother, who loves to nag, but I don't complain about her, is all about her care and love for me and the behavioural guidance from her that has taught me the joy of being kind, helpful and polite. Time keeps passing, but talking to you guys slowly becomes less and less, still from the bottom of my heart, I say thank you to you.

Words to my classmates: I would like to, first of all, thank one of my classmates who has helped me a lot, Zhang Xiaohang, I ask him when I have a problem and he tells me to help me solve it, thank you. My second most important thank you is to my classmate Zhu Bingqian. Thank you very much, you made me grow up a lot, from the beginning when we went to Thailand together, but I couldn't make it due to my personal reasons, to the later stage when we went on a trip with other students, I think we all saw how you took care of everyone, you not only taught me how to deal with life, taught me the attitude of life, but also made me understand the value of growing up, at the same time, I also saw the problems in myself, and it was You, who have helped me when I was hurt and helped me when I was sick, these memories it will not fade with the passage of time, but eventually there will be a goodbye, I sincerely thank those friends family classmates who have helped me. I cherish every day that I have spent, and I ask myself if I will regret it, and the answer is no. The answer is no. I can afford to be honest with myself, and all is well.

If I get the chance to meet you all again in the future, I will definitely say it's been a long time, how are you? I wish you all well in your academic careers and in your life's journeys, and I wish you all the best.

Jianqiao Zhao



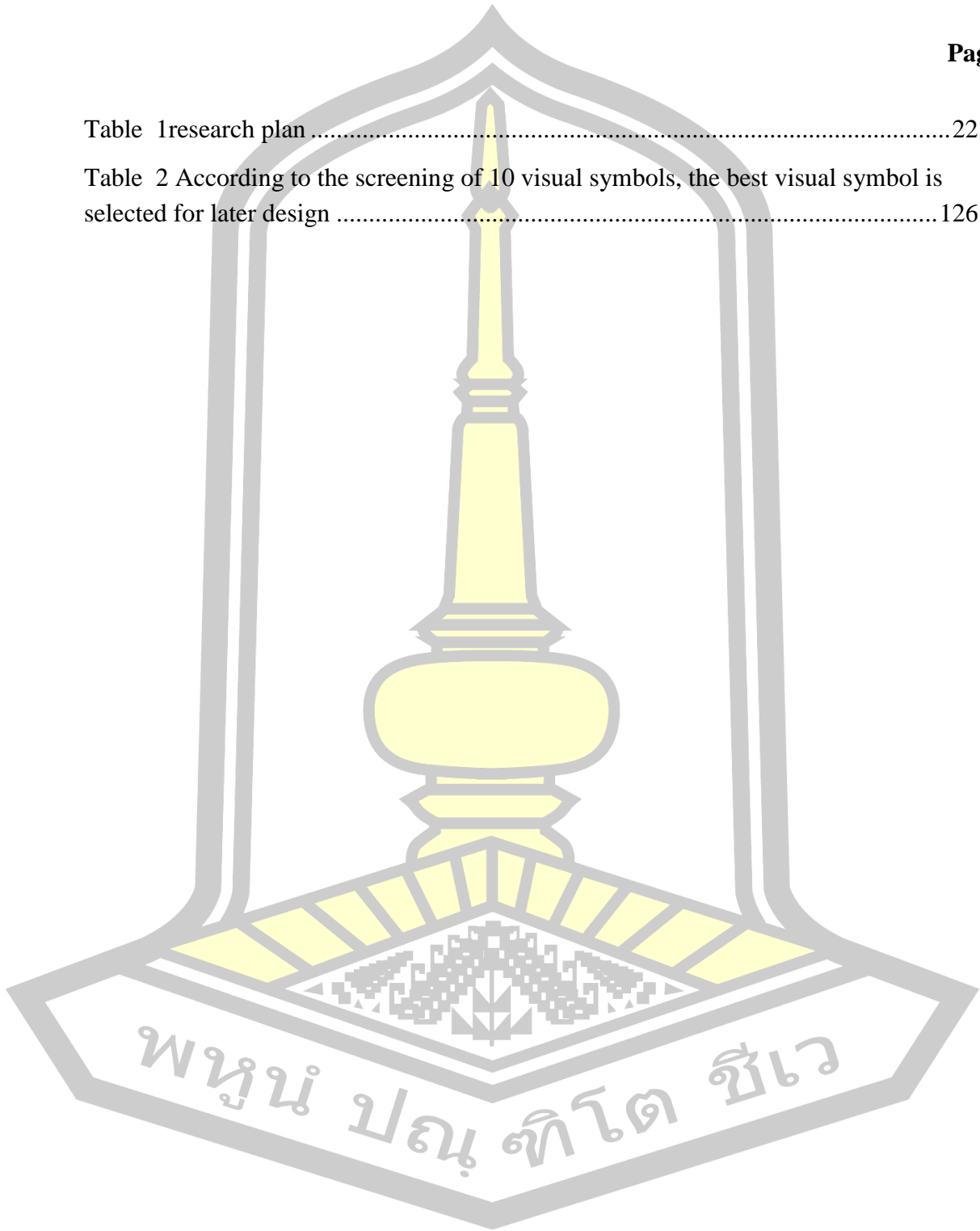
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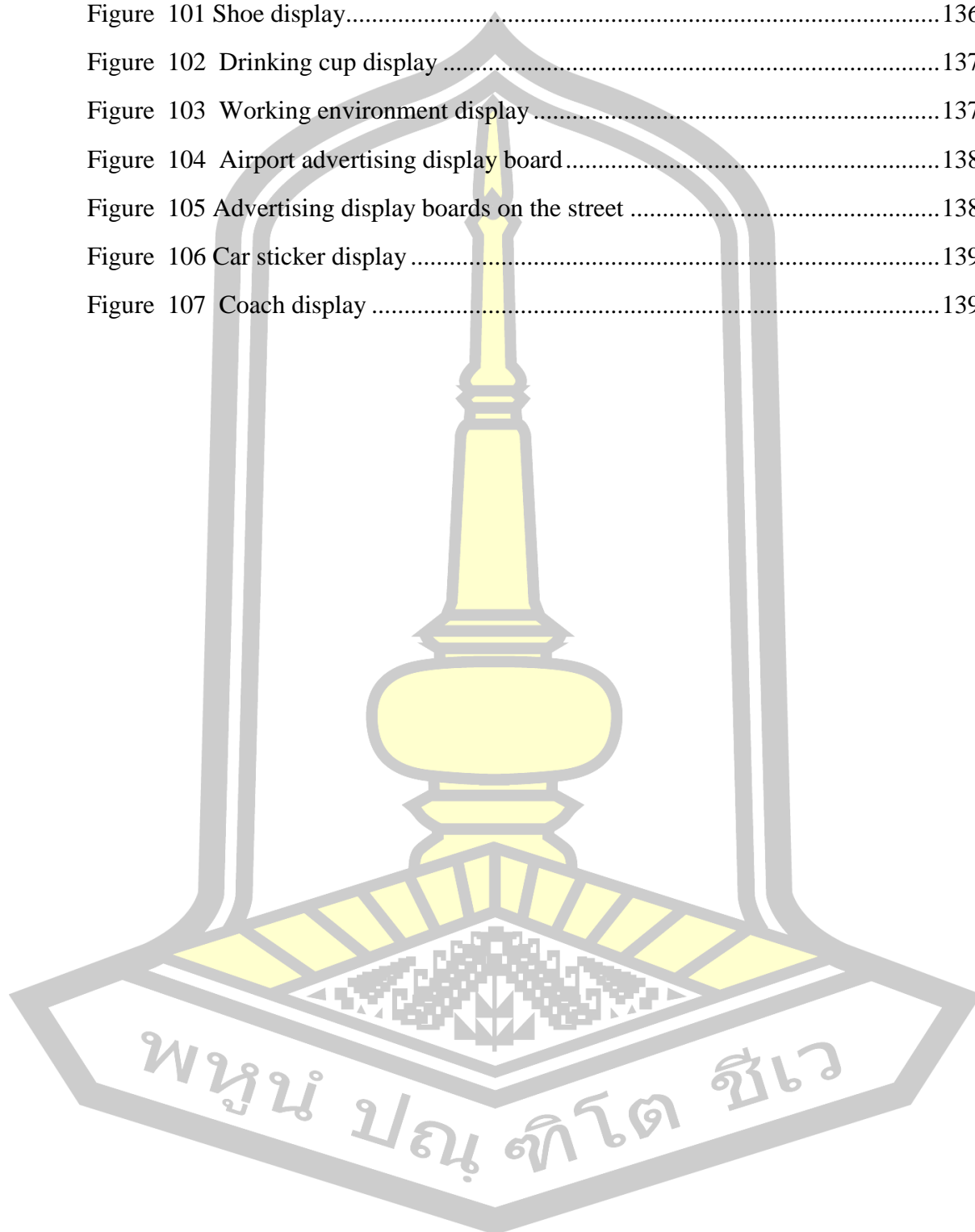


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## **CHAPTER I:**

### **Introduction**

#### **1. Background of Research with Reference**

In recent years, with the rapid development of urban economy, urban tourism culture is also developing at a high speed. With the continuous improvement of people's material life, the spiritual and cultural needs are also expanding. The influence of urban tourism is also expanding, and the contribution of urban tourism to urban economy is obvious every year. Therefore, the status of urban tourism image design is increasingly known and concerned by people. The visual symbol of urban tourism image is also constantly breaking through people's inherent thoughts, integrating new cultural elements, and integrating the perception of cultural literacy into the soul of the city. In this way, the role of the visual symbol of urban tourism image can be brought into play, and tourists' trust in the cultural brand of the region will be recognized and trusted. Therefore, the design and research of the visual symbol of urban tourism image is very important and indispensable.

Luoyang is an important tourist destination in China. Luoyang integrates tourism products around the city brand image of "Millennium Imperial Capital, Peony City, starting point of Silk Road, Landscape Luoyang." By 2011, Luoyang has two geoparks in the world: There are five 5A scenic spots in Daimeishan World Geoparks and Funiu Mountain World Geoparks, namely Longmen Grottoes, Baiyun Mountain, Laojun Mountain and Jiguan Cave, 15 4A scenic spots and 16 3A scenic spots. The number of scenic spots above 3A level ranks first in China. In 2013, Luoyang received 86,08,500 tourists, a year-on-year growth of 10.75%, and the total tourism revenue was 48.502 billion yuan, a year-on-year growth of 20.43%.

By 2013, there were 168 scenic spots in Luoyang, including 6 5A scenic spots and 26 AAA scenic spots, making Luoyang the city with the most AAA scenic spots or above in China. There are 7 national forest parks, including Baiyun Mountain National Forest Park, Longyuwan National Forest Park, Huaguo Mountain National

Forest Park, Tianchi Mountain National Forest Park, Shenzhai National Forest Park, Yushan National Forest Park and National Peony Park, and 8 provincial forest parks . National 5A scenic spots :Longmen Grottoes, Luoyang Baiyun Mountain Scenic Spot, Jiguan Cave, Laojun Mountain, Longtan Grand Canyon .National 4A scenic spots : Guanlin, White Horse Temple, Chongdu Gully, Longyuwan National Forest Park, Baoduzhai Scenic Spot, Yangzi Gully, Funiu Mountain Ski Resort, Tianchi Mountain National Forest Park, Muzhiling Original Eco-Tourism Area, Shenzhai National Forest Park, Yellow River Xiaolangdi Scenic Spot, China National Garden, Sui and Tang Cheng Ruins Botanical Garden, West Mount Tai Scenic Spot, Ruyang) .2022 .( The city of luoyang, 2022, from <https://baike.so.com/doc/2206160-2334347.html>

Luoyang has always had its own rich cultural values, these cultural values for people to study the Luoyang itself some reference value. With the increasing attention of the country to regional tourism in recent years, the image of urban tourism has gradually become the subject of research .It is one of the most important research points for people to break through the original model and integrate a fresh model . Secondly, most tourists in Luoyang tend to stay for a short time when they travel . How to improve the number of local tourists in Luoyang and how to improve their travel time is the current situation that many researchers should consider .However, with the continuous rapid development of our economy, our consumption patterns have also undergone great changes from the traditional face-to-face transaction to the combination of various online modes .And people's consumption system of tourism has changed to some extent .The previous single tourism consumption gradually shifted to people's economic experience consumption, and tourists' consumption of the emotional and cultural value experience of the tourist destination was deepening day by day, which was also a change under the economic background at that time . The change of economic background requires us to strengthen the import of regional culture and other relevant means for a region, so as to expand the overall development of regional economy .From 2001 to 2019, the economy of Luoyang tourist area showed a trend of substantial increase .However, due to the impact of the epidemic, after 2020, The overall development of Luoyang tourism economy is in a state of overall recovery .At the same time, tourists' feedback is more about the poor

experience, the loss of peripheral services and many other current problems .The influence of situational environment is very important to people .It can not only affect people's impression feedback on the whole city of Luoyang in the first time, but also further stretch the elasticity of Luoyang's experience, and create a comfortable and friendly environment for tourists, so as to enhance their overall sense of experience . Secondly, there are many problems in the service design of Luoyang tourism in recent years .The supporting facilities are backward, which leads to the lag of the design . The backward identification of some areas and the symbolic ambiguity of visual symbols make most tourists have some bad tourism experience in guiding the identification of scenic spots .The associated effects of radiation in the surrounding areas will usually affect the service design of Luoyang .According to the continuous changes of history and the continuous improvement of people's spiritual level, some related signs have not been updated and upgraded in time, and the service design of a series of supporting facilities has not had a unified standard and requirements.

People's perception of visual symbols has also changed, from the traditional experience of a single mode to an era background that combines online and offline. Chao-yang guo) .2008 .(The evaluation of the sustainable development of historical and cultural city tourism and the development strategy research )a master's degree thesis, ocean university of China .(<https://kns.cnki.net/KCMS/detail/detail.aspx?dbname=CMFD2009&filename=2008174761.nh> :In the past 30 years of reform and opening up, with the rapid economic development and accelerating urbanization process, large-scale urban tourism development and construction has resulted in the destruction of cultural heritage of famous historical and cultural cities, the loss of urban characteristics and the convergence of urban culture .At the same time, the popular evolution of tourism demand and the trend of tourism market expansion have become increasingly obvious, and the pressure of tourism culture protection has become increasingly significant .Therefore, it is necessary not only to protect the heritage of famous historical and cultural cities, but also to develop cultural tourism in cities .Sustainable tourism development has become a trend and necessity .In view of this, we need an evaluation system to guide the sustainable tourism development of famous historical



and cultural cities in China .Kong Ni )2022, Cooperative Economy and Technology )12(,36-39 (.Tourism destination image plays an important role in the decision-making process of tourists and is one of the most critical factors to attract potential tourists. The promoting effect of tourism destination image is crucial to the development of tourism destination .It is a powerful tool for tourism destinations to form competitive advantages, cope with space competition and carry out sustainable development .Gu Yu).2022, Tourism and Photography )06(,40-42 (.Urban tourism image is an important part of a city's comprehensive strength .A good city presentation can affect the public's attitude and cognition towards the city .The rapid development of new media provides a new way to improve the image of city tourism . It is of positive significance to formulate effective measures for the promotion of city tourism image .Therefore, the optimization of city tourism image plays an important role in the development of a city .According to the research direction of the overall development path of Luoyang city tourism development, we should analyze the factors that affect the development of Luoyang city tourism from multiple angles, levels and levels .So as to improve the overall status of Luoyang's tourism image, enhance the perception and experience of regional culture, and further deepen people's understanding and integration of service design.

Luoyang city tourism image development, the national policy is also vigorously carried out. Over the years, the national measures to optimize the development of urban tourism are also optimized and upgraded with the actual situation of tourist cities .The implementation of national policies varies according to the differences of regions, and the cultural differences of regions also require that we should not implement a "one-size-fits-all "approach to regions and complete the implementation of policies according to the actual situation] .Ministry of Culture and Tourism of the People's Republic of China) .2019 .(Opinions of The General Office of the State Council on Further Stimulating the Potential of Culture and Tourism Consumption, 2019, 11 )4 : (77-78 [.We will deepen supply-side structural reform in culture and tourism, and work from both ends of supply and demand to unleash the potential of cultural and tourism consumption .We will strive to improve our cultural and tourist consumption facilities, make the consumption structure more reasonable,



optimize the consumption environment, and enrich the supply of cultural and tourist products and services .We promoted the rapid growth of cultural and tourism consumption by residents across the country, and continued to play a stronger role in driving economic growth .1 .Introduce measures to benefit the people through consumption .2 .Improve the convenience of consumption .3 .Improve the inbound tourism environment .4 .Promote consumption pilot demonstrations .5 .Focus on enriching product supply .6 .Improve the quality and expand the capacity of tourist attractions .7 .Develop holiday and night economy .8 .Promote integrated development of industries .9 .Strict market supervision and law enforcement .Ministry of Culture and Tourism of the People's Republic of China) .2022 .(160 million domestic tourism trips during the May Day Holiday in 2022 .Revenue of domestic tourism is 64.68 billion Yuan .From

[https://www.mct.gov.cn/whzx/whyw/202205/t20220504\\_932779.htm](https://www.mct.gov.cn/whzx/whyw/202205/t20220504_932779.htm) "May Day " holiday in 2022, culture and tourism market stable and orderly, "tourism" "micro holiday "has become the mainstream, "show "cloud "cloud "for performing arts .1 . Increase the supply of excellent cultural products and high-quality tourism products to meet the masses' demand for holiday travel; 2 .The spatial distance, stay time and consumption activity of urban and rural residents to travel will further shrink; 3 . "Cloud performance "and "Cloud tourism "enrich the forms of culture and tourism experience .Ministry of Culture and Tourism of the People's Republic of China . )2022 .(Building an immersive cultural and tourism destination based on historical and cultural resources in the Old Town of Luoyang, Henan Province, 2022 .From [https://www.mct.gov.cn/whzx/qgwhxxlb/hn/202208/t20220809\\_935225.htm](https://www.mct.gov.cn/whzx/qgwhxxlb/hn/202208/t20220809_935225.htm), give full play to the old town in henan luoyang, tour industry to the economic and social development and people's livelihood security support, It will take the development of cultural and tourism industry as the first of the "four leading industries", cultivate new forms of culture and tourism with the concept of "subversive creativity, immersive experience and young consumption", seize the "new air mouth "of integrated development of culture and tourism, create immersive cultural and tourism destinations, and truly transform the advantages of historical and cultural resources into high-quality development advantages of cultural and tourism industry .1 .Focus

on systematic protection to inherit the historical context of the ancient city; 2 .Focus on new development trends to enrich night culture and tourism formats; 3 .Ministry of Culture and Tourism of the People's Republic of China) .2022 .(Ancient capital Luoyang Immersive Opening of Chinese Civilization, 2022, The from [https://www.mct.gov.cn/whzx/qgwhxxlb/hn/202207/t20220719\\_934762.htm](https://www.mct.gov.cn/whzx/qgwhxxlb/hn/202207/t20220719_934762.htm) :luoyang cultural and tourism bureau of radio, film and television da-peng hu, At present, Luoyang is focusing on promoting the construction of key immersive projects such as the restoration exhibition of the central axis of history, the double improvement of the quantity and quality of the "Oriental Museum Capital", and the immersive experience of the modern exhibition of large ruins .Luoyang is building the first scripted entertainment industrial park in China, launching a number of immersive activities such as the limited time Night at the Museum experience, and developing more interactive archaeological tourism products .Build a world-class heritage corridor with modern display and immersive experience .By 2025, the integration of culture and tourism in Luoyang will enter a new realm .Historical and cultural resources have been effectively protected and utilized, a number of leading cultural enterprises have been introduced and cultivated, and a number of cultural and tourism integration projects with national visibility and attraction have been created .Cultural undertakings have developed vigorously, cultural and tourism integration has become a popular brand, cultural creativity has become a pillar industry, and a famous international cultural and tourism city has been initially built .Therefore, with the rapid development of economy, the development of urban tourism image occupies an important position in today's status .The rapid development of regional tourism economy has a significant impact on the visibility and cultural cohesion of a city .

Through the relevant national policies over the years, whether it is the opinions of The General Office of the State Council on further stimulating the potential of culture and tourism consumption, It also provides some practical measures and theoretical guidance for the development direction of some tourism areas .Creating immersive tourism experience is also a policy that the national policy is pushing hard to promote Luoyang to form a scenic spot with regional cultural characteristics more quickly .As well as the data projected by the state for the May Day period, the national data also show that the city tourism economy is also in a state of recovery, the culture and

tourism market is stable and orderly, the sustainable development of the economy, all provide certain theoretical guidance for the development of Luoyang city tourism .In addition, some policies indicate that Luoyang is building a business circle with Luoyang characteristics, further expanding the regional culture of Luoyang and improving the overall economic development of Luoyang.

Existing problems :Of course, Luoyang in the development of city tourism image is also faced with the following problems .Luoyang local cultural tourism resources occupy an important position in all kinds of tourism resources in our country .

First, Luoyang city's regional scenic spots appear tourism image homogeneity .

A large number of scenic spot products do not highlight the regional characteristics of their own scenic spots, but to cater to the regional reputation, to change their own industrial products, resulting in most of the tourist attractions of the product like "replica", homogeneity has become Luoyang city tourism and most of the tourist attractions faced by the common pain point .The publicity features of the Longtan Grand Canyon have not reached a point where people are familiar with it . Luoyang city tourism has not yet created its own regional characteristics, failed to create most of the typical regional cultural attractions .The attraction is not high, can not drive the overall economic development of other regions.

Second, tourism resources dispersed

The distribution of tourist attractions in Luoyang is relatively scattered, and there is no incidental connection between scenic spots .The overall tourist resources are relatively scattered, so the regional linkage is weak .Luoyang city scenic spots uneven distribution, scattered distribution, for the overall promotion of scenic spots management has a certain impact .The dispersion of tourist resources in scenic spots will certainly cause the waste of resources .It is intuitive and important to enhance the overall linkage of Luoyang city tourism .Of course, to improve the resource utilization rate of scenic spots is also applicable, necessary measures .

Third, the scenic spots are fungible

Longmen Grottoes is the irreplaceable tourist attraction in Luoyang .Most scenic spots in Luoyang lack their own scenic spot characteristics, the overall visibility is not so high, the choice of tourists will become a lack of, thus losing part of the opportunity .If the uniqueness of scenic spots can be improved, the selectivity of scenic spots will gradually increase, and the overall experience of tourists will be improved, so as to stimulate people's consumption and improve the overall sustainable development of economy .Therefore, it is necessary to continuously improve the regional characteristics, establish the characteristics of regional cultural attractions, so as to further create the cultural attractions belonging to the region .

#### Four, Luoyang city tourism image market cognition existing problems

Domestic scholars believe that the main factors affecting tourists' perception include perceived distance, destination geography, cultural environment and tourists' perceived behavior differences .In today's developed traffic, perceived distance does not pose pressure to Luoyang, but easily stimulates tourists' yearning for this "paradise ."Luoyang's human and geographical environment has been widely recognized by tourists .But there are also some visual biases and other problems .

#### Five, visual identification marks confusion

As a multicultural tourism city integrating ancient and modern, ethnic and fashion, Luoyang may be due to the different focuses of tourism publicity work in each period, and the aging and scattered visual identification signs, lack of systematism and integrity, which is difficult to cause visual impact .There are some errors in the district system identification of scenic spots in Luoyang, and the visual illusion will cause tourists to have certain deviation problems, so that the utilization of resources can be wasted .The error of visual identification will affect the overall perception of tourists.

Luoyang has a clear, rich and far-reaching historical context, which is the dominant resource of Luoyang tourism .However, it is relatively difficult to extract and express. Impressive tourism image will greatly promote the development of destination tourism in the all-media era .The image building of the ancient capital of Luoyang needs a unique cultural entry point to avoid the homogeneity of the ancient

city .Secondly, under the background of the integration of culture and tourism, it combines culture with story emotion to create an immersive tourism experience, and enables the creative transformation of traditional culture with science and technology . Then, it is necessary to form complementary advantages between cities to promote the overall development of cultural tourism in Henan's ancient capital .Luoyang should enhance the sense of regional situational experience, so as to deepen people's understanding of regional culture, further improve people's understanding of visual symbols, and further enhance the comprehensive strength of the scenic spot .And further expand Luoyang city tourism development image.

Create a personalized tourism city .To promote the development of urban tourism, it is necessary to use information technology to help open network platforms to promote urban tourism .In order to fully express the connotation of urban development, it is necessary to use excellent visual symbols to attract people's attention .The graphic, color, text and other symbolic elements with visual impact are processed artistically to comprehensively improve the marketing effect of urban tourism, fully express the city's existing tourism culture, tourism concept and life attitude, show the city's deep cultural heritage, and tell the city's unique artistic charm. At present, visual symbol design has become an important means to distinguish between tourist cities .Different cities have different cultural customs .On this basis, the historical culture and tourism resources of the city are fully explored, and the unique regional characteristics of the city are expressed through symbol design .Make the tourism image of the city more specific and vivid .

Improve the competitiveness of urban tourism .The use of visual symbols design fully demonstrates the tourism characteristics of the city, tourists can associate with the relevant city information through visual symbols, so as to intuitively and vividly capture the cultural connotation of urban tourism, improve the cognition of tourists on urban tourism resources, strengthen the impression of tourists on urban tourism elements .From the perspective of urban tourism promotion, excellent visual symbol design can play a good role in publicity, directly express the unique traditional cultural connotation of the city, make the city image more three-dimensional in the process of urban tourism publicity, and comprehensively improve the expression

ability of city signs and urban publicity symbols .To a certain extent, the tourist resources that can be attracted by the tourism market are in a fixed state, and tourists choose to travel among many cities, forming a severe competition situation .Only by creating visual symbols of cities with high awareness can they have an advantage in the fierce publicity competition .Convey the unique tourism information of the city, improve the cognition of tourists to the cultural connotation of the city, so that the city tourism symbols form deep memories in the minds of tourists .The application of image generalization method requires designers to extract and apply the existing tourism elements of the city, take urban tourism elements as the core, show unique artistic characteristics, integrate traditional culture with modern elements, and promote the existing artistic temperament of the city .

Shape the new image of urban tourism .After a long period of development and innovation, each city has formed a unique urban culture and life concept .In order to help the development of urban tourism and bring higher economic and social benefits to the city, it is necessary to convey a unique humanistic atmosphere through visual symbol design .An excellent visual symbol can fully show the unique artistic style of the city .Bring new vigor and vitality to the development of urban tourism.

Finally, Luoyang itself has a very rich historical value, and its unique regional characteristics have created many regional characteristics for it .Compared with other tourist attractions, the visual symbols of Luoyang Longtan Grand Canyon are relatively weak .There is no systematic supporting design, and the design of visual symbols is even less. The design of visual symbols is intuitive and important for a scenic spot, which has a very strong effect on improving the cultural characteristics of the scenic spot and enhancing the overall competitiveness of the scenic spot . Therefore, it is vital to improve the visual symbol media design of Luoyang Longtan Grand Canyon.



## 2.Purpose of Research /Objective

2.1 To study the history and culture of Luoyang and the Longtan Grand Canyon scenic area ,the development of its tourism image and visual symbols.

2.2 To study and analyse the current state of the problem of visual symbols in the scenic area of Longtan Grand Canyon in Luoyang.

2.3 To design the visual symbols of the Longtan Grand Canyon scenic area in Luoyang.

## 3.Research question

3.1What is the history of Luoyang and the Grand Canyon of Longtan in terms of history, culture, tourism image and visual symbolism?

3.2What is the current status of problems in the Longtan Grand Canyon Scenic Area in Luoyang?

3.3What needs to be considered when designing the visual symbols of the Longtan Grand Canyon scenic area in Luoyang?

## 4.Definition of Terms

**City tourism image** in this paper refers to Luoyang city tourism resources, tourism environment and tourism conditions on the basis of the analysis, focus on the long-term factors in the future comprehensive analysis, and study Luoyang Longtan Grand Canyon scenic spot for tourism area positioning. The positioning of city tourism image in this paper is based on the research of Luoyang city tourism image.

**The visual symbol** expressed in this paper is the visual symbol of Luoyang tourist attraction, which is the research carrier.It is set for the tourism regional characteristics of Luoyang. Through the combination, repetition and arrangement of symbols, an optimal visual effect can be further achieved. Tourist attraction planning map, signs, signs, road signs, behavior, symbolic design, so as to further enhance the overall visual impact of Luoyang city tourism, enhance the understanding of Luoyang visual symbol design, and further enhance the cultural influence of visual symbols.

## 5.Scope of Research

### 5.1Research area

Main research site :The research area is Luoyang, Henan Province, China .

Sub-location :Longtan Grand Canyon Scenic Spot in Luoyang City

### 5.2Time

In modern times, it is mainly aimed at the change of international cultural tourism situation .With the change of time, the factors affecting the image of urban tourism are also constantly changing, so the research period is from 2000 to now. The period from 2000 to 2019 is the first stage, and the period from 2020 to now is the second stage.

### 5.3Another

From the historical point of view of Luoyang city cultural and historical development, from the perspective of city tourism image to explore the relationship between people and tourism destinations, from the perspective of situational environment to explore the perception ability of urban tourism space. The connotation of Luoyang city tourism culture is investigated from the Angle of aesthetics, and from the Angle of history and culture. From the perspective of visual symbol to change the design of the main object, constantly optimize the design of visual recognition system.The design content is mainly for the main signage of Longtan Grand Canyon, road directional signs, litter bin signs, car stickers, work badges, notebooks, paper cups and parking signs.



## 6. Research Method Summary

### 6.1 Population and Sample

This study adopts the qualitative research method .

#### 6.1.1 Luoyang Locals

6.1.1.1 Tourists those who visit the Longtan Grand Canyon scenic spot in Luoyang .The area is limited to urban tourist attractions in the Longtan Grand Canyon area in Luoyang, including local tourists and foreign tourists, who are all tourists in this tourist setting .

#### 6.1.1.2 Staff

The staff here refers to the staff of the Luoyang Longtan Grand Canyon tourism area, and can also be understood as the scenic tour guide, but the tour guides in the Luoyang tourism area are also different, so the staff needs to be divided into certain provisions .The staff I studied are those who have certain experience in the operation of scenic process and the implementation of their own work .Of course, all the premise is Luoyang Longtan Grand Canyon tourist attractions .Most of the staff work as tour guides, so they have different cognition and feelings about the cultural background of the scenic spot .Therefore, one of the groups studied is the staff of the scenic spot .

#### 6.1.1.3 Government officials

By government officials, I mean local government officials in Luoyang and top national government officials .These government officials play an important role in promoting the formulation, optimization and implementation of policies .It will influence the overall development direction of the scenic spot imperceptibly, therefore, it is particularly important for their research .The related changes of tourism areas every year, the core point of the changes of the industry markers of scenic spots is the implementation and implementation of the policy, so the research of government officials must be a group .

#### 6.1.1.4 Researchers

Luoyang tourism cultural resources are very rich, such as Longmen Grottoes with artistic characteristics of the scenic spots have been the wind vane of Luoyang area scenic spots .As a result, Luoyang attracts researchers from all over the world as well as from China, such as some archaeologists, sociologists, researchers, architecture

writers and so on .They played an important role in promoting cultural studies in Luoyang.

## 6.2 Instrumentation

6.2.1 Record books for field work, drawings, measurements, etc .

6.2.2 Interview

Luoyang locals Tourists Staff Government officials and researchers observe participants and non-participants on the history of the development of Luoyang's urban history, culture, tourism image and visual symbols. The observational study was What is the current state of the problem in the Longtan Grand Canyon scenic area? Questionnaire. Assessment of satisfaction with the visual symbols of the Longtan Grand Canyon scenic area in Luoyang.

6.2.3 Tools for recording audio and video, i.e. cameras and camcorders.

## 6.3 Data Collection

6.3.1 Field work and data collection

An interview; Formal interviews, informal interviews, focus groups, interviews

Observe; Normal observation )or general observation(, participative observation

6.3.2 Documentary data collection

6.3.3 Tools or Devices Used for data Collection

6.3.3.1 Movie Pictures )Cameras and video Equipment (

6.3.3.2 Recorder Equipment

6.3.3.3 Record a Notebook

## 6.4 Data Analysis

I use the research framework as an introductory categorization tool for data synthesis and data collection. After that, I will discuss the chapter information separately according to the outline of each chapter of the research paper .Then, I will use my research concepts, urban tourism and visual symbols, mainly to study the design of visual symbols of Luoyang Longtan Grand Canyon, so as to further improve the overall development of Luoyang city tourism image.

6.4.1 Analyze current conditions The problem of conveying the symbols of the Longtan Grand Canyon by means of interviews and observations.

6.4.2 analyze content design visual symbols of Luoyang Longtan Grand Canyon scenic spot .and presentation format by questionnaire.

6.4.3 Analyze behaviors, interests, and perceptions of target groups .by interview and observation

6.4.4 Analyze satisfaction with visual symbols of Luoyang Longtan Grand Canyon scenic spot. by questionnaire.

6.5 The creative process of design visual symbols of Luoyang Longtan Grand Canyon scenic spot. )Expert (

6.6 Assessment of the satisfaction of target groups )tourist (

6.7 Summary of the study and prepare a complete report

6.8 Research article :International research articles, Scopus level or ISI.

## 7.Literature Review

Through the research and processing of the literature, the two concepts of urban tourism image and visual symbol are required for the overall image design of Luoyang city. Firstly, the object of urban tourism refers to the cultural perception elements of the objects in Luoyang city .Secondly, the regulations among the visual symbols of Luoyang city tourism image.

### 7.1Research on urban tourism image at home and abroad

Since the beginning of the 21st century, the research on urban tourism image from 2000 to 2010 mainly includes :

Gu Ming, Positioning and Overall Planning of Dalian City Tourism Image )2000, Tourism Tribune )05(;; Tang Lizhi, On the Design of Urban Tourism Image )2000, Development Research )12(;; Zhang Jinhe, Lu Lin, "Tourism Image Design of

Resource-Based Cities :A Case Study of Huainan City) "2001, Human Geography )01(; Geng Qinghui, Zhu Haibo, A Study on Changsha's Tourism Image Planning )2001, Urban and Rural Construction )08((; Gu Cheng, Guo Qiang, CIS Strategy of Dalian City Tourism Image )2001, Economic Geography )04((; Zhang Jianzhong, The Design and Shaping of Tai 'an City Tourism Image )2001, Journal of Tai 'an Teachers College )05((; Li Xiaobo, Yu Xixian, "Theme Sublimation and Urban Tourism Image of Kunming Expo Park Planning) "2001, Tourism Tribune )06((; Zhao Huang-geng, Discussion on Urban Tourism Image Positioning )2001, Yunmeng Journal )06((; Zhang Li, A Study on the Image Positioning of Urban Tourism --A Case Study of Lianyungang City )2002, City )01((; Jiang Li, Wang Guojun, "Shaping Urban Tourism Image with Urban Design :A Case Study of Lingyun County) "2002, Planner )10(; Zou Zaijin, Hu Chuandong, Basic Ideas of Image-Oriented Urban Tourism Planning )2003, Regional Research and Development )01((; Zhao Weibing, On the Image Positioning of Urban Tourism )2003, Guihai Collection of Essays )03((; Jin Mei, Chong Shang Kun, Image Design of Tourism Center City --A Case Study of Xi 'an City )2008, Journal of Gansu Provincial Economic Management Executive Institute )02((; Bai Yongqi, Strategic Research on Urban Tourism Image )2008, Science and Technology Information )Academic Research)(36((; Xie Li-fang, Analysis of Shaoxing City Tourism Image and Its Marketing Strategy )2009, China Collective Economy )16 ((and other references.

Some achievements from 2010 to 2019 mainly include :Li Sidi's Analysis of Shuangcheng Tourism Image Positioning )2010, Economic Research Guide )26((; Ran Qunchao, "Urban Tourism Image and the Acquisition of Urban Tourism Competitive Advantage) "2011, Journal of Zhongzhou University )01((; Chen Kaiqin, On the Image Positioning of Urban Tourism in the "Shadow Area "of Tourism -- A Case Study of Jurong City )2012, Modern Business )32((; Jin Yibo, Empirical Research on Wuwei City Tourism Image Design Based on the Theory of Tourism Image Shielding )2013, Tourism Forum )01((; Huang Zhigang, Research on the Interactive Relationship between Theme Parks and Urban Tourism Image --A Case Study of Changzhou City )2013, National Business Situation )Theoretical Research)(11((; Ma Siyuan, Research on the Design of Urban Tourism Brand Visual

Image System )2014, Design )06((; Wang Chuxin, Research on the Application of Urban Architectural Color in Urban Tourism Image Building )2014, Modern Decoration )Theory)(11((; Zhu Hongduan, Research on the Construction of Urban Tourism Image Based on System Theory )2015, Tourism Overview )Second Half)(06((; Han Xuehong, A Brief Analysis of Visual Symbols in the Design of Urban Tourism Image Logo )2015, Art Science and Technology )07((; Hu Hongmei, The Role of Tourism Press in Promoting Urban Tourism Image --A Case Study of China Tourism News )2015, News Front )20((; Lou Na, The Role of Tourism News in the Construction of Urban Tourism Image )2016, News Front )06((; Wang Xiaorui, Promoting Dalian's Tourism Image from Both Sides of Supply and Demand )2017, Liaoning Economy )05((; Deng Yuying, On the Design of Visual Image System of Urban Tourism Brand )2017, Beauty and Times )Urban Edition)(10((; Yin Xiaowen, A Study on Urban Tourism Image Building for Smart Tourism --A Case Study of Nanchang City in Jiangxi Province )2018, Modern Business )33((; Chen Jianna, How to Improve Ningbo's Tourism Image under the Background of "The Belt and Road " )2018, Ningbo Communication )23((; Wang Xin, Fashion +Tourism New City Tourism Image Coming Out )2019, Going to the World )20((; Zhong Qifeng, Research on Urban Tourism Image Publicity --A Case Study of Chizhou, )2019, Journal of Changchun Institute of Technology )Social Sciences Edition)(03((; Xu Xinguo, A Review of Research on Urban Tourism Image Building in Hebei Province )2019, Journal of Hebei Vocational College of Tourism )04 ((and other literature reference materials .

Some achievements from 2020 to now mainly include :Qiu Wenzhong, Research on Hunan City Tourism Image Cognition --Taking Yueyang, Changsha and Hengyang as the research Object )2020, Journal of Yueyang Vocational and Technical College )01((; Liu Peng, Research on the Visual Identity Design of Urban Tourism Image under the New Media Matrix )2020, Industrial Design )08((; Ma Qi, Analysis on the Promotion Mechanism of Chinese Tourism City Marathon to City Tourism Image )2020, Journal of Sichuan Tourism Institute )06((; Jingdan Zhang, Research on the Design and Application of Visual Symbols of Urban Tourism Image )2021, Fine Arts Education Research )06((; Li Haixia, A Study on the Improvement

of Nanjing's Tourism Image from the Perspective of All-Regional Tourism )2021, Jiangsu Business Theory )10(; Wu Huixia, Design and Analysis of Modern Branded City Tourism Visual Image System )2022, Popular Literature and Art )12 ((and other references.

## 7.2 Foreign research literature

Foreign countries also have their own unique research references for this research, such as Lingyun Gao & Qingxu Yang).2022.(Empirical Suggestions on Constructing Smart Tourism City Based on City Tourism Image -Taking Shenzhen as an Example. Academic Journal of Environment & Earth Science)3.0 .(doi:10.25236/AJEE.2022.040302.; Wang Chong).2020.(On the promotion of the urban tourism images from the perspective of global tourism. BASIC & CLINICAL PHARMACOLOGY & TOXICOLOGY.; Seung Joon Shin & Su San Kim).2020.(The Effect of Athlete Satisfaction with Olympic Games Operation on Host City's Tourism Image and Visual Image. Innovative Surgical Sciences)2 .(doi:10.46394/iss.37.2.15.; Ling Zhao & Qiang Fu).2019.(Interpretation of the Multimodal Cultural Pattern of Urban Tourism Images of Shaanxi)..eds.(Proceedings of 4th International Conference on Humanities Science and Society Development)ICHSSD 2019)(Advances in Social Science, Education and Humanities Research,VOL.328)(pp.99-103.(Atlantis Press.; Xin Wei).2018.(Research on the Design and Planning of Urban Tourism Image)..eds.(Proceedings of 2018 5th International Conference on Business,Economics and Management)BUSEM 2018)(pp.511-514.(Francis Academic Press,UK.; Can Wang).2017.(On the Visual Symbols in the Design of City Tourism Image Recognition System. Organic Chemistry :An Indian Journal)3.(; Yuting Li & He Wang).2017.(Construction of Urban Tourism Image Based on Design Thought)..eds.(Proceedings of the 3rd International Conference on Arts,Design and Contemporary Education)ICADCE 2017)(Advances in Social Science,Education and Humanities Research,Vol.144)(pp.420-422.(Atlantis Press.; Hua Jin).2016.(The perspective of media of city tourism image shaping)..eds.(Proceedings of 2016 3rd International Conference on Management,Education Technology and Sports Science)METSS



2016)(pp.75-77..(; Kim & Byung-Gook).2013.(Urban Tourism Images Positioning Analysis. Korean Journal of Business Administration)9.(; Tian Dajiang,Liu Jiaming,Li Shanshi & Wang Run).2012.(Research on Urban Tourism Image Positioning :A Case Study of Dengfeng in Henan Province. Chinese Journal of Population Resources and Environment)4.(doi:10.1080/10042857.2012.10685106.Some references, etc.

To sum up, so far, the research connotation of the situational awareness and service design of Luoyang city tourism image is richer .However, there are many problems and deficiencies in the research of situational awareness .In this particular case of situational awareness, most Luoyang areas have some problems such as poor regional experience and poor feedback from tourists. Of course, the homogeneity of scenic spots, the scattered resources of regional scenic spots, and the backward visual symbols all give tourists a certain negative experience .In the field of service design, we must pay more attention to the object of our study, namely, the study of regional series logo design optimization .After that, we should further put forward some measures to solve this kind of phenomenon and problems according to many directions of Luoyang city image tourism culture development .Therefore, the development of Luoyang's urban tourism image should be inseparable from the comprehensive application of context awareness and service design .The main research direction of this paper is to further optimize context awareness and improve the overall effect of service design.

## **8. Concept, Theory and Conceptual framework**

### **8.1 Research Concepts**

The concept of this study is "urban tourism image "and "visual symbol ."I will use these two concepts to analyze the changes and development of Luoyang Longtan Grand Canyon scenic spot under the image of Luoyang city tourism .

City tourism image :Simply speaking, the city tourism image is aimed at the cultural characteristics of the city in the regional environment of Luoyang, its main

object is Luoyang, so the overall development direction of Luoyang city tourism image should have a certain predictability. The city tourism image has far-reaching characteristics for the historical and cultural characteristics of a region and the specific development direction .

Visual symbol :Visual symbol in this paper refers to the visual symbol under the research carrier of Luoyang tourist attraction, which is set for the tourism regional characteristics of Luoyang .Through the combination, repetition and arrangement of symbols, an optimal visual effect can be further achieved .It aims at the overall design of Luoyang Longtan Grand Canyon, including the pattern of the scenic spot, road signs and the planning map of the tourist attraction .The design of signs, signs, road signs, behavior patterns, symbols, so as to further enhance the overall sense of visual impact of Luoyang city tourism, enhance the design understanding of Luoyang visual symbols, and further enhance the cultural influence of visual symbols.

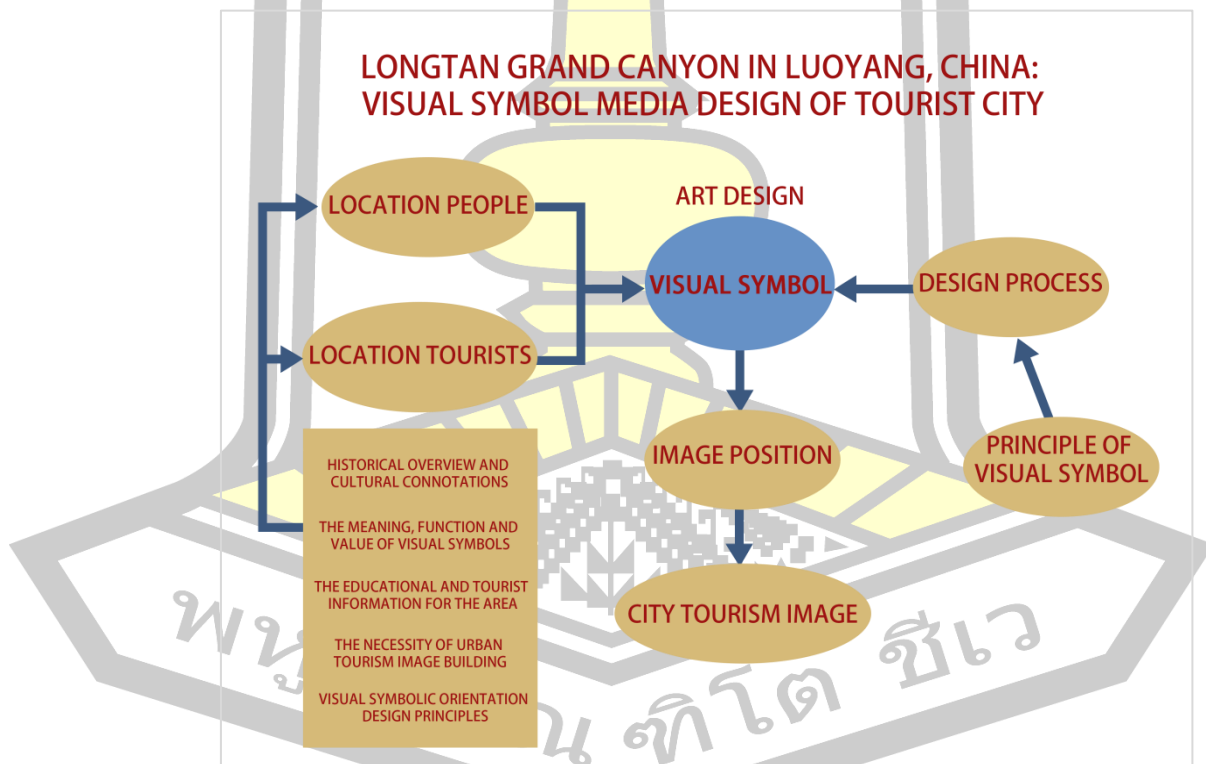


Figure 1 Conceptual framework

**Source:** Researcher's own design



In this research Conceptual framework, the main object of the research is Luoyang Longtan Grand Canyon city tourism image. It is of certain value to study Luoyang with regional cultural characteristics .From this object, we can see that the carrier of urban tourism is Luoyang Longtan Grand Canyon scenic spot, and the main object is tourists, whose perception is related to Luoyang region .In the face of the changes of relevant supporting facilities of Luoyang Longtan Grand Canyon scenic spot and a series of product changes of Luoyang scenic spot, which reflect people's sense of experience in the scenic spot, optimize the overall visual symbol design of Luoyang Longtan Grand Canyon area, so as to improve the overall sense of experience of tourists.

## 9. Research plan

The one-year work plan is as follows:

Operation period from November 2022 to April 2023

No	plans/activities	Period				
		Dec.	Jan.	Feb.	Mar.	Apr.
		65	65	66	66	66
1.	TS2 Research Proposal	→				
2.	Data Collection Chapter 2 Literature Review	→				
3.	Chapter 3 Data Analysis visit the area Sample )Target group (	→				
4.	Chapter 4 Creativity/Design Process 4.1 Inspiration/concept design and Idea sketch )preliminary screening with the advisor(		→			

5.	4.2 Sketch Design )Selected by experts and distributors (		→			
6.	Design process			→		
7.	4.3 Create a prototype Improve with the advisor )if any(			→		
8.	Chapter 5 Conclusion, Discussion and Recommendations				→	
9...	Research presentation - Thesis defence examination - Full report - published research papers					→
10.	Graduation					→

Table 1research plan

**10.Chapter structure**

Chapter One :Introduction

Chapter two:The history of Luoyang and the Longtan Grand Canyon in terms:Chapter two of history, culture, tourism image and visual symbol development.

Chapter three: Research and analysis of the current state of visual symbolism:Chapter three issues in the Longtan Grand Canyon.

Chapter four:The creative process of visual symbol design for the Longtan Grand Canyon scenic area inLuoyang .

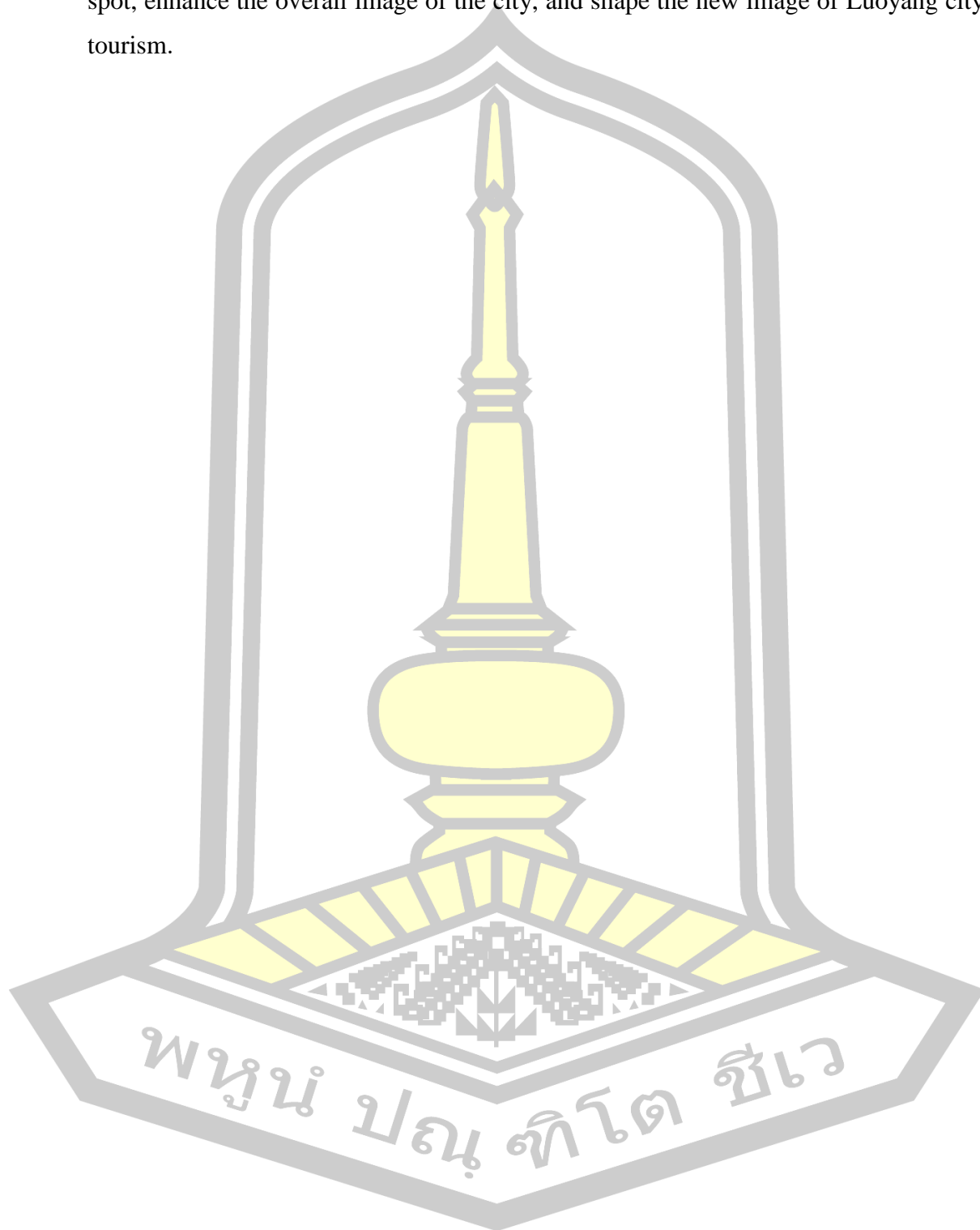
Chapter Five:Summary, Discussion, and Recommendations

**11. Benefit of Research**

1 .Effectively avoid errors in tourists' understanding of cultural perception and enhance the public's understanding of Luoyang scenic spots .

2 .Improve tourists' understanding of visual symbols of Luoyang tourism, enhance their visual enjoyment, and enhance the visual cohesion of the tourist attraction .

3 .Improve the favorable rating of visual symbols inside and outside the scenic spot, enhance the overall image of the city, and shape the new image of Luoyang city tourism.



## CHAPTER II

### Literature Review

This chapter describes the cultural history of the city of and the Longtan Grand Canyon in Luoyang, analyses past cultural phenomena in detail, further clarifies the cultural details of the object to be studied, and provides a more definitive direction for the study of visual symbols. The next elaboration is on the conceptual function and role of visual symbols, discussing the overall definition of visual symbols and what issues need to be taken into account in the development of visual symbols to gain a more comprehensive understanding of the overall value of visual symbols. This is followed by an argument for visual symbols for urban tourism, which defines the concept of urban tourism and further discusses the relationship between urban tourism and visual symbols, laying a foundation for later design. Finally, the principles of visual symbol design are studied. The principles of visual symbol design should follow the principles of functionality, logic and aesthetics, etc. These are the basis for me to understand how to design a good visual symbol and make a visual symbol that satisfies the public, so as to enhance the cultural connotation and vitality of the city.

#### **2.1 Historical overview and cultural connotations of Luoyang and Longtan Grand Canyon**

##### 2.1.1 Historical overview of Luoyang

Luoyang, also known as Luo Yi and Luo Jing, is a city in Henan Province. Luoyang is a prefecture-level city in Henan Province. Luoyang is a prefecture-level city with a total area of 15,230 square kilometres, including 803 square kilometres of urban area. Straddling the north and south banks of the middle and lower reaches of the Yellow River, it is bordered to the east by Zhengzhou City and to the west Sanmenxia City. It is bordered by Zhengzhou City to the east, Sanmenxia City to the west and Jiaozuo City to the north. Jiaozuo City to the south, bordered by Pingdingshan and Nanyang. The city has a history of more than 5,000 years of civilization, 4,000 years of urban history and 1,500 years of capital building. Luoyang

has a history of over 5,000 years of civilisation, 4,000 years of urban history and 1,500 years of capital building. It is one of the birthplaces of Chinese civilisation, the eastern starting point of the Silk Road, and the site of the Sui-Tang Grand Canal. The Sui and Tang Grand Canal The city has been the centre of more than ten dynasties in history. Luoyang has Erlitou Site The city of Luoyang is also home to Yanshui Mall Site and Eastern Zhou Wangcheng Site and Han Wei Luoyang City Site and Luoyang City of the Sui and Tang Dynasties The ruins of five major cities, including the Luoyang City. As of March 2019, Luoyang has three items and six sites, including the Longmen Grottoes, the Han Huangu Pass and the Hanjia Cang. World Heritage Sites By the end of 2019, there were 82 A-class tourist attractions in Luoyang, including 30 above the 4A level. Luoyang City has China Luoyang Peony Cultural Festival , the Luoyang Cultural Tourism Festival and other festivals. In 1948, Luoyang was liberated and the People's Democratic Government of Luoyang was established. In December of the following year, the People's Democratic Government of Luoyang City was renamed as the People's Government of Luoyang City, and in 1954, Luoyang City was upgraded to a municipality directly under the Central Government of Henan Province. In the following year, Luoyang County was abolished and part of it was incorporated into Luoyang City, while the rest was transferred to Yanshui, Mengjin and Yiyang counties. 1956 saw the successive establishment of the Old Town District, Xigong District and Suburban District of Luoyang City, and the Chanshui River District in the following year. 1982 saw the establishment of the new Jili District with the approval of the State Council. 1983 saw Xin'an, Mengjin and Yanshui reassigned to Luoyang City. 1986 saw the abolition of Luoyang District, with Luoning, Yiyang, Songxian, Luanchuan, Ruyang and Yichuan were also reassigned to Luoyang City. 1993, Yanshui County was changed to Yanshui City In June 2000, with the approval of the State Council, the suburban district of Luoyang was renamed Luolong District, with 8 townships and 1 office. (2023, <https://baike.so.com/doc/2206160-2334347.html>)



Figure 2 Night view of Luoyang  
 Source: <https://image.so.com>

### 2.1.2 Cultural Connotations of Luoyang

Luoyang as the centre of the Luo River basin is one of the birthplaces of Chinese civilisation. Ancient China Fuxi and Nuwa and Yellow Emperor Yao Yao Yao, Huangdi Shun Huangdi Yu The city was also the capital of China's 3,000-year-old civilisation. At the same time, Luoyang is also the imperial capital of China's 3,000-year-old civilisation. Huaxia The city was also the capital of the Chinese empire for over 3,000 years. China , and Middle Earth China Middle Kingdom , China Zhongzhou In 1960, a large palace site was discovered in the upper layers of the Erlitou site, the summer capital of Luoyang. Ten cultural symbols of Luoyang: The River Map and the Luoshu The Luoshu The Erlitou site The Luo Book; the Erlitou site Du Kang the site of Dukang; and Duke of Zhou the site of Zhou Gong; and White Horse Temple The White Horse Temple Guanlin The Longmen Grottoes Longmen Grottoes The Longmen Grottoes Peony The Mudan Grottoes Water Seats ;" Oriental Red " tractors.

Luoyang Chengni inkstone: Xin'an Guozhou Chengni inkstone. One of the four famous inkstones in China One of the four famous inkstones in China. Luoyang Peony Stone: Peony stone is a rare and non-renewable resource, recognised by the international stone community as a world wonder stone and classified as a world rarity. It is the only place in the world where peony stones are produced, in the village of Wulong, Koudian, Yanshui, China. Luoyang Tang Sancai The ancient Chinese



ceramic art of Luoyang began in the Northern and Southern Dynasties and flourished in the Tang Dynasty, with Luoyang as the main production area. Luoyang Quizi (Luoyang Qu Opera): Luoyang Quizi originated from the popular songs of Kaifeng during the Hongzhi period of the Ming Dynasty (late 15th century). This kind of vulgar song brought together the songs of the lanes and the scattered tune of the north and south tunes, and later merged with the people of Jianghuai vulgar songs, which spread from Kaifeng to Luoyang and Nanyang. The China Luoyang Peony Cultural Festival, formerly known as the Luoyang Peony Flower Festival, has been selected as one of the four major national festivals. The festival is hosted by the Ministry of Culture and the People's Government of Henan Province. Luoyang is the birthplace of Buddhism and one of the origins of Taoism in China. Experience the long history of the ancient capital and worship the great religious culture, the main monasteries and Taoist temples to visit in Luoyang are: Luoyang Monastery, Luoyang Taoist Temple. and three major cultural heritages, the Longmen Grottoes (included in 2000) The Grand Canal of China (including the ruins of Jiacang and Huilocang) (included in 2014) Silk Road (the ruins of the former city of Luoyang in the Han and Wei Dynasties, the ruins of Ding Ding Gate in Luoyang City in the Sui and Tang Dynasties, and the ruins of Xin'an Han Huanguguan) (included in 2014) (2023, <https://baike.so.com/doc/2206160-2334347.html>)

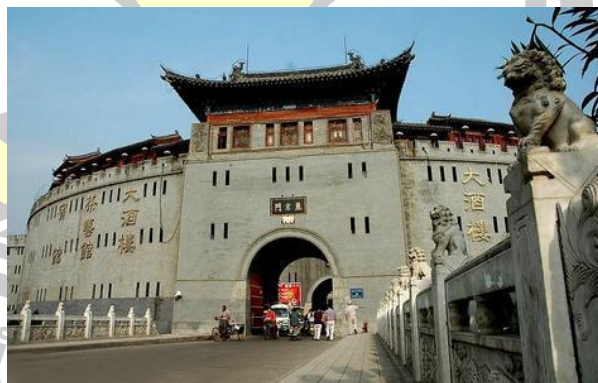


Figure 3 A corner of Luoyang culture  
Source: <https://baike.so.com>



### 2.1.3 Overview of the history of Longtan Grand Canyon

Luoyang Longtan Grand Canyon Scenic Area is a national AAAA grade scenic spot and National Geological Park and Demei Mountain World Geopark. It is the core scenic area of the National Geopark and the Demei Mountain World Geopark, and is a canyon scenic area with a typical geological landscape of the Red Rock Roach Valley Group. It is also the fifth national AAAAAAA scenic spot in Luoyang. The valley of Luoyang Longtan Grand Canyon is a unique and rare place in the world, with its gorges, waterfalls, walls and valleys, It is also known as "The First Gorge of the Roach Valley in China", "Natural Museum of the Ancient Ocean", "The Best of the Gorges" and "The Yellow River Water Gallery".

Luoyang Longtan Grand Canyon Scenic Area is a national 5A level scenic spot, a national geopark and the core scenic area of Luoyang Demei Mountain World Geopark, a canyon scenic area with a typical geological landscape of red rock roach valley group. The valley is the core scenic spot of the Luoyang Longtan Grand Canyon, a typical red rock roach group geological landscape, It enjoys the reputation of being "the first gorge in China's Roach Valley", "the natural museum of ancient seas", "the best of the gorges" and "the water gallery of the Yellow River". UNESCO and World Geopark experts have twice praised the Longtan Grand Canyon as "the most beautiful canyon in the world" and "a place where everyone in the world should come"; CNN, an internationally influential network, has rated it as one of the 40 most beautiful spots in China. Longtan Grand Canyon is the only scenic spot in Henan Province that has been selected as one of the 40 most beautiful spots in China.

There are six natural mysteries in the scenic area: "water flowing to a high place, Buddha's light and Luohan cliff, giant's fingerprints, heavenly book on stone, butterfly spring and footprints of immortals". Seven great secluded pools and waterfalls: "Five Dragons Pool The Five Dragon Pools, the Dragon's Mouth Pool, the Green Dragon Pool, the Black Dragon Pool Black Dragon Pool Reclining Dragon Pool The pond is also home to the "Yin Yang Pool" and "Reed Pool". The eight natural wonders are: the "Absolute Heavenly Monument, Spring and Autumn on the Rock, Yin and Yang Pond Valley, Five Generations of Rippling Stones, Heavenly Collapse, Tongling Lane Valley, Magpie Welcoming Guests, and Silver Chain Hanging in the Sky". It is an

amazing sight to see and forget. In 2009, Longtan Gorge was officially renamed as "Longtan Grand Canyon". Longtan Gorge is a U-shaped gorge formed by the tracing down of purple-red quartz sandstone by flowing water, with a total length of 12 kilometres. Longtan Canyon is 5.5 kilometres long and, from the plan view, it resembles a giant dragon lying horizontally from east to west, and the legend of the dragon is used everywhere in the canyon as a clue, so people have traditionally called it Longtan Canyon. (2023, <https://baike.so.com/doc/5379418-5615661.html>)



Figure 4 Entrance to the Longtan Grand Canyon Scenic Area  
**Source:** Photo by the author himself

#### 2.1.4 Cultural connotations of the Longtan Grand Canyon in Luoyang

The cultural features of Luoyang Longtan Grand Canyon include Huifeng Cave, Immortal's Guidance, Red Child Mountain, Red Child Temple, Thousand Year Old Sandalwood, Red Stone Gorge, Five Dragon Pool, Five Dragon Waterfall, Five Dragon Cave, Five Dragon Pool Tunnel, Dragon Saliva Pool, Yellow Dragon Valley, Stepped Waterfall Pool, Gorge and Urn Valley, Green Dragon Pass, Green Dragon Pool, Black Dragon Pass, Pot Hole, Flying Dragon Pool, Yin and Yang Pool and Urn Valley, Yin and Yang Pool, String Pearl Pool, Buddha Light Rock, Stone Niche, Reed Beach, Vase Gorge, Cosmic Rock, Lane Valley, Water Flowing to a Higher Place, Buddha's Light Lohan Cliff, Sandal on the Rock, Pagoda Zhenshan, Fingerprint Stone, Fairy Bathing, Bamboo Rock, Wave Trace Cliff, Magpie Welcoming Guest, Heavenly Book Stone and some other cultural features. There are even some superb scenic wonders such as the Heavenly Tablet, Line Waterfall, Diving Swimming

Dragon, Tiger Head Cliff, Little Dragon Cave, Knife Viewing Platform, Five Tigers Ascending to Heaven, Checkerboard Grid, Heavenly Tablet, Drinking Horse Tank, Butterfly Spring, Binwang Cave, Dragon Lake, Great Imperial Nunnery and Luojaia.

The mystery of Luo Binwang, deep in the Longtan Gorge, halfway up the slope, there is a village of the Luo family; said to be a village, there is actually only one resident. This family, surnamed Luo, claims to be the descendants of Luo Binwang, thus attracting the attention of many people. Luo Binwang was a famous poet of the Tang Dynasty, one of the Four Masters of the early Tang Dynasty. He later rose from Xu Jingye to oppose Wu Zetian, and after his defeat, he was unaccounted for. Was he killed? Did he flee into hiding? There are many legends. There is a very scenic spot in Xin'an called Leaky Ming Cliff, where Luo Binwang is said to have fled and moved around for many hours before finally coming to Xin'an to live in seclusion. During the Republican era, there are still many poems by Luo Binwang in the temple built near the cliff, and to this day, there are still two poetry tablets in the homes of villagers nearby to commemorate Luo Binwang. Nearby the cliff are the villages of Luo Ling, Luo Village and Luo Zhuang, and a resident of Longtan Gorge surnamed Luo can point out the location of the tomb of Luo Binwang. Whether the thousand-year old mystery of "where did Luo Binwang's soul return to" can be solved here is yet to be proven by experts. (2023, <https://baike.so.com/doc/5379418-5615661.html>)



Figure 5 Binwang-dong Road  
Source: Photo by the author himself

In Conclusion: Luoyang city itself has rich tourism and cultural resources, has been loved for many years, therefore, in getting the rapid development of economic material culture, for people's life also brought different impact. Secondly, Luoyang Longtan Grand Canyon Scenic Spot is attached to the product of Luoyang city, and its natural material culture system makes its development speed up rapidly. The accumulation and precipitation of this culture, it is not formed in a day, it has a wealth of reference design value, it is worthwhile for us to deeply understand and experience the connotation, so as to further expand its own cultural value, enhance the influence of the region's ability.

## **2.2 The meaning, function and value of visual symbols**

The term visual sign is explained in the Dictionary of Modern Design: "It is a visually perceivable symbol that enables the communication of abstract information. The visual sign is one of the symbols and has all the characteristics of a symbol in common. Its main characteristics are: firstly, it has a precise content that is identical to the message to be communicated; and secondly, it has a form that can be expressed visually. It is the main means of visual communication. Visual symbols include: photographs, diagrams, graphics, images, arrows, text and graphic text."

Looking at symbols from another angle, the direction of visual communication shows that symbols are the starting point of our interaction, we need to use the form of symbols to express the meaning we want, usually with the help of people's visual sense this characteristic slowly impact people's understanding of memory, based on this visual symbolic language to form a deep observation and understanding of each other. According to the meaning of visual symbols in the Dictionary of Modern Chinese Design, visual symbols are a medium through which we transmit information, it is the most concise and quickest way to express some abstract information shown by our observation of the world through glasses. Visual symbols are the artistic visualisation of symbols, a form of artistic expression, a material expression with a combination of design aesthetics and rich cultural content. However, as people's understanding of visual symbols continues to develop, the requirements for visual symbols are also increasing, so we need to consider the development, direction and



depth of visual symbols. At the same time, visual symbols have a fundamental characteristic that all symbols have, they can be used to think and communicate in a way that builds a new status and approach. It plays an indispensable role in human language, writing and thinking systems, drawing on its own characteristics and demonstrating the ability to convey its message.

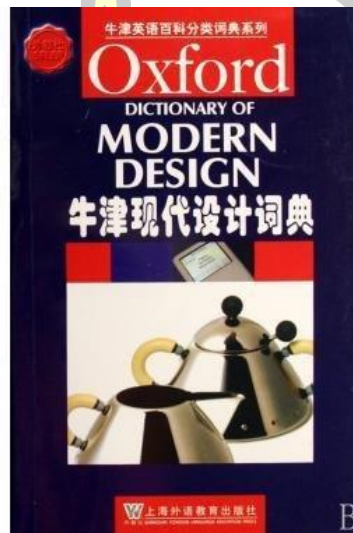


Figure 6 Dictionary of Modern Design  
Source: <https://image.so.com>

The traditional definition of a symbol as 'a thing instead of an object' is inaccurate and one-sided. The carrier of a symbol is not necessarily an 'object', but a 'thing'. In other words, it should embody the cultural value of the symbol, and the presentation of the symbol should be a specific form of presentation, which cannot be reduced to a narrow cultural meaning. The dimensions of expression should also be varied, and not be reduced to a single concept. The definition of a symbol is a mixed one, with some believing that the meaning of the symbol cannot replace the original and that it is not representative, while others believe that the elemental nature of the symbol allows people to recognise the meaning and that the meaning expressed by the symbol is more representative of the idea being expressed. People prefer to explore the world through symbols. It is only through symbols that things can be removed from their indeterminate surface phenomena and thus acquire a stable essence. Only by relying on symbols can humans successfully transmit knowledge and interact with each other, etc. In his Tutorial on Communication Semiotics, Feng Yueji argues that

human life is a combination of meanings and that symbols are human existence. And what I believe is that without symbols, life would become chaotic and disorganised, and more people's understanding of the meaning of the world would be somewhat skewed, but of course I think that symbols are crucial for us. Without symbols, one would not be able to think about what one wants to think about, and without thinking there would be a certain darkness and a certain loss of faith. Nowadays, society is more active than ever in terms of symbolic activity, and there is a symbolic stacking effect in all aspects of human life, basically almost all visual actions are immersed in symbols. In his book *Semiotics: Principles and Inferences*, Zhao Yiheng offers a clear definition of signs as perceptions that carry meaning: meaning must be expressed in signs, and the purpose of signs is to express meaning. Meaning without meaning cannot be expressed by symbols, and there are no symbols that do not express meaning. It follows that a symbol is a tool that can be used as a meaningful expression under certain circumstances, that meaning is necessarily a meaning that arises from the symbol itself, and that any activity of meaning it is also a process of symbols.

For the word symbol, it can be understood more as a regular indication of a cue, a unity that can be constituted. Every symbol has a meaning, and for us it is more about understanding the meaning of the symbol in a deeper way, so as to further deepen the meaning of the symbol. A symbol can represent a cultural phenomenon or an emotional expression, but the core of the symbol, of course, is to convey a certain material cultural message, which has a certain value for anyone. The Swiss semiotician Saussure, who pioneered the basic theory of modern semiotics, suggested that "symbols can be graphic images, combinations of words, architectural shapes, ideas and cultures, current events and figures, legends, etc." Thus, symbols encompass a wide range, and for those who use them, they can be a common ideology, an impressionism, an ethereal sentiment, etc. Yet in today's society we are invariably full of displays of symbols etc., full of all sorts of symbols, the cultural information of which is loaded through the brain's memory and then decoded and re-encoded by the brain so as to pass it on, thus furthering its own value role etc. And according to the American philosopher Peirce, "Although we cannot say that the universe constitutes

symbols, there is no doubt that the universe is permeated with them." The famous Italian semiotician Icke said, "Man is a symbolic animal, and without symbols there would be no human society." The range is also more deliberate in its understanding of symbols, people always hold a sense of curiosity about things unknown to them and hope to get what they want from this curiosity, then therefore the value orientation of symbols changes to a certain extent when they are specified in a certain range, and the fact that symbols are within a specified range determines that people need to treat symbols with their own certain personal perceptions, for the The value orientation of the symbols is also subject to a certain understanding and recognition. When we look deeper into the world, we can repeat our thoughts and look back at the history of development, for the presentation of symbols, which can be frescoes, ornaments, signs, totems, graffiti, etc., each of which plays a role in the cognitive wash of human opinion. Of course, for people, visual symbols symbolise the development of human civilisation, and are also a visual language impression created by human beings to record and communicate, which is full of understanding of the world's culture, such as for beliefs, expectations, religion and other cultural elements, which are more understandable and recognisable for cultural memory. And when we dig deeper into the cultural value of visual symbols, their value lies in a new interpretation of past cultural memories, a new cultural memory output, etc. It can change the ability to show the form of the object, so that people's understanding of culture is not so one-sided, and they can understand the other side of culture in a deeper way, thus strengthening the output of cultural values.

### **2.3 The Educational and tourist information for the area**

Luoyang Longtan Grand Canyon Scenic Area has a long history and cultural origins, Longtan Gorge is a V-shaped canyon formed by purplish-red quartz sandstone tracked by the water cuts, 12 kilometers long, the valley Roach Valley, Valley was a bead-like distribution, clouds and clouds, rapids and splash, the red walls of the green, the cliffs, different periods of the flow of water cutting, rotational erosion, wear marks are very clear, the formation of huge collapsing blocks of rock waves scar the large wall at home and abroad is rare. The huge collapsed rock blocks



formed a big wall with wave marks, which is rare at home and abroad. Longtanxia geological site protection zone boundary monument is enough to represent the preciousness of its regional culture, its own cultural value has been recognized and praised by some people, Longtan address site protection boundary monument set up for the Longtan Grand Canyon Scenic Area itself, lies in the recognition of its own value, as follows, the picture of the boundary monument is set up in the Longtan Grand Canyon Scenic Area in Luoyang, when tourists enter the Grand Canyon Scenic Area in the Longtan, they will be able to observe the boundary monument for the first time, which plays a kind of majestic role, and at the same time reminds people of the protection and reverence for natural culture.



Figure 7 Boundary marker of Longtanxia Geological Site Protection Zone  
**Source:** Author's own photos

The richness of a region's tourism and cultural resources is definitely linked according to its own cultural connotation. Secondly, it is based on the flow of regional scenic area economic flow of people to react to the overall development of the scenic area. Longtan Gorge is extremely rich and has certain connotations, into the Longtan Gorge scenic area will observe the title of the label, Henan Luoyang Dai Mei Mountain National Geological Park, this title, enough to be able to see the country and people from all walks of life for the evaluation of the scenic area, from this point of view can be seen in the scenic area of the history of the culture of the thick, worthy of people to further explore and development. Regional tourism information must be

recognized by the people, to be able to further development and promotion, which for us, any carrier, it has its value of existence, the national recognition and its monument is also fully recognized by the recognition of the Grand Canyon Longtan scenic area. Therefore, only when we deeply understand the understanding of the region's economic and cultural, can we further strengthen the local cultural understanding, can better develop its economic value, can further promote the overall development of the scenic area.



Figure 8 Longtan Gorge Scenic Spot - Henan Luoyang Demei Mountain National Geopark

**Source:** Author's own photos

The symbolism of material culture can often be embodied through a museum, the essence and connotation of this point is that you can through a pavilion of information to coordinate the overall view of the scenic area of cultural value information. Of course, you can also through the modern two-dimensional code online view, but the regional scenic area museum value information is always higher than the online spatial experience, in this kind of national geological museum, people are more to experience for the culture of a deep understanding, followed by the economic accompaniment of understanding. As shown in the figure below, the National Geological Museum of Daime Mountain is in a small scale at this stage, but its content and value are very rich. It allows people to further understand and feel the cultural value of the place, and fully experience the cultural value of hundreds and thousands of years. For a region's cultural value concentration, it must be a regional cultural museum, and this museum in the interior of the scenic area, but also into the

scenic area, people will be able to find and visit and browse. Cultural identity must be developed through years and years, and the difference of information is also through people's perception of their own continuous change.



Figure 9 Longtanxia Scenic Spot - National Geological Demei Mountain Geological Museum

**Source:** Author's own photos

The Luoyang Longtan Grand Canyon Scenic Area has a long history and culture, and through personal exploration of the scenic area and so on, we have learned that the information on the material culture elements within the scenic area is very rich. The level of material culture in the scenic area is generated through constant change, and according to the economic development of the region, part of the culture of the scenic area can be combined with modern times. The following figure, the following figure in the scenic area of the channel and the combination of rocks, the road to the road is wrapped by the rocks, which is a major feature of the scenic area of culture, under the premise of retaining the characteristics of the scenic area, as far as possible to the next point of the direction of the scenic area, the scalability of the scenery to the extreme, fully embodies the scenic area of the cultural characteristics.



Figure 10 Longtan Gorge Scenic Mountain Rock Passage  
**Source:** Author's own photos

In recent years, with the continuous development of the economy, the internal part of the scenic area also according to the preferences of people tourists to carry out certain derivative changes, such as some tourist attractions combined with the contemporary hot culture propaganda, jitterbug app and other video propaganda, of course, in its scenic area, like some modern people like the game settings are also integrated into it, like 9DVR high-altitude skateboarding experience museum as well as the extreme airship 360 ° experience The establishment of the museum and so on, all certain significance attracts a certain number of tourists to visit and experience, for people, these are the modern economic development that people love, will these economic integration into the overall development of the scenic area, it can promote the further development and progress of the scenic area, so as to further enhance the overall cultural strength of the scenic area, in the setting up of these playful store, can be combined with the scenic area inside the cultural value of the Give a certain amount of relevant incentives, so that tourists for the cultural value of the scenic area has a certain degree of connectivity, but also be able to once again promote the scenic area tourists for the scenic area of understanding and recognition. Of course, all the development should pay more attention to the scenic area within the pure natural rock culture system of the transformation, which is essential for the overall development of the scenic area.





Figure 11 Longtan Grand Canyon Scenic Game Experience Store  
**Source:** Author's own photo

The development of tourism culture must be based on the product of the times to carry out the development of the corresponding changes, according to a certain economic or material culture base to carry out appropriate changes, through the construction of a certain museum pavilions, modern experience stores, and other scenic spots within the natural features and access combined to fully demonstrate the scenic area within the natural landscape elements, as well as the cultural characteristics of the tourist locations, etc., so that people can fully understand the scenic area of the overall cultural Strength and its overall rise.

#### **2.4 Definition, generation and need for development and construction of the city's tourism image**

This section explores urban tourism, urban tourism image, visual symbols of urban tourism image and the role of urban tourism visual symbols, detailing the relationship between them and how to deal with the corresponding attitudes and perspectives in different situations, as well as the importance of paying attention to the design of urban tourism visual symbols.

Image, as it is called, is the meaning of shape and appearance. The image of a city is different from that of an individual. Personal image is basically reflected in a person's inner such as cultivation, connotation, temperament and other personality characteristics; city image is different from personal image, it is more reflective of a

city's natural ecological environment, cultural traditions, historical development and socio-economic development and other aspects. Cities and regions rich in tourism resources often have a distinctive tourism image. Image is an abstract concept based on the subject's perception of an object in a specific perceptual context, and is an impression obtained through the internal perceptual activity of people towards a thing under external stimuli. Boulding was the first to define and study the concept of image, arguing that image is not an objective material reality, but a subjective reflection of people's perception of material reality. Later, as the concept of image was defined and developed, the 'image theory' was formed and the concept of image was gradually introduced into the study of tourism destinations.

City image is for the overall image identity of the city, etc. It is an evolving multi-layered complex system. Each person's unique genes create a different look, yet the cultural phenomenon between cities also creates an image between different cities. As for culture, it is a manifest factor of the city system, a result of the public's initiative to shape it, it is a generating body that combines and fuses the perception of the subject and the objective existence of the object, so for the understanding of the city image, it can be described in three directional dimensions: subject, object and subject-object. For a city's culture, it is based on the city's own natural geographical environment, historical and cultural development, humanistic style and other factors, and from the main aspect, the city image is the comprehensive embodiment of the city's inner spirit and character on the city's external form. The culture of a city is based on the fusion of the city's own natural geography, its historical and cultural development, and its humanistic style. From an objective point of view, it is the cognition and evaluation of the citizens and tourists of the city as a whole, abstract and conceptualized as a whole, and is the comprehensive expression of the external characteristics and inner culture of the city. City tourism has very different characteristics to other tourism, firstly, it has the characteristic of being holistic. Unlike tourist landscapes, urban tourism has a rich, holistic system of tourist resources. As a tourist destination, its attractiveness is different from that of a landscape. Unlike a tourist destination where a single natural or specific human landscape is used to constantly attract tourists, urban tourism has a number of natural

and human landscapes, as well as political, economic, recreational and cultural factors that are part of urban tourism and are attractive to urban tourists. Secondly, the product of urban tourism has a diverse character. Cities, according to the many functions they undertake, provide tourists with traditional tourism product services, but also provide conventions, shopping, festivals and other types of tourism product values, etc. Finally, the city tourism has unity characteristics, the so-called unity covers the city tourism subject, tourism object and facilities and equipment unity, etc., that is, the residents of the tourism city is the tourist is also the tourism service provider, to carry out certain services for other tourists, tourism city is also a tourist destination city, is also the main source of tourism. At the same time, the facilities of the tourist city are considered both for the daily life facilities of the local residents and for the overall economic value of the tourist.

City tourism image is generally considered to be the overall perception and evaluation of the tourist experience generated by tourists or potential tourists on the environmental form, famous customs and styles of the tourist city. Tourism resources are the objective material basis for the shaping of a city's tourism image, and the image of tourism resources is an important driving force in the development of urban tourism. Different climatic characteristics, unique mountains and rivers, precious historical relics, the heritage of civilisation, and strange and famous customs form a certain urban human landscape. Natural and human landscapes interact and integrate with each other, coalescing into the soul essence of the city's deeply rooted resources, perpetuating youth and protecting the ecological, cultural, historical and artistic beauty that structures the temporal and spatial dimensions of urban tourism resources, etc., shaping the overall image of urban tourism to attract and transform the vast number of visitors. From the perspective of promoting urban tourism development, the image of the tourist city in the minds of potential tourists is even more important. This is because the city tourism image is one of the most important factors in motivating potential tourists to visit the city. The communication of a city's tourism image as a result of a first-hand experience can have a significant impact on potential tourists.

#### 2.4.1 Visual symbols of the city's tourism image



In a broad sense, urban visual symbols should include all two-dimensional and three-dimensional symbols of the city, including city signs, city guides, city colours, urban spatial environments, etc. In a narrow sense, urban visual symbols include city signs and symbols in the sense of visual communication. Urban visual symbols are the core of the urban visual identity system. Through symbolic words, graphics, colours and other visual elements, complex urban information is conveyed in a simple, rational, structured and orderly manner, thus improving the city's image recognition ability and enabling it to quickly develop and enhance its competitiveness in the information society. With the continuous development of society, visual symbols are also generous in its tourism industry. Tourism products need visual symbols to add a certain added value, a distinctive and impressive visual symbol to attach a story, a sentiment, a recognition to tourism goods. The tourist enters the story in the visual symbol, feels the sentiment and identifies with the cultural values of the area, which also constitutes a reason for consumption, thus contributing to the sustainable development of the local economy. The visual symbol of the city tourism image is a standardised, systematic, figurative and symbolic visual summarisation of all the tourism resources of the city, which not only has a certain basic function of transmitting information, but also can be an integral part of the natural and humanistic landscape of the city, and has a further functional effect of beautification for the tourism resources of the city, which can guide or help tourists to perceive more deeply the disturbance brought by the city. It is a sustainable promotion of the city's tourism image. The visual symbols of urban tourism are a carrier of the culture and spirit of the city, resulting from the collision of human history, civilisation and thinking. The visual symbol of the city will vary from region to region, and each city has an impressive memory, which can be considered a typical representative of a region and can be understood as a concentration of memory culture. It will be able to represent the essence of the city tourism elements in the form of text, colour, graphics of visual expression to form a systematic visual symbol system, the content covers the city tourism logo, tourism auxiliary graphics, tourism visual guide, tourism promotional film and other aspects of the overall standardised symbol processing, etc., intuitive or indirectly reflect the city's cultural atmosphere, etc., so as to further improve the competitiveness and attractiveness of urban tourism and promote the city. This will

further enhance the competitiveness and attractiveness of urban tourism and promote the sustainable development of urban tourism.



Figure 12 Longtan Grand Canyon scenic landmark

**Source:** author's own photos

Urban visual symbols carry the cultural kernel between cities, using symbolic visual language and specific visual forms to spread information about the city quickly and accurately to the public, who also recognise the city through its visual image symbols. From there, the unique linguistic form of the city's visual symbols can be used to cross the limits between words and territory, instantly attracting attention, thus achieving image recognition and generating deep memories. Once a city's visual symbols are recognised, the effectiveness of the information it conveys is far greater than the effectiveness of words. When people's minds become quick, when people's ontological culture and spiritual connotations of the city are transformed into a visible visual symbol system, it further solves the problem of people's sense of disorientation and further regulates their behavioural paths. The shaping of the visual symbols of the city image is an inevitable trend for the development of the city in the information age. As a carrier of urban information, it is also an inevitable product of urban development. The visual identification system of the city not only constitutes the visual image, but also the linguistic basis of visual identification.

#### 2.4.2 The role of visual symbols for urban tourism images

The visual symbols of a city's tourism image have a huge role to play in the presentation of a city's personality and in increasing the overall flow of visitors to the

city. A visual symbol is like a promotional letter for a city, influencing people and making them willing to pay for it. Through graphics, colour and textualisation, it expresses the culture and life of a city, and is an important means of differentiating between cities. Different cities have different tourism resources, humanities and history, we should follow this sense of reverence, but we should also think about what is the message deep inside, when we design visual symbols, we need to constantly strengthen the humanities and history and modern development of the differences to refine it, it will be a kind of city tourism pointer, more is to be able to through this, so that The visual symbol is a graphic visualisation of the city's tourism image. The visual symbols of the city tourism show the overall connotation and culture of a city tourism, it reflects the inner culture and character of the city, has the uniqueness and recognition of the city tourism, can provide accurate information to help tourists, to attract the attention of tourists, and effectively increase the flow of city tourism.

#### Strengthen visitor perception and enhance the competitiveness of city tourism

Another role of visual symbols in urban tourism is to strengthen the perception of tourists and enhance the tourism competitiveness of the city. The visual symbols show the characteristics of a city in the form of a visual symbol, so that tourists have a certain internal reverie about the symbols, and then further understand the value behind the visual symbols, thus strengthening the overall understanding of the city's tourism, and deepening the image of tourists for the region. When we talk about a city, we can think of the representative objects of the city, such as the Oriental Pearl in Shanghai, or the Paradise Hall in Luoyang, which are already internalised symbols in people's minds and can awaken the internal memory of people and their understanding of the culture between cities. The role of visual symbols in the promotion of a city's tourism is a kind of propaganda role, are to be expressed in the culture of a certain expression, the tourism market has a tourist source is determined at a specific stage, these are for tourists in a part of the city between a certain choice, it represents a city's tourism culture, so that tourists clearly feel the landscape and feelings of the tourist places, in In today's increasingly fierce situation, the charm of urban tourism is enhanced and the comprehensive competitiveness of urban tourism is strengthened.

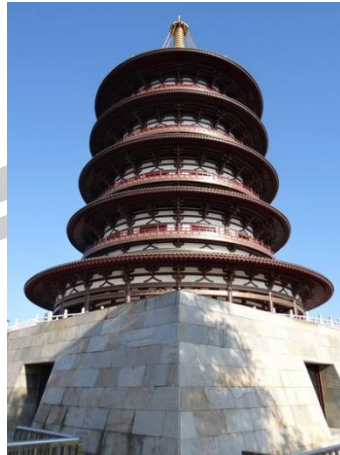


Figure 13 Luoyang Paradise  
Source: <https://image.so.com>

#### Energising the city and creating a new image for urban tourism

The visual symbols of urban tourism have another layer of meaning, which is indispensable to stimulate the vitality of the city and to create a new image of urban tourism. For every city, it contains a cultural connotation, which is the most important role for a city and a spiritual pillar for its tourism development. We need to have a deep understanding of good visual symbols, which have a specific role to play in understanding a city, and actively designing a good visual symbol can be a way of integrating fresh blood into the city's culture, people's memories and the development of a new culture. Once these symbols are recognised, they become a new cultural memory of the city, thus further enhancing the overall cultural cohesion of the city. Visual symbols for a city can be interpreted as building a new image of the city's tourism, as well as a more open and tolerant attitude to welcome the majority of tourists, etc. It can be seen that a good visual symbol can awaken the vitality of the city, etc. In today's increasingly competitive city tourism, only by effectively using its advantages and showing the majority of tourists a high quality and excellent symbolic language beyond, can it better create a perfect image of a city and give it a new vitality.

## 2.5 Visual symbolic orientation design principles

Visual symbols themselves have a certain value and should follow certain design principles when designing them. Visual symbols are considered through their own functional, logical and aesthetic design principles, which present different cultural values and orientations. The speed of development in today's society is extremely rapid and the understanding of visual symbols varies, but in the final analysis, visual symbols are meant to convey a certain message and therefore need to be explored for their own design values. On the other hand, we need to consider the perception of the public's vision and the characteristics of the visual symbols themselves to effectively integrate the design, to further show the needs of the designer and the public itself, to achieve a design that relies on the orientation of the visual symbols, so that they can quickly distinguish the value of the information they want, etc.

### 2.5.1 Functional principles of visual symbol design

The most basic design principle of the visual symbol itself lies in its own functional principle, functional principle is the most basic principle of every visual symbol oriented design, a symbol is set must have its specific meaning value, etc., however, we must always understand who the subject of our study is, after determining the subject object, the value of the visual symbol in certain occasions to carry out certain functional transformation, visual The functional principle of visual symbols requires a specific analysis of things according to the specific object, thus making it quicker and easier for society at large to use the new medium, furthering the public's understanding of the unknown, and thus further reducing some of the errors in the understanding of visual symbols, etc.

The functional value of visual symbols needs to be analysed and understood from different angles, looking at the positive and negative aspects of things from different directions, in order to further deepen the understanding of visual symbols. For the visual symbols themselves, the design of the orientation of the visual symbols must necessarily follow an inner material value system in order to spread a correct information value orientation and thus further demonstrate their functional value. In an era of rapid information change, we need to consider who we are dealing with, we need to understand what the value of the visual symbol itself is, and we need to



consider what the value of the design of the visual symbol itself is, in a constant pursuit of exploration within the visual symbol itself, in order to further explore its own cultural value, in order to further explore the visual symbol itself We need to consider what is the value of visual symbols in their own right.



Figure 14 Light bulb idea  
**Source:** <https://image.so.com>

As can be seen from the picture above, the image depicts a light bulb, the colour scheme used is yellow, which gives a natural warm feeling. The function of the visual symbol of the light bulb shown in this image is to convey the effect of the idea as it is revealed in a moment. Therefore, in terms of the understanding and perception of visual symbols, the visual symbols are presented in a certain form to further express the meaningful value of what is being presented, to reflect their functional value and to allow people to further understand the value of what they are presenting and expressing.

Along with the rapid development of society, people are constantly exploring the design principles of visual symbols, which themselves are a representation of their own cultural values through internal optimisation, and their own purpose is to demonstrate certain cultural values. Therefore, we need to understand that when we design visual symbols we need to take into account the functional principle of the visual symbols we design, i.e. the content of the design should have a certain cultural material output and a certain meaningful value.

### 2.5.2 The logical principle of visual symbol design

When people analyse or use a product, they have a fixed way of thinking and logic. When designing visual symbols, it is also important to consider what the design principles are, and the logic of visual symbols is one of them. In the design of visual symbols, the logic of the visual symbols themselves should be fully considered, not to contradict the specific meaning values, etc., but to follow certain meaning values, in the design of the first need to fully consider the mastery of people's inherent use patterns to achieve a satisfactory visual symbols, etc., this is an important point for most designers. Secondly, we need to consider the value of the visual symbol itself and the logic of the direction of the design content. If it is the logical principle of visual symbol design, if not, then we need to analyse in depth what influences the direction of the design, analyse the problems that exist, so as to further deepen our understanding of the logic of visual symbols, and thus design visual symbols with more representative values, etc.



Figure 15 "Dirt" to protect water resources

Source: <https://image.so.com>

In the picture above, the Chinese character for "dirt" is at the centre, and this picture expresses the value of protecting water resources by cleverly splitting the left part of the character for "dirt", which is a combination of people, to express, as a whole, that without water resources all mankind would become dirty. Through this logic, the relationship of thought is progressively developed, so that people



understand that the visual symbol of the single word "dirty", after a series of logical analyses, thinks of the content of the conversion with which it is replaced, but its main content does not disrupt the value of the main content, so as to further express the main content of the protection of water resources, etc. The logical principle of visual symbols requires us to consider what the main theme of the design is, and to make certain substitutions by way of substitution, so as to further deepen the meaning of the subject and show the value of what is being expressed, etc.

The logical principle of visual symbol design requires us to follow a certain logic when designing and to further deepen the connotation of the theme. If the design of visual symbols does not reflect the principle of logic, then the content designed will appear to have no value, it may be created out of thin air, or the value may be misunderstood, etc. Therefore, when designing visual symbols, it is necessary to It is important to understand that the principle of logic can provide us with a certain understanding of cultural values when designing visual symbols, and it is more like a way of following values, allowing people to design visual symbols with a certain cultural value output more quickly. Therefore, it is essential to design visual symbols that follow the principle of logic.

### 2.5.3 Aesthetic principles of visual symbol design

Visual symbols have a functional principle, a logical principle and an aesthetic principle of their own. The core point of the so-called aesthetic principle is whether the final presentation of visual symbols can provide a certain emotional value, whether it is obvious to people that a specific meaning is expressed. Aesthetics has long been a way for people to pursue, both men and women have a preference for aesthetics, and people are by nature a beauty-loving character, so when designing visual symbols the principle of aesthetics should be fully considered, and the content designed should fully reflect the characteristics of aesthetics, so that the visual symbols are a correct expression. In addition to constantly strengthening one's own multifaceted knowledge of aesthetics, on the other hand one needs to consider the value of the content designed, i.e. whether the meaningful value of the visual symbol is reflected, whether the overall perception of the visual symbol is enhanced, and whether the visual experience brought to people is a sense of enjoyment, all of which

are important for visual symbols. It is only by understanding these basic characteristics that the aesthetic characteristics of visual symbols can be further enhanced.

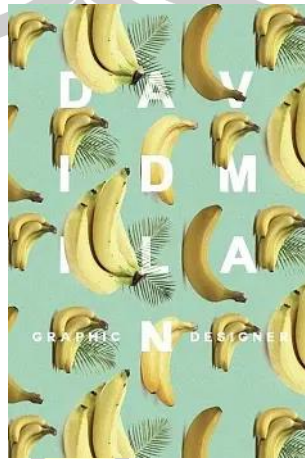


Figure 16 Banana  
**Source:** <https://image.so.com>

From the picture above, it can be seen that the picture gives people an overall feeling of comfort, so that people can see at a glance what the main content of the design is, it is obvious that the picture is dominated by bananas, the overall with the light green colour makes the picture become more even and beautiful, the overall feeling is a comfortable and beautiful, the interspersion of letters makes the feeling of bananas deeper such a sense of contrast, at the same time, it is also the bananas are constantly

#### 2.5.4 Transformational depiction method of visual symbol design

The so-called transformation depiction method, that is, through a certain specific visual symbol elements embodied in a new embodiment, through the abstract things to show the figurative things, the structure of the shape is through the realistic method plus the transformation depiction way to design optimization, and for Luoyang Longtan Grand Canyon scenic visual symbol design, the transformation depiction method it should be applied in a short time the most direct form of expression, can quickly In the design of the visual symbols for the Luoyang Longtan Grand Canyon, the conversion method should be the most direct form of expression in a short period of time. However, in the design of the visual symbols for the Luoyang Longtan Grand

Canyon, the two main elements of geological culture and mountain and river culture should be taken fully into account. However, it is important not to think in terms of your own ideas, but also to understand what elements reflect the designer's consciousness. The next point to consider is the combination of line auxiliary blocks, the use of vector shading, the application of positive and negative shapes, and the understanding of the application of sketching lines, which are all options to be considered in the design. Only by constantly thinking about these issues in the design, can we adopt an optimal drawing effect according to different choices. Designing scenic visual symbols should be fully based on specific needs that can be combined with a variety of depiction effects to produce a different depiction effect. Therefore, in designing the visual symbols of the scenic area of Luoyang Longtan Grand Canyon should consider the most direct and impressive way of choosing the visual symbols, the conversion of the visual symbols that can quickly understand the culture of the area, etc., which can further enhance the understanding of the visual symbols of the scenic area and its own cultural value, etc. As shown in the picture, different angles are used to portray different ways of scenery so as to design the final product design effect picture, therefore, in the use of the way of trans-painting, one can consider whether one's design is helpful for the final effect.

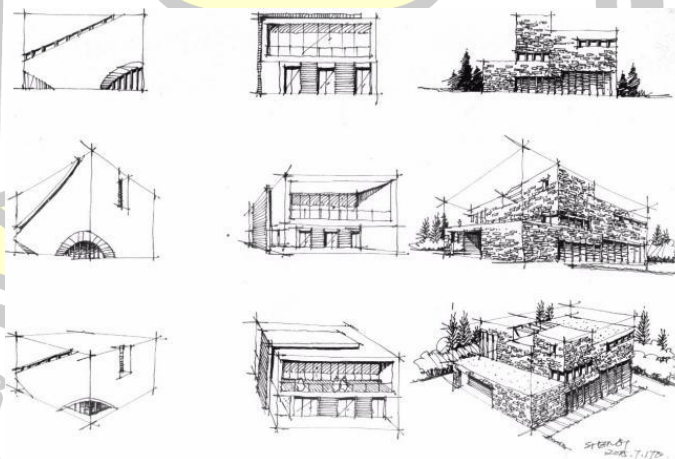


Figure 17 Transfer perspective  
Source: <https://image.so.com>

### 2.5.5 Textual creativity method for visual symbol design

Luoyang Longtan Grand Canyon visual symbols in the text application part is also possible to carry out the corresponding text design, text design in the application of visual symbols is also relatively common, the root of the text design can not be separated for the scenic spot names, local dialects, special product names, etc., the elements reflected in the deep level of the text is for the comprehensive reproduction of the visual symbols of the scenic spot. In its design process, other forms of text creative method has the basic glyph deformation method, according to its own font and the actual design of the name of the scenic spot for secondary creation design, the content of its design should reflect a certain conceptual value, can not design out the effect of escaping the initial design of the original intention. Of course, the design of the text is not simply a corresponding appropriation of other texts, which is not feasible, but through the analysis of its inherent cultural characteristics, analysis and distillation of common features, etc., so as to further design a visual symbol with cultural characteristics. Therefore, text design also plays an important role in the application of visual symbols, and text design also needs to reflect the cultural characteristics of the design, etc. It needs to be analysed in depth for its elemental reasons, and then further designed to suit its cultural characteristics of visual symbols. As shown in the diagram, the design of the twenty-six letters of the alphabet is summarised in the diagram, and the different forms of the fonts show different visual effects.

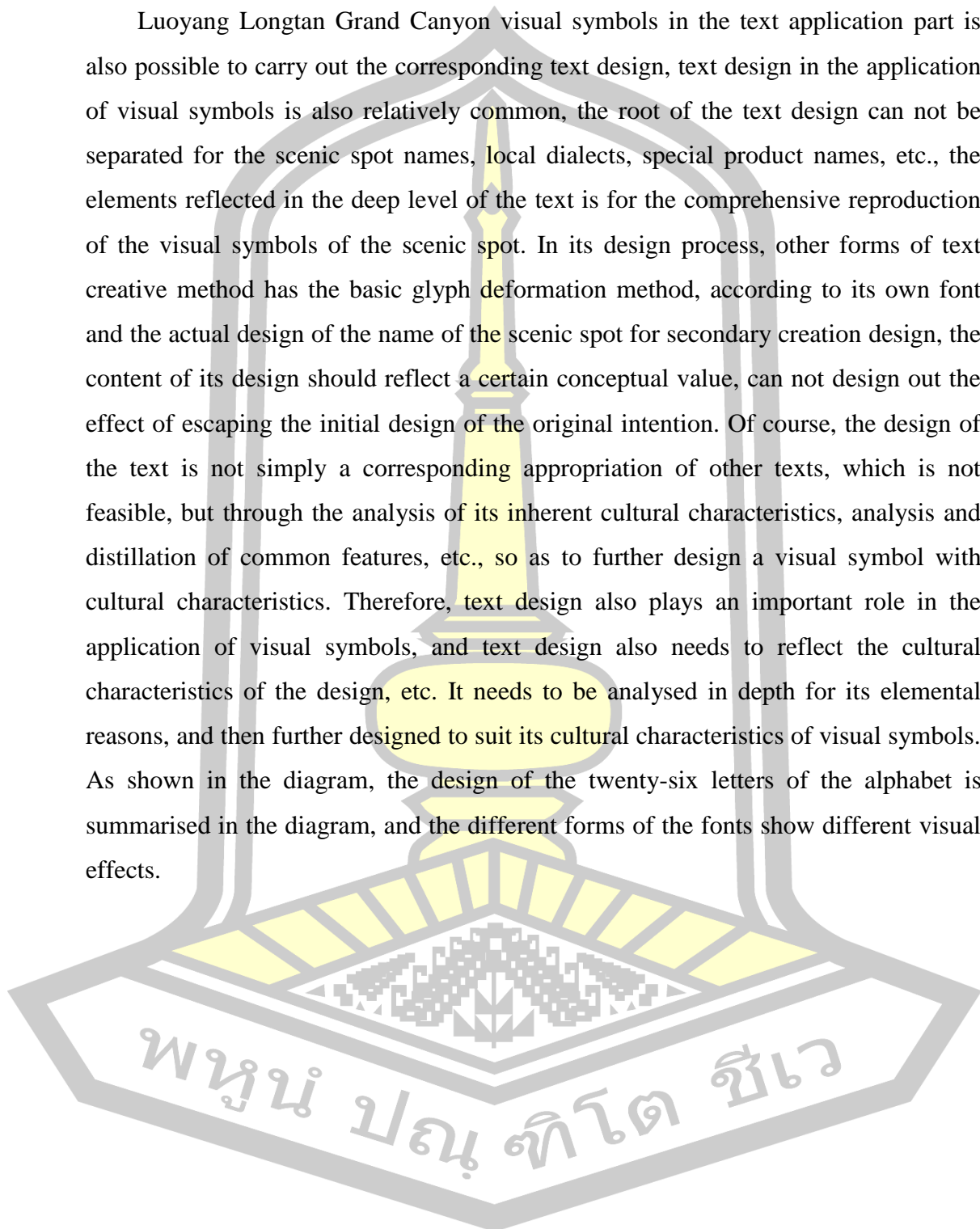




Figure 18 Text combination  
 Source: <https://image.so.com>

#### 2.5.6 Element reorganization method of visual symbol design

Element reorganisation refers to breaking up and splitting the graphics and colours of a combined image or a single graphic, and then reorganising the graphics, colours and other elements according to the design intent, eventually constructing a new visual symbol with a special meaning. In the design of the visual symbols for the Longtan Grand Canyon, this method of elemental reorganisation is often used, and the greatest advantage of this form of expression is that it enables the conversion of form and meaning. The combination of the 'shape' and 'colour' of the unit shape is reworked to create a new visual symbol that brings powerful visual expression to the audience and stimulates their imagery. The circle in the diagram, for example, is designed in a variety of ways through the constant recombination of elements, so that when designing visual symbols, consideration should be given to the way in which elements are recombined to make the image clearer and more distinct, with a certain hierarchy of images.

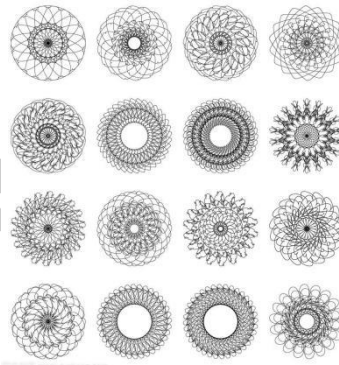


Figure 19 Pattern recombination  
**Source :** <https://image.so.com>

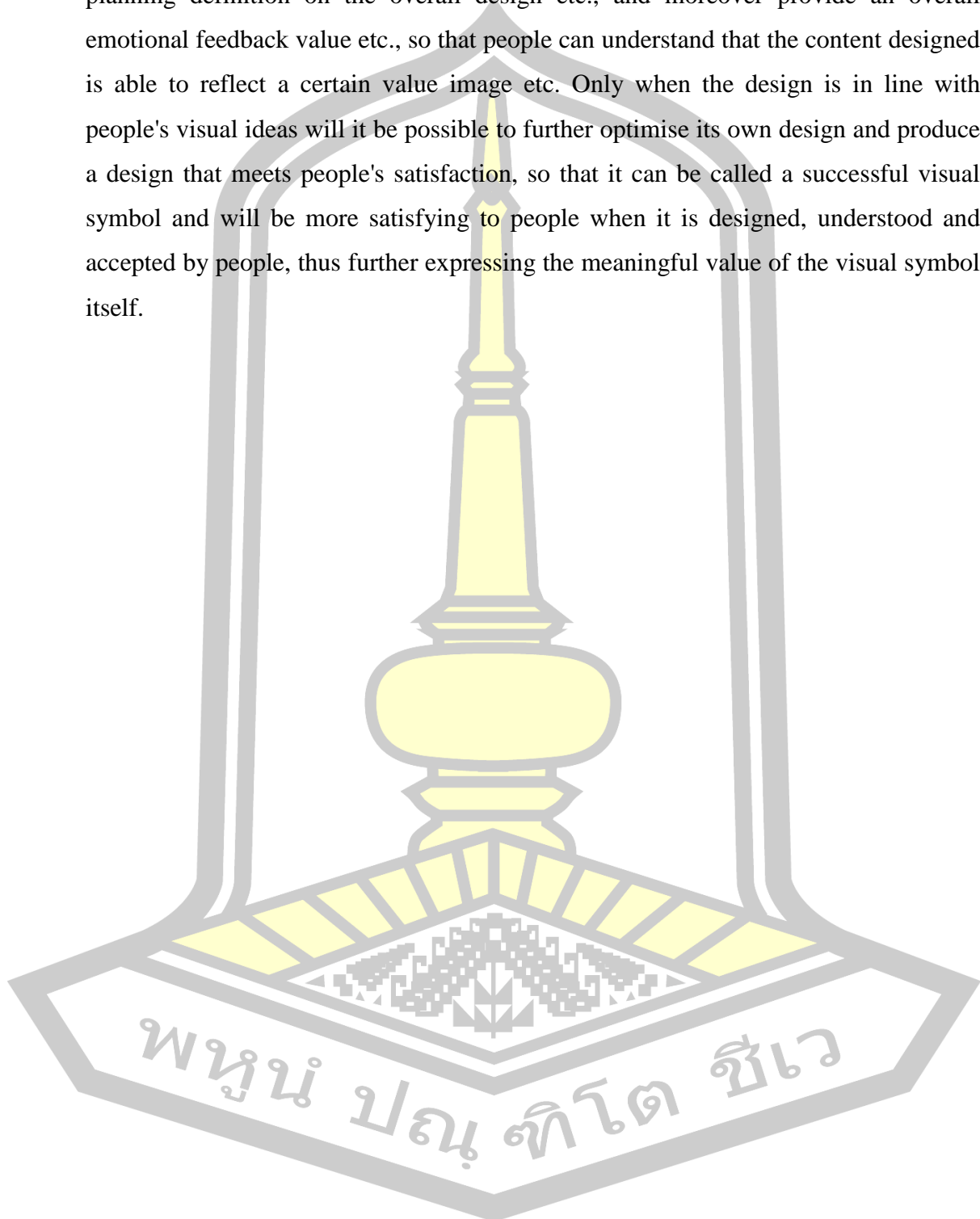
The overall impact of the visual symbols is felt as they change in size and shape and are arranged in different ways. The aesthetics of visual symbols requires us to understand what the main content of our design is, what kind of content we should follow, and what we need to consider when designing for the future public, all of which we need to consider in depth.

## 2.6 Reassessment of relevant research

In this day and age, people's pursuit of reality is also deepening, so, however, we must always remember some principles of designing visual symbols, the principles of functionality, logic and aesthetics of visual symbols themselves which are more like a kind of internalised requirements, constantly demanding you in design, defining you, constantly planning you for shaping visual symbols shaped by These principles are more like an internalised requirement that constantly demands and defines you in design, constantly planning the values and meanings you want to portray. Visual symbols are changing according to the times, and people need to make these designs more relevant to certain realities according to people's aesthetic needs, so that the visual symbols they design are more likely to be accepted by people and meet their requirements in order to further enhance the overall recognition and satisfaction of people with the visual symbols, which is important for the content designed. After constantly mastering the principles of designing visual symbols, the designer needs to consider which elements will influence the content to be designed etc., which content



can make people become different feelings, the designer should have a certain planning definition on the overall design etc., and moreover provide an overall emotional feedback value etc., so that people can understand that the content designed is able to reflect a certain value image etc. Only when the design is in line with people's visual ideas will it be possible to further optimise its own design and produce a design that meets people's satisfaction, so that it can be called a successful visual symbol and will be more satisfying to people when it is designed, understood and accepted by people, thus further expressing the meaningful value of the visual symbol itself.



## CHAPTER III

### Data Analysis for Design

The chapter is a study of the visual symbols of Luoyang Longtan Grand Canyon scenic area, mainly through questionnaires, the overall impression of Luoyang and the impression of Luoyang Longtan Grand Canyon scenic area, the evaluation of satisfaction with the existing visual symbols of Luoyang Longtan Grand Canyon scenic area, the assessment of the visual image positioning of the scenic area, and the proposed attention to the visual symbols of the scenic area to investigate the survey. Secondly, the problems of Luoyang Longtan Grand Canyon Scenic Area are investigated, such as unclear visual symbols, weak design awareness, inconsistent visual symbol elements, lack of overall planning and inconvenient viewing recognition. Through these problems and put forward certain solution strategies, a strong Luoyang Longtan Grand Canyon tourism image design is important to improve the audience's attention. Secondly, to develop an image plan that is in line with the scenic area of Luoyang Longtan Grand Canyon and to integrate visual symbolic elements. The third is to enhance the recognisability of the tourism image of Luoyang Longtan Grand Canyon. The last is the refinement of the visual symbol elements for the scenic area of Luoyang Longtan Grand Canyon, through the analysis and understanding of the internal landscape elements of the scenic area, a deeper understanding of the visual elements of Luoyang Longtan Grand Canyon scenic area, laying a good foundation for the design of visual symbols. Finally it shows the value of the meaning associated with designing the visual symbols of the scenic area of Luoyang Longtan Grand Canyon. The aim is to make the design content useful and to get an enhanced value role for the overall development of the scenic area.

#### **3.1 A Study and analyze on the Background of the Visual Symbols of the Tourism Image of Luoyang Longtan Grand Canyon Scenic Area**

In 2009, Longtan Gorge was officially renamed as "Longtan Grand Canyon". Longtan Gorge was officially renamed as "Longtan Grand Canyon". Longtan Gorge is

a U-shaped canyon formed by the tracing down of purple-red quartz sandstone by flowing water, with a total length of 12 kilometres. The roach and defile valleys in the valley are distributed in a series of pearls, with clouds, rapids, red walls and green shades, cliff walls, cut and spun by flowing water in different periods, and the abrasion marks are very clear. Longtan Canyon is 5.5 kilometres long, and from the plan, it looks very much like a huge dragon lying in the east and west, and the legend of the dragon is used everywhere in the canyon, so people have traditionally called it Longtan Canyon. The author himself has made several trips to the Longtan Grand Canyon in Luoyang to conduct a survey through the internet. The questionnaire was conducted in both offline and online mode, and the main contents of the questionnaire covered: the overall impression of the visual symbols of Luoyang Longtan Grand Canyon Scenic Area at this stage, the awareness and evaluation of the history and culture of Luoyang Longtan Grand Canyon Scenic Area, and the expectations of the visual symbols of Luoyang Longtan Grand Canyon Scenic Area tourism image. In its actual research study, it will encounter many problems and compare the inconvenience of communication, but still completed the relevant questionnaires one by one. The questionnaires were allocated to different audience groups, such as local residents of Luoyang, local tourists of Luoyang and university students, in order to understand the audience's expectations of the visual symbols of the tourism image of Luoyang Longtan Grand Canyon, and to provide some reference and practical inspiration for the visual positioning of the tourism image of Luoyang Longtan Grand Canyon and the construction of the visual symbols.

Part of the survey group is local people, accounting for 54% of the participants, of whom 75% have lived in Luoyang for more than eight years; the other part is foreign tourists, accounting for 46% of the participants. In terms of age, the survey group was dominated by young people and middle-aged people, with 35% and 38% respectively; in terms of education, there were more participants with specialist and undergraduate degrees, with 24.36% and 31.42% respectively; in terms of occupational orientation, there were more students, public officials and teachers, with 44.5%, 23.4% and 19.5% respectively. The results of this survey are shown in the graph:

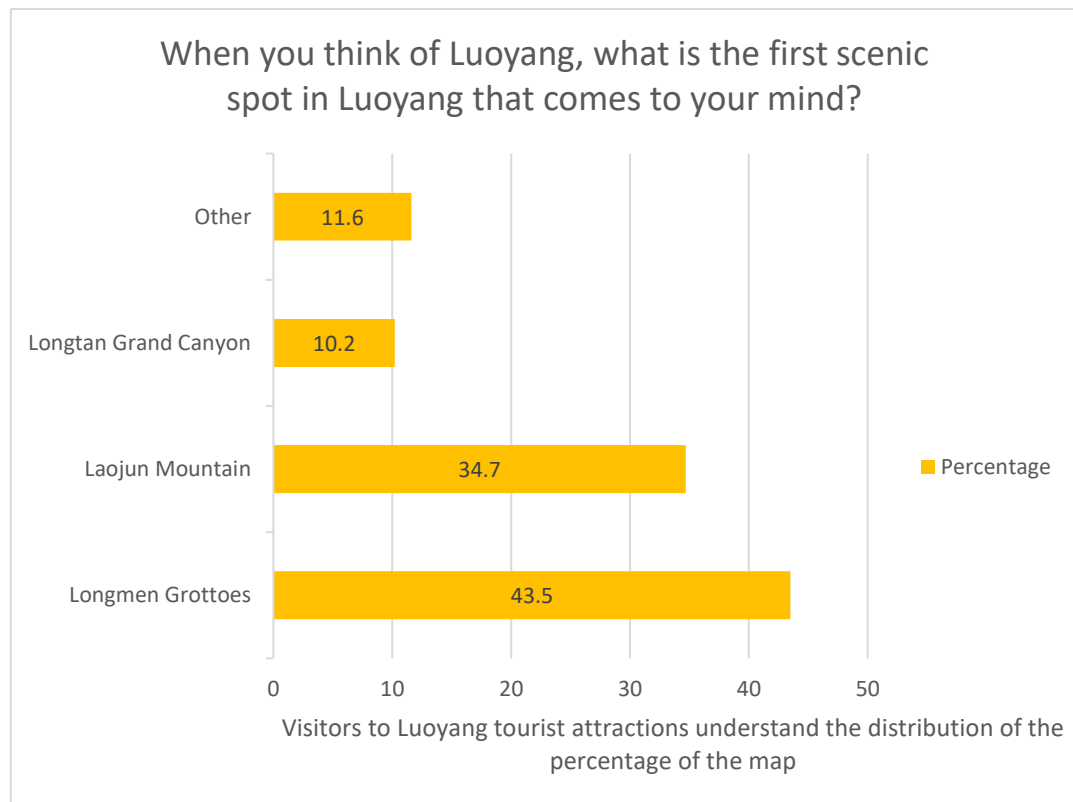


Figure 20 Luoyang scenic spot understanding chart

**Source:** photo by the author himself

As can be seen from the graph, when referring to the city of Luoyang, the first tourist attraction that most of the participants thought of was the Longmen Grottoes, firstly, the Longmen Grottoes are one of the four major artistic grottoes in China, and secondly, the popularity of the Longmen Grottoes has indeed resounded throughout the country, with a percentage of 43.5% for "Longmen Grottoes"; followed by Laojun Mountain, which is also considered a specific synonym for Luoyang. This is followed by other scenic spots and the Longtan Grand Canyon Scenic Area, with "Longtan Grand Canyon Scenic Area" The percentage of "Longtan Grand Canyon Scenic Area" is 10.2%, which shows that most of the awareness of Longtan Grand Canyon Scenic Area is still not enough, and the percentage of "other" tourist attractions is 11.6%, Longtan Grand Canyon Scenic Area needs to strengthen its own visual culture of publicity influence, so as to highlight the overall influence of the area. The proportion of "other" tourist attractions is 11.6%.

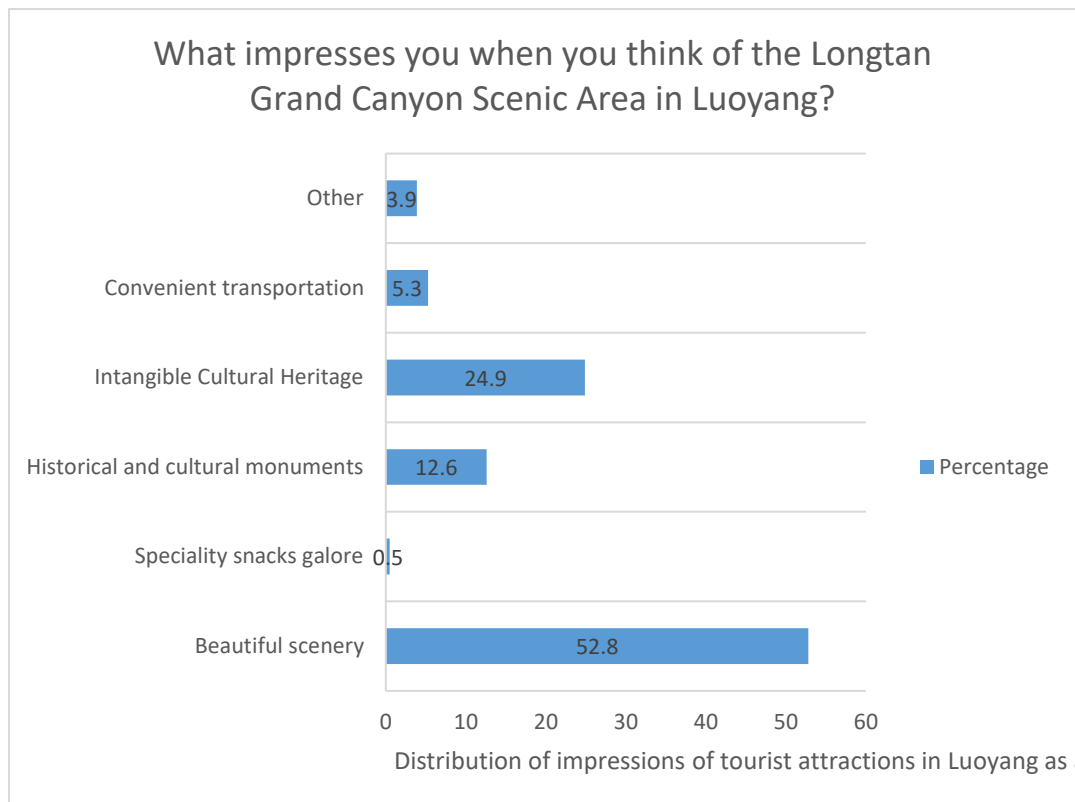


Figure 21 Distribution of impressions of tourist attractions in Luoyang

**Source:** photo by the author himself

From the graph, we can see that "beautiful scenery" is the most impressive impression left by the visitors to the Longtan Grand Canyon scenic area in Luoyang, the overall feeling of the Longtan Grand Canyon scenic area is very comfortable and relaxing, its natural landscape and cultural atmosphere, unique elements interacting with each other, attracting visitors, accounting for 52.8%; followed by The impression of "intangible culture" is influenced by the fact that the scenic area of Longtan Grand Canyon in Luoyang itself has a certain cultural atmosphere, and its natural landscape combined with the unique gas and geological features determine the richness of cultural heritage, with "intangible culture" accounting for 24.9%. The impression of "historical and cultural monuments" is also ranked third, the main reason is that Luoyang itself has a rich historical record, so when analyzing Luoyang, most people will bring into a certain situation, will think that Longtan Grand Canyon is a historical and cultural monument, accounting for 12.6%. The percentage of "convenient transportation" is 5.3%, which is because the location of Longtan Grand Canyon is

not so convenient compared to other tourist attractions; the percentage of "many special snacks" and "other" are 0.5. The percentages of "many special snacks" and "others" are 0.5% and 5.3% respectively. The Longtan Grand Canyon scenic spot itself is a tourist attraction and its special snacks are really weak, while other elements may be considered for other aspects such as consumption. Therefore, Longtan Grand Canyon scenic area constantly has to carry forward the impression of its own scenic beauty, but should also try to improve some of the problems associated with its existence.

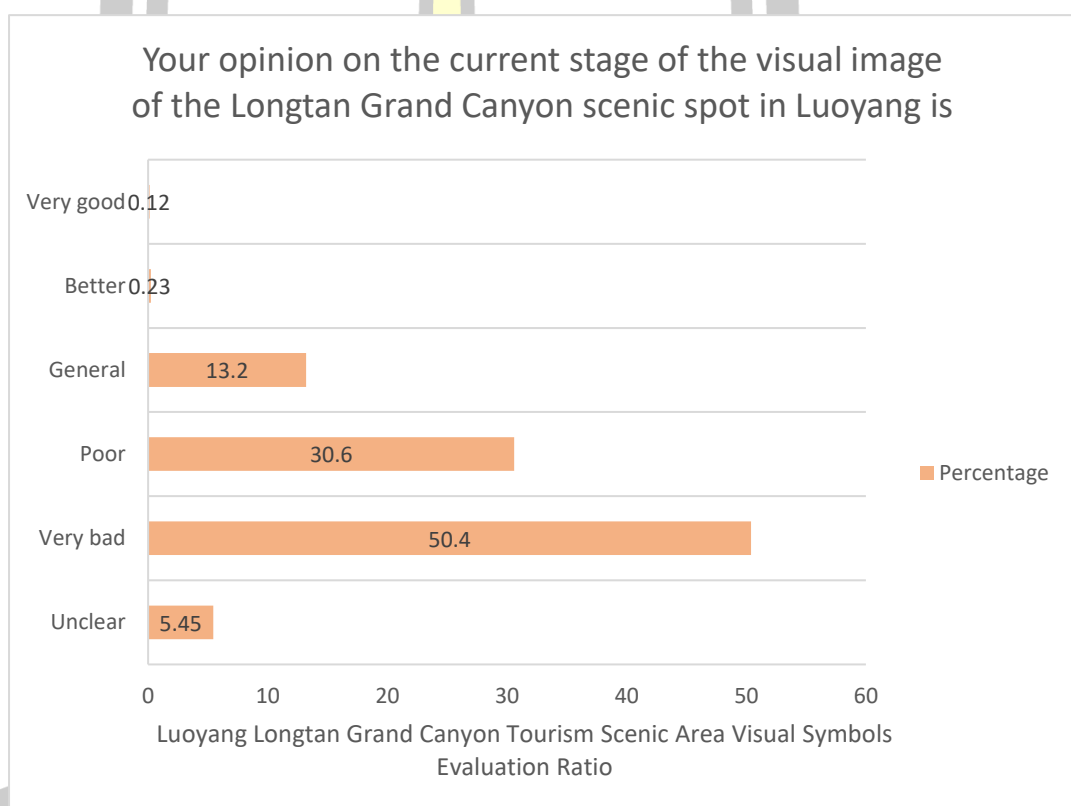


Figure 22 Luoyang Longtan Grand Canyon Tourism Scenic Area Visual Symbols Evaluation Ratio

Source: photo by the author himself

As can be seen from the graph, the proportion of visitors choosing "very poor" and "poor" is 50.4% and 30.6%, while the proportion of visitors choosing "fair" and "very poor" is 13.2% and 5.45%, while the proportion of visitors choosing "very good" and "better" is 0.12% and 0.23%. The proportion of visitors who chose "very poor" and "poor" reached 50.4% and 30.6%, while the proportion of visitors who



chose "average" and "very poor" reached 13.2% and 5.45%, while the proportion of visitors who chose "very good" and "better" was 0.12% and 0.23%. This indicates that there are still many problems in the design of the visual symbols of the tourism image of Luoyang Longtan Grand Canyon Scenic Area, which has not formed a systematic and standardized visual symbol system and has not penetrated into the hearts of people, and there is still room for improvement in the subsequent design.

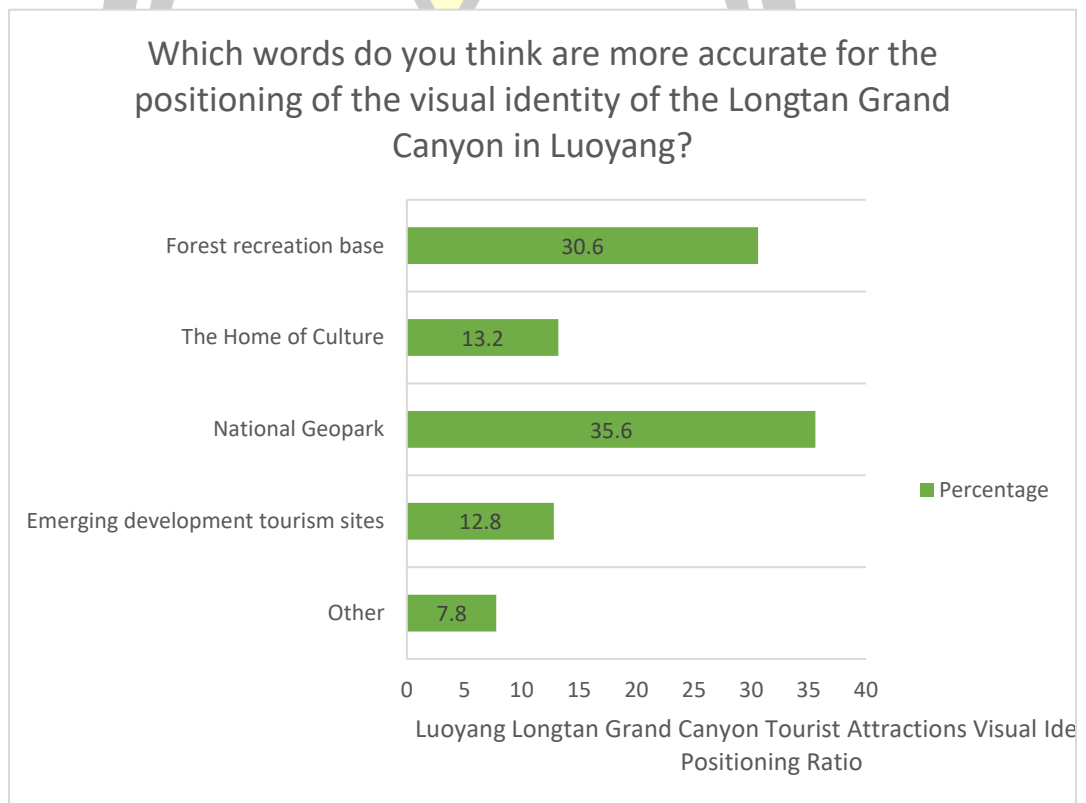


Figure 23 Luoyang Longtan Grand Canyon scenic area tourism visual image positioning accounted for statistical chart

Source: photo by the author himself)

As can be seen from the figure, the visual image of Luoyang Longtan Grand Canyon is positioned as a "forest recreation base" and a "national geological park", with 30.6% and 35.6% of the respondents. The cultural value of the area has left a deep impression on most visitors. The percentages of "cultural township" and "emerging development tourism place" are 13.2% and 12.8% respectively, which shows that the influence of these two titles is relatively low, followed by "other". This shows that these two titles are relatively less influential, followed by "other" at 7.8%.

This shows that audiences are more inclined to choose the two directions of Luoyang Longtan Grand Canyon Scenic Area Forest Recreation Base and National Geopark for corresponding development, combined with its positioning of visual image symbols such as geographical area elements. Such a positioning choice reflects the historical and cultural characteristics of the Luoyang Longtan Grand Canyon Scenic Area, while presenting its new pattern of tourism development.

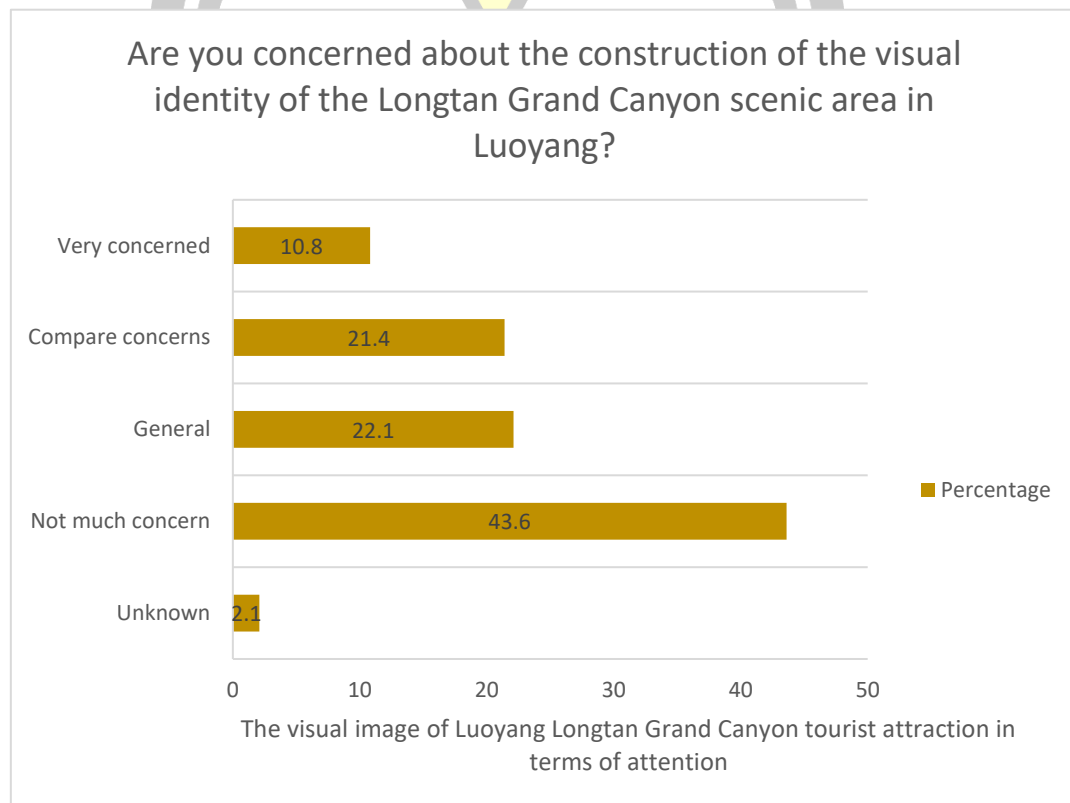


Figure 24 The visual image of Luoyang Longtan Grand Canyon tourist attraction in terms of attention

Source: photo by the author himself)

As can be seen from the graph, most of the respondents are not concerned about the construction of the visual image of Luoyang Longtan Grand Canyon, with 43.6% and 22.1% choosing "not too concerned" and "average" respectively; of course, there are some audiences who are more concerned about Of course, there are some audiences who are more concerned about the scenic spots of Luoyang Longtan Grand Canyon, accounting for 21.4% and 10.8% respectively. Therefore, on the whole, most of the audiences do not attach importance to the visual symbols of Luoyang Longtan

Grand Canyon scenic spot, and only a small number of groups are aware of the importance of visual symbols. At present, the government and Luoyang Longtan Grand Canyon scenic spot should strengthen the design and publicity of the visual symbols of the scenic spot to improve the residents' attention to the visual symbols of Luoyang Longtan Grand Canyon scenic spot.

Through the above questionnaire survey can be found: at this stage, Luoyang Longtan Grand Canyon scenic area tourism image visual identity there are certain shortcomings in its publicity, cultural understanding, the audience's understanding there are still weak links of awareness. Of course there are some other problems, such as regional investment tourism publicity are extremely simple, artistic experience is minimal, not combined with the natural, cultural, historical and modern elements of the Grand Canyon scenic area of Luoyang Longtan combined; secondly, convex Luoyang Longtan Grand Canyon scenic area visual design symbols, is not updated in a timely manner, the overall experience of tourists overall is in a downward trend. Even if it is the network media display, it is also very little, a lot of reports on the network is only to reflect the good aspects to let others pay attention to, for the existence of the problem will be omitted. Most of the commercial publicity is also just a few pictures and videos of typical tourist attractions and intangible cultural heritage with some development planning slogans printed on them, giving a fragmented, paper-thin visual impression. Therefore, the construction of the visual symbols of the tourism image of Luoyang Longtan Grand Canyon scenic area still has a lot of room for upward mobility, of which the most important thing is to analyse which elements are suitable for Luoyang Longtan Grand Canyon scenic area itself and its cultural characteristics, all of which should form a systematic visual symbol system, so that tourists can improve their perception of the overall visual symbol image of Luoyang Longtan Grand Canyon scenic area and understand Luoyang Longtan Grand Canyon in an all-round way. The visual symbol system of the scenic area.

### **3.2 Exploring and analyze the problems of visual symbolism in the Grand Canyon of Longtan**

3.2.1 Luoyang Longtan Grand Canyon scenic area tourism image visual symbols are not clear, design awareness is weak

First of all, Luoyang Longtan Grand Canyon scenic spot has no clear external publicity slogan, some mature titles are the cultural atmosphere within the scenic spot itself, such as water flows to a high place, the immortals point the way and other internal titles of the scenic spot, etc. These cultural elements are a basic information that visitors can only learn after the internal tour. In this day and age, the rapid development of information, the sharing of information has accelerated the spread of culture, and then Luoyang Longtan Grand Canyon scenic area for the awareness of publicity is very weak, the love of beauty, everyone has, all people have for the appreciation of the beauty of the side, and then through the actual visit survey, Luoyang Longtan Grand Canyon scenic area visual symbols or ten years ago the system logo, no system of visual symbols The staff were asked about this. Secondly, when asked, the staff had little understanding of the visual symbols, and the attention to them was greatly diminished. Furthermore, when one is in the scenic area of Luoyang Longtan Grand Canyon, there is more promotion of the product, the commercial atmosphere is heavy, and there is little promotion of culture, lacking a certain amount of humanistic care. In terms of outdoor advertising, the colours of the signage have been sunburned to the point of being unrecognisable, and the content of the design is just simple text combined with pictures of the scenic area, lacking a certain artistic expression in the overall form, and lacking the beauty of the design. In its content, it does not combine the characteristics of the scenic resources of Luoyang Longtan Grand Canyon with the mutual development of the civilisation of the local urban area of Luoyang, and does not reflect the unique artistry of the tourism image of Luoyang Longtan Grand Canyon, and the understanding of the visual symbols of the scenic area by tourists is getting weaker and weaker, and the concern is not enough. In terms of its tourism publicity, it is also only a partial pastiche of scenic footage, and the search hits are less compared to other tourist attractions. In terms of the construction of its video, there is no introduction of relevant customs and traditions,

lacking a sense of contemporary immersion, and not playing a role in the promotion of the tourist image of the scenic area. In terms of public guidance, the public signs of Luoyang Longtan Grand Canyon scenic spot also lack a certain overall and standardized visual presentation on the display of the basic settings of the scenic spot, and these visual effects are really due to the lack of awareness of scenic spot protection, which in a certain sense affects the overall goodwill of people towards the tourist image of the scenic spot.



Figure 25 Photo: The current status of the promotional sign at the Longtan Grand Canyon Scenic Area in Luoyang  
**Source:** author's own photos

Picture content for the Luoyang Longtan Daxigu scenic spot publicity signage, from the picture can be seen, the publicity sign is used is the font colour and font design are relatively non-integrated, the background elements are not reflected Luoyang Longtan Daxigu scenic spot visual symbol of the information. And we must combine the specific elements of the scenic area when designing such publicity, to make a suitable visual effect.

The current state of the problem with visual signage





Figure 26 Status of some of the signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

As can be seen from the above diagram, the visual signage in Luoyang Longtan Grand Canyon scenic area has some unmarked phenomena, the problem of which is that there is no specific pointing information, which will easily make visitors have certain doubts and misgivings, and the visual intuition is also a certain deviation.



Figure 27 Status of some of the signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos



As can be seen from the above diagram, the visual signage in the Longtan Grand Canyon scenic area in Luoyang, the vegetative signage information exists in a kind of aesthetic weakness, and the overall effect has a certain shabby feeling. Secondly, all the signs point in one direction, and the four areas produce a sense of overlap in the design, an effect that is not good and tends to bring a certain amount of existential understanding error to visitors. In fact, in the design process, one should fully understand the specific content of the signage, such as how far away the address is and how long it takes to reach it, all of which should be considered in the design.



Figure 28 Status of some of the signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

The problem with this visual signage lies in the backwardness of the signage, the colour of the visual symbols and the overall appearance effect are going to make people feel a sense of shabbiness, and then secondly the backwardness of the visual signage is also linked to the modern elemental information, the visual symbols should be combined with its regional cultural elements so as to further reflect the effective identification of the scenic signage.



Figure 29 Status of some of the signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

The problem with the visual signage pictured above is that there is no certain visual message, just simple wooden elements. In the choice of signage certain design works related to scenic elements can be used, the main purpose of which is to make the signage look good, and then secondly to pay attention to the relationship between the signage and the overall scenic area.

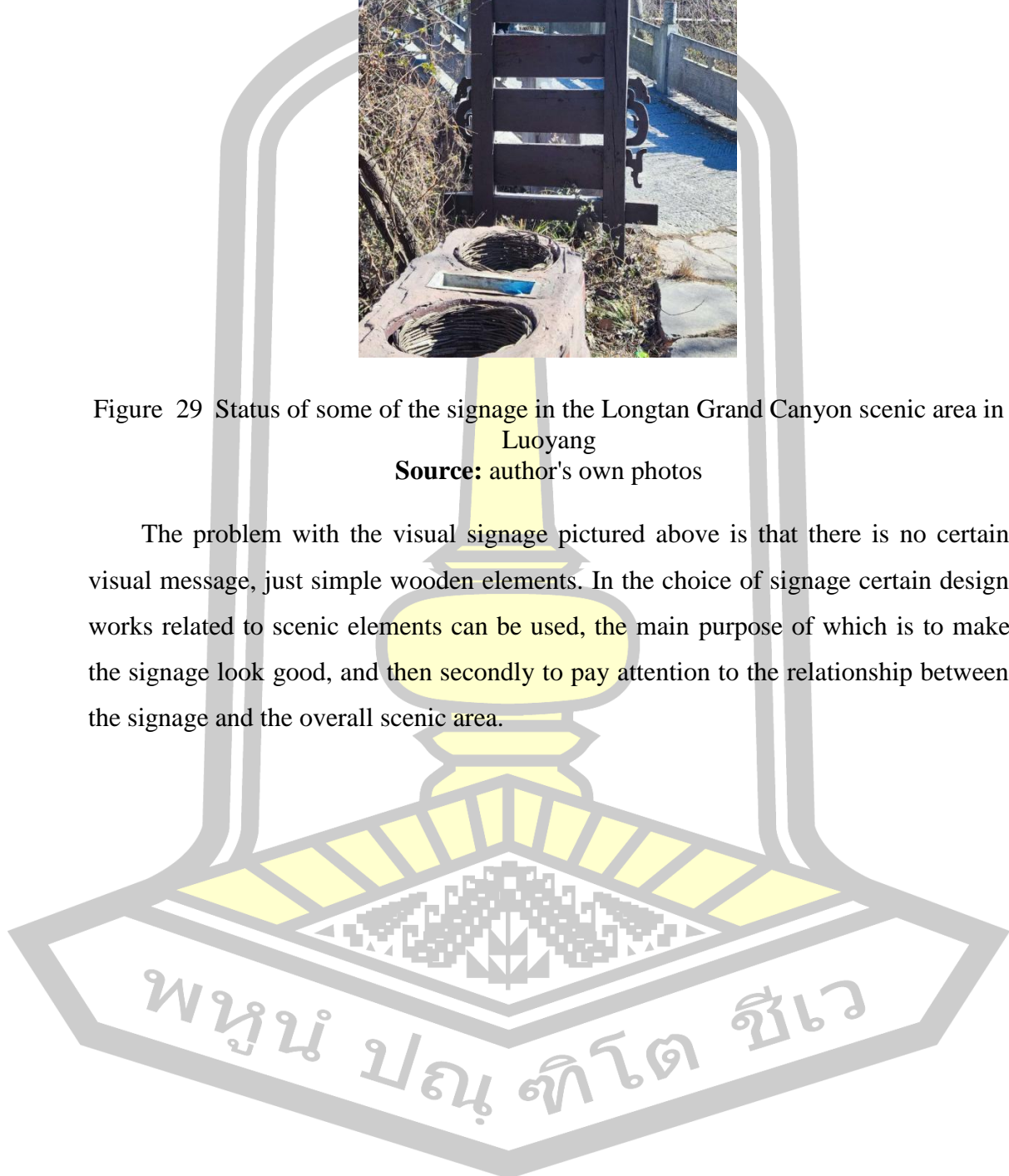




Figure 30 Current status of some road signs in the Longtan Grand Canyon Scenic Area, Luoyang

**Source:** author's own photos

From the above picture it can be concluded that the road surface appears to be bifurcated and a sign should appear in this place to guide the visitor to make the relevant visual distinction. Nowadays there is no specific one signage, then it will give the visitor a wrong feeling that the above is not also possible to walk, the design of this kind of behavioural signage must pay attention to the actual application effect, the sense of intersection of the upper and lower exists a certain illusion. The signage exists in this place, it will produce a certain economic value.

Current status of the problem of visual rest areas





Figure 31 The current status of some of the rubbish bin signs in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos



Figure 32 The current status of some of the rubbish bin signs in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

The picture above shows the visual signage of the rubbish bin. From this rubbish bin signage, it can be seen that the signage of the rubbish bin is very small in proportion, and secondly, the text of the signage has a certain effect of weak visual recognition. In the subsequent design, the identification of the rubbish bin logo must be able to show, to be able to make people see at a glance, to make people feel good, the visual effect should reflect the visual elements related to Luoyang Longtan Grand Canyon scenic area.

Visual signage for rest areas





Figure 33 The current status of some of the rest area signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos



Figure 34 The current status of some of the rest area signage in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

Rest area visual signs, the overall rest area system signs should be there about the Longtan Grand Canyon scenic visual symbols, it should be carried out certain planning design, not just this simple original rest bench alone, it can be put on the basis of its design to specific signs above, such as secondary planning design, rest benches exist in the problem there is no scenic system signs, followed by no The second treatment care, the third is more dirty, the original breath is more serious.

Basic Play Facilities



Figure 35 Current status of some equipment and facilities in the Longtan Grand Canyon Scenic Area, Luoyang  
**Source:** author's own photos



Figure 36 The current status of some of the equipment and facilities at the Longtan Grand Canyon Scenic Area in Luoyang  
**Source:** author's own photos

พหุ ประถมศึกษา ชีวะ





Figure 37 The current situation of the "children's swing" in the Longtan Grand Canyon scenic area in Luoyang  
**Source:** author's own photos

As can be seen from the picture above, most of the Longtan Grand Canyon scenic tourist signs are still the most primitive state, some of the play facilities are also relatively backward, like the children's swings, whose signs are only carried out purely and simply typed, and another is that its facilities and equipment are relatively old, the play facilities are not maintained for a certain period of time, there are certain safety hazards. In Luoyang Longtan Grand Canyon scenic visual symbols, must pay attention to the infrastructure of the tourist attractions, design the infrastructure of the scenic area, must take into account the size of the facilities length, so as to further certain planning. At the same time, when designing the visual symbols of the scenic area, attention must be paid to the direction of tourism, but also to the safety of the facilities, the safety of the way to use the method, according to the specific equipment and facilities for the corresponding design. But most importantly, it should take into account the current era of equipment and facilities, chase the pace of the times, and further design the visual symbol of the symbol Luoyang Longtan Grand Canyon scenic area play facilities.

## Sightseeing bus



Figure 38 The current status of some of the tour buses in the Longtan Grand Canyon scenic area in Luoyang  
**Source:** author's own photos

The picture above is the tourist sightseeing car of Luoyang Longtan Grand Canyon Scenic Area, it is obvious to see that this car is a certain age, through the actual investigation and analysis, Luoyang Longtan Grand Canyon Scenic Area's tourist sightseeing car shape logo has not been updated for about 10 years, followed by the overall colour of the car is a light green, this colour has some abrupt sense, the overall feeling of the car is very difficult to attract tourists. Some tourists may even feel that the tour bus has a backward feeling, so they will choose to resent such a vehicle. Therefore, these are the points that we plan and design in the design of Luoyang Longtan Grand Canyon scenic area.

From these situations it is easy to see that the design awareness of Luoyang Longtan Grand Canyon scenic area for tourism image is relatively weak, lacking a set of systematic visual symbols logo. On the whole, this lack of awareness of tourism image design is one of the reasons for the blurred positioning of the tourism image of Luoyang Longtan Grand Canyon, the lack of a certain degree of recognition and the lack of tourism market competitiveness. A good visual symbol can strengthen the overall cultural influence of Luoyang Longtan Grand Canyon, and it is more likely to become an exclusive synonym for the image of the area. The visual symbols of the

tourism image of Luoyang Longtan Grand Canyon will become more durable, and the visual impression of the visual symbols of the scenic area will become concrete and intuitive for tourists. The current weak design awareness and blurred tourism image has undoubtedly become a stumbling block for the promotion of the visual symbols of Luoyang Longtan Grand Canyon.

### 3.2.2 The visual symbolic elements of the tourism image of Luoyang Longtan Grand Canyon are not uniform and lack overall planning

In the future-oriented open gesture and communication of Luoyang Longtan Grand Canyon Scenic Area, many characteristic resource advantages have become symbolic symbols of its spirit and culture. However, through its own actual research, it was found that the lack of visual symbols in the visual elements of the Luoyang Longtan Grand Canyon Scenic Area's visual symbols propaganda did not make use of all its tourism elements in a rational way, thus leading to the existence of disunity in the visual symbol elements of the Luoyang Longtan Grand Canyon Scenic Area, with only a few visual symbols achieving the desired effect in people's minds. At present, Luoyang Longtan Grand Canyon scenic area cluttered tourism visual symbols, it is difficult to give tourists a good visual impression, this low quality, no artistic processing of visual symbols also can not give tourists a good visual feeling, but also reduce the efficiency of the transmission of tourism information, the formation of a certain visual pressure, thus reducing the efficiency of the transmission of tourism information, the formation of the visual burden of the tourist space, resulting in the visual quality of Low. Due to the lack of unified planning and design of these tourism symbol elements, the overall visual symbols of Luoyang Longtan Grand Canyon Scenic Area as a whole seem to have a disorganised feeling. On the other hand, the tourism image of Longtan Grand Canyon does not have a certain generalisation in terms of its visual symbols' communication carrier and media. From the perspective of the long-term development of urban tourism, the Longtan Grand Canyon scenic area in Luoyang should consider the design of visual symbols from a global perspective, regrouping, integrating, perfecting and packaging the overall tourism resource elements, so as to make an overall plan.





Figure 39 The current status of some of the signs in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

As can be seen from the above diagram, the scenic spot of Luoyang Longtan Grand Canyon has the status quo of part of the logo not being unified, with the left side of the yellow colour scheme and the right side of the red colour scheme, giving visitors the overall feeling that the visual symbols are not unified to a certain extent, and secondly, when watching it, they will also feel that it is not integrated and has a certain sense of abruptness. Therefore, the visual unity of the scenic area should be taken into consideration when designing the signage of Luoyang Longtan Grand Canyon, so that the designed product can show its regional cultural value.

3.2.3 The visual symbols of the Longtan Grand Canyon scenic area have inconvenient viewing recognition

As the picture shows, the slanted angle of the sign causes some of the signs in the area to be less convenient to read, and secondly, in the planning of the specific signs, there are also some problems with the diversity of the signs not being planned and reflected in a unified manner, and secondly, the use of language is not specified in detail. The signage only has textual information about the visual symbols of Luoyang Longtan Grand Canyon, while other signs have a disordered effect of piling up, and do not achieve a detailed planning and design. Therefore, the actual application effect should be taken into account when designing, the feeling of slanting will indeed have

an impact on the overall identification of the visual signs of the scenic area, and will also affect the overall intuitive feeling of visitors to the scenic area.



Figure 40 The current status of some of the signs in the Longtan Grand Canyon scenic area in Luoyang

**Source:** author's own photos

In Conclusion : The tourism image of Luoyang Longtan Grand Canyon Scenic Spot has some problems, such as unclear visual symbols and weak design consciousness. It does not reflect the unique artistry of the tourism image of Luoyang Longtan Grand Canyon Scenic Area. In terms of its tourism publicity, it lacks a sense of contemporary generation and does not play a role in publicizing the tourism image of the scenic area. In the public guide, Luoyang Longtan Grand Canyon scenic area of public signs in the scenic area of the basic settings of the display also lacks a certain wholeness, standardized visual presentation, in a certain sense, affecting people's tourism image of the scenic area of the overall degree of goodwill. Secondly, Luoyang Longtan Grand Canyon scenic area image visual symbol elements are not unified, lack of overall planning. From the overall point of view, the overall visual symbols of Luoyang Longtan Grand Canyon Scenic Area have a disorganized feeling. On the other hand, the tourism image of Longtan Grand Canyon Scenic Area is not summarized in its visual symbols of the dissemination carrier and media. Finally, the visual symbols of Longtan Grand Canyon Scenic Spot are inconvenient to watch and recognize. Therefore, when we design the visual symbols of Longtan Grand Canyon Scenic Spot, we should give full consideration to the embodiment of the elements of the scenic spot visual symbols, so as to further design the visual symbols that

symbolize the visual characteristics of Longtan Grand Canyon Scenic Spot.

### **3.3 Strategies for solving the existing problems of the visual symbols of the tourism image of the Longtan Grand Canyon Scenic Area in Luoyang**

3.3.1 The importance of strong Luoyang Longtan Grand Canyon tourism image design to increase the attention of the audience

Through the previous corresponding survey on the visual symbols of the tourism image of Luoyang Longtan Grand Canyon scenic area, the results of the survey and analysis show that at this stage Fanning residents and tourists do not recognise the importance of the tourism visual image of Luoyang Longtan Grand Canyon and are not concerned about the construction of the tourism image of Luoyang Longtan Grand Canyon scenic area, this weak awareness of tourism image design leads to the construction of the tourism image of Luoyang Longtan Grand Canyon The development is slow. However, for the time being, the only way to strengthen the visual symbol system of the tourist image of Luoyang Longtan Grand Canyon is to strengthen the understanding and use of the design elements, and to vigorously promote and increase the advertising efforts. By carrying out the design of the visual symbol of Luoyang Longtan Grand Canyon, the visual meaning of the scenic area of Luoyang Longtan Grand Canyon should be analysed comprehensively and deeply, and a system of logos suitable for the scenic area of Luoyang Longtan Grand Canyon should be summarised and summarised. At the same time, it is important to stimulate the residents' enthusiasm for the construction of the tourism image of Luoyang Longtan Grand Canyon and to participate in it from the perspective of ownership, so as to form a consciousness and form of concern for the tourism image of Luoyang Longtan Grand Canyon in the whole region and to basically realise the standardisation and systematisation of the visual symbols of the regional tourism visual image, thereby increasing the vitality of the image of Luoyang Longtan Grand Canyon and ultimately making it an important driving force for economic development. This will increase the vitality of the scenic image of Luoyang Longtan Grand Canyon and eventually make it an important driver of economic development.



### 3.3.2 Develop an image plan in line with the Luoyang Longtan Grand Canyon scenic area and integrate visual symbolic elements

Excellent tourism image visual design can promote the progress of the tourism industry in Luoyang Longtan Grand Canyon and drive the economic development of Luoyang Longtan Grand Canyon. One of the important points in judging the goodness of the visual design of the tourism image of Luoyang Longtan Grand Canyon is whether it can reflect the local characteristics of Luoyang Longtan Grand Canyon; the elements of tourism scenic spots are different from each other, so how to make their visual symbols more recognisable must be designed from the cultural spirit and cultural direction of their own scenic spots. The design and planning of the visual symbols of Luoyang Longtan Grand Canyon scenic area should analyse its spiritual and cultural values in depth, then combine its own tourism resources elements and tourism product advantages, analyse its historical and cultural characteristics, ecological environment features, key scenic landmarks, etc., and create visual symbols reflecting its urban tourism characteristics in the construction of tourism image. At present, the design of the tourism image of the Longtan Grand Canyon in Luoyang is mostly based on the previous design symbols, which are aesthetically pleasing, less practical and less functional. Secondly, the attractiveness of the visual symbols of the scenic area of Luoyang Longtan Grand Canyon has not yet reached the point of familiarity, nor has it shown the tourism characteristics of the scenic area to the fullest. Therefore, the design of the visual symbols of the tourism image of Luoyang Longtan Grand Canyon Scenic Area should start from the direction of the local cultural characteristics of Luoyang Longtan Grand Canyon Scenic Area, integrate the symbolic elements of Luoyang Longtan Grand Canyon Scenic Area, and develop a visual symbol designed to meet the characteristics of Luoyang Longtan Grand Canyon Scenic Area.

### 3.3.3 Starting from the tourism logo design to enhance the tourist image recognition of Luoyang Longtan Grand Canyon Scenic Area

The ultimate goal of Luoyang Longtan Grand Canyon tourism image shaping is to be able to optimise its own visual symbols in the city's tourism image and to establish their unique visual fondness for Luoyang Longtan Grand Canyon scenic area.

As the core element of tourism visual symbols, the Luoyang Longtan Grand Canyon tourism logo is also the most prominent one, being the essence and the core of the tourism image, and the visual symbol that appears most frequently on the communication media and carriers. Therefore, the tourism logo plays a decisive and important role in shaping the tourism image of the Luoyang Longtan Grand Canyon. By focusing on the shaping design of the tourism logo for the Luoyang Longtan Grand Canyon, the design provides a dominant visual symbol for the tourism of the Luoyang Longtan Grand Canyon and helps to enhance the recognition and recognition of the tourism image of the Luoyang Longtan Grand Canyon scenic area. Before the author carried out this study, although Luoyang Longtan Grand Canyon Scenic Area had its own logo, the effect of its logo use and publicity was not to reach the hearts of the people, a good logo, the important thing is to let people to remember the logo, so that people quickly to understand some of the story behind the logo. In order to solve the problem of making up for this, this study mainly takes Luoyang Longtan Grand Canyon scenic area system tourism logo as the main object of research, after sorting out and summarising the regional, historical and humanistic elements of Luoyang Longtan Grand Canyon scenic area, then refining the ecological symbols, historical symbols and folklore symbols that are in line with Luoyang Longtan Grand Canyon scenic area as the visual symbols of its tourism characteristics. Starting from the visual symbols of Luoyang Longtan Grand Canyon, it is conducive to enhancing the recognition of Luoyang Longtan Grand Canyon's tourist signs and solving and optimising the problems encountered in their design. Ultimately, the design of a visual identity is in line with the uniqueness of Luoyang Longtan Grand Canyon Scenic Area.

#### 3.3.4 Refinement of the visual symbolic elements of the tourism image of the Longtan Grand Canyon scenic area in Luoyang

The so-called visual symbol is a visual language composed of the elements used in visual communication design, which has the cognitive function of conveying a message to people, and, at the same time, plays its own aesthetic function in conveying the message. But in terms of both the cognitive and aesthetic functions it conveys, the diversity of visual symbols is inseparable in the communication of the

image of urban tourism, i.e. the deep human connotation, ideological connotation and cultural understanding derived from it. These traditional forms of expression are mostly reflected in the natural forms of urban culture, folk customs, historical traces, economic development and other changes in many directions, etc., and only with a more in-depth analysis of the cultural and economic values brought about internally, so that we can understand the local summary value of Luoyang Longtan Grand Canyon scenic area for production, wisdom of life, etc. Only by digging deeper and analysing these existing visual symbol elements can we better create a tourism image visual symbol that suits the characteristics of Luoyang Longtan Grand Canyon.

The extraction of the visual symbol elements of the tourism image of Luoyang Longtan Grand Canyon mainly starts from the tourism resources of Longtan Grand Canyon Scenic Area, classified as external elements as well as connotation elements. When we dig deeper into the inner details, the symbol system reflects the unified fusion of many elements around the natural, humanistic, historical and ideological aspects of the Longtan Grand Canyon scenic area in Luoyang. What it represents is a conceptual content and an expression of meaning inherent in the scenic area of Luoyang Longtan Grand Canyon. Then from the external direction, its influence is figurative, intuitive and morphological, it contains the ecological landscape of the local scenic area, historical culture, monuments and folklore, and some special snacks. Different cities have different representations of tourism, for example, Xi'an's the Great Tang City of Night, Tianjin's dog's buns, Suzhou's embroidery, etc. These are all regional characteristics, and when it comes to Luoyang, it is some cultural memories such as the ancient capital. The reason why these memories are so obviously known is, on the one hand, the government's vigorous publicity, so that many people know that such places exist, and on the other hand, their unique visual symbols, so that when people see this visual symbol they can think of the corresponding place, which is also particularly important, so that the culture has a temperature and people have a certain memory of the area. On the other hand, the connotative elements are subtle and abstract, they are more the cultural essence of a region, the perception of a city's values, the reproduction of character experiences, etc. Different regions have different customs and people, and they also have a unique

cultural sentiment for the region. It is these connotations of cultural elements, through deep communication with the audience, that together show a certain life force in terms of context and connotation, so that the inner life spirit of a city and its tourism development process can be reflected.

In this section, the most representative and communicative tourism elements of Luoyang Longtan Grand Canyon Scenic Area are selected from the perspective of visual communication, combined with the aesthetic characteristics of art, and categorised and refined, and the tourism resources are categorised and framed in a multi-level and multi-dimensional manner from the direction of ecology, history and folklore.

### 3.3.5 Eco-symbolic elements

#### (1) Heavenly Tablet

The Sky Tablet can be considered a typical representative element of the Longtan Grand Canyon scenic area in Luoyang. The Sky Tablet is over 50 metres high and is a giant collapsed rock mass. The Absolute Celestial Tablet Due to the displacement during the collapse, the rock formation, which was originally nearly horizontal in output, is now standing upright, towering over the side of the gorge, majestic and imposing, with multiple changes of scenery, moving and changing from one angle to another, or an eagle, or a flying bird, or a flying fish, or the back of a sword, or a heavenly monument. Legend has it that this was originally the big knife used by Erlang Shen to kill the Little White Dragon. After placing the Little White Dragon in his place, the Holy Mother Wa Huang put up the big knife that Erlang Shen had left behind, with the back of the knife facing the Headless Injustice God Cave, so the big knife that Erlang Shen used to kill the Little White Dragon became a wordless monument to commemorate the Little White Dragon, and people called it the "Sky Tablet of Knives". The square, hard stone of the monument rises from the ground and breaks through the middle, and when viewed from close up, the monument's imposing presence overwhelms the whole area. The Tianbei is a landmark that is soon visible when entering the Longtan Grand Canyon Scenic Area, and it stands on such a site, giving the impression of grandeur and height. So the Tianbei can be considered a kind

of synonym for the Longtan Grand Canyon scenic area, and people who come here invariably take photographs to mark the occasion, so its visual symbols are visualised and have a more profound impact on the scenic area as a whole.



Figure 41 The Tablet

**Source:** Photo by the author himself

## (2) Five Dragons Pool

The so-called Five Dragons Pool is a deep Quaternary gorge that has been artificially blocked to create a water body landscape. The pool is 300 metres long, 50-150 metres wide and 2-5 metres deep. It is named after the five mountains surrounding the pool, which are like five dragons encircling a body of water. The picture was taken in winter, so the water is in a frozen state. The white icy state of the picture is the once flowing water, which is frozen due to the lower temperature in winter. The overall depth of the waterfall is deepened, it deepens the depth of the waterfall, the overall feeling of grandeur, the depth of the large lake plus the depth of the waterfall opens up the visual difference, the impact of such visual elements for the design of visual symbols also plays a certain reference value, more from its own form, water potential and other aspects of the visual symbols to refine and summarise.





Figure 42 Five Dragons Pool  
**Source:** Photo by the author himself

### (3) Yin Yang Tam Urn Valley

The urn is a kind of container for rice in the north of China, which is characterised by its small mouth and large belly. The valleys are formed by the erosion of the flowing water. The valley at Yangtan is the most typical, with a diameter of 20m and an arc of 270°. The valley at Mingtan is cut through by the flowing water to form the Roach Valley. The visual elements of the valley are deep, with a sense of depression at the back and a sense of abruptness on the outside, creating a combination of yin and yang, and reflecting the rhythm of the union of all things. Such visual elements can also be used as a quality visual symbol to reflect certain cultural values in design.



Figure 43 Yin Yang Tan Urn Valley  
**Source:** Photo by the author himself



#### (4) Stone niches

On both sides of the Longtan Grand Canyon are red cliff walls of tens to hundreds of metres in height, the base of which has been eroded and cyclonically eroded by water, forming a series of niches with small tops and large bellies. The uplift of the crustal movement has raised the niches into the middle of the escarpment. The niches are of great scientific importance in the study of the characteristics of the neotectonics of the area and the rate of uplift. The formation of the elements of the niche gives the impression of a convergence of formations from two sides, with towering peaks and high rocks, and a sense of imposing sinuosity is evident. The visual element of the niche is more of an extension of the effect from the two sides to the interior, and the use of visual symbols is intended to reflect a sense of naturalness and conflict between the rocks.



Figure 44 The Stone Niche  
**Source:** Photo by the author himself

#### (5) Water flows in high places

This section of the river valley is exactly perpendicular to the course of the strata, with the inclination of the rock formations coinciding with the direction of the water flow. In the gorge, visitors always mistake the level of the strata for the horizontal plane and use it as a reference point. As the slope of the river is less than the inclination of the strata, the visual error of water flowing in a higher direction is

created. Water flowing to higher ground is an impossible phenomenon in itself, but it is realised in the Luoyang Longtan Grand Canyon scenic spot, for which it is considered a typical benchmark of the Luoyang Longtan Grand Canyon scenic spot. Many people will explore this scenic spot with a curious eye to find out what it is like, in fact it uses the sense of error of visual difference to present this effect in front of everyone, the visual phenomenon of water flowing to higher ground in The visual phenomenon of water flowing to higher ground can also be summarised in the later design, and the integrity of its visual symbols is also something that needs to be referred to when designing.



Figure 45 Water flows upwards  
**Source:** Photo by the author himself

(6) The Sea is Dry

Sea is Dry means seawater dried up and rotting stones. It describes the longevity of time. It is a metaphor for a strong will that remains forever. Although the feeling of the sea drying up is a broken feeling, we should note that when using such elements, we must pay attention to the layering of rocks and the superposition of visual symbols, which should be noted when designing, followed by a deeper understanding of the value of the landmark for the Luoyang Longtan Grand Canyon itself.



Figure 46 The sea is dry  
**Source:** Photo by the author himself

#### (7) Tenshi Stone

The Tianshu Rock is a landscape formed as a result of differential weathering. In the medium to thick layers of quartz sandstone, there are often thin layers of muddy sandstone or muddy siltstone that collapse to expose the surface, and under differential weathering, part of which is lost to weathering and part of which remains to form various types of patterns. "One man, one stone" is the most typical of these patterns. This stone is a landscape formed by differential weathering. The surface is a thin layer of muddy sandstone, which has been subjected to wind, rain and water erosion, with differences in weathering in various places, some of which have been lost to weathering and some of which remain, shaped like writing by a celestial being, hence the name Tianshu Stone. The sense of the Tianshu Stone lies in the fact that there is one person and one stone, more to give the impression of understanding the sense of consistency, the words on the stone are hidden, more to highlight the sense of brokenness of the stone, and of course to reflect the bookish quality of the stone, from this point of view, the element of visual symbolism is thus revealed, more to further deepen the visual symbolism of the stone.

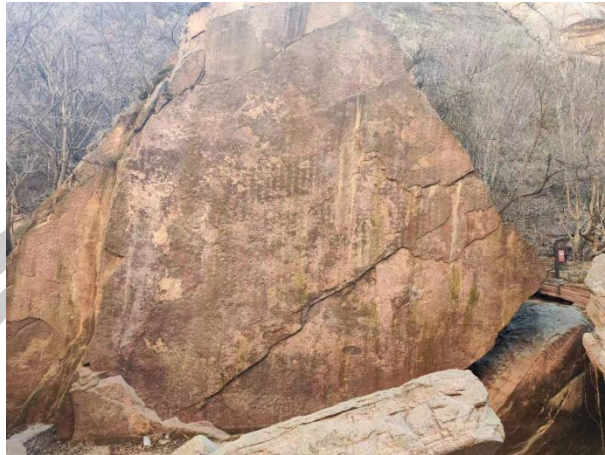


Figure 47 Tenshi Stone  
**Source:** Photo by the author himself

(8) A line of waterfalls

On the 50-metre-high cliff, a thin stream cascades out of the narrow V-shaped valley, resembling a white trainer flying down, hence the name. The silvery threads float and the pearls slip, making it a delightful place to be in. Geologically, it is called a "hanging valley waterfall". It is only a few feet wide, like a silver chain hanging from the sky, and rainbows are common, and sunsets can be seen at sunset. Geology called it "hanging valley type waterfall", more than in the main tributary river intersection of the section, the mainstream flow is large, undercutting the riverbed faster and deeper, so that the tributary valley overhanging rise, the tributary valley high above the mainstream to form waterfalls. A line of waterfalls gives the feeling of bursting out from a point of feeling, the core of this point it is a certain power, it is also able to reflect a certain visual charm, more from its inner body of elements through the fusion of many times through, its heavy rock overlapping visual sense of deepening its visual art effect, for the later application of visual symbols design has a certain reference value.





Figure 48 A line of waterfalls  
**Source:** Photo by the author himself

#### (9) Lovers' Falls

The riverbed beneath the flying waterfall, with its colourful stones, meanders and meanders, is submerged under the gurgling water, resembling a dragon diving into the water, swimming and playing, with a great sense of momentum, the water cascading down from above, the sense of stacking, and the mutual matching of the waterfalls, such a feeling is exquisite, giving people more of a sense of inner spiritual impact, from the analysis of visual elements, the sense of stacking of water, the fall of the waterfall The analysis of the visual elements, the sense of stacking water and the fall of the waterfall all contribute to the ethereal feeling of one after another. The later application of visual symbols also needs to be taken into account.



Figure 49 Lovers' Falls  
**Source:** Photo by the author himself

## (10) The Fairy Guide

Outside the Huifeng Cave, on the left side, there is an elephant-shaped stone head on a high cliff with a lofty image, sitting upright and waiting on the road leading to the Longtan Gorge, as if welcoming a guest from afar. Next to the General's Stone are small elephant trunk-shaped stones, and on the opposite side of the hill are huge stones resembling tanks. These are the remnants of the weathering of the dolomitic grey rock along the fissures and collapses. The 'Longtan Gorge' boulder pagoda is the entrance to the Longtan Gorge scenic area. The front and back of the pagoda have their own couplets. The front couplet reads: Eight miles of lost valleys, with fascinating scenery to amuse the visitors; a thousand feet of dangerous gorges, with dangerous images at every step to frighten people. The latter couplet reads: "The gorge and the gate look at each other, with light clouds circling around; the pools and waterfalls join together, with the water flying in the form of green dragons. The so-called immortal pointing the way is here a more subtle sense of relationship, it gives the impression of a deep pull, a sense of urgency to break through, more a sense of visitation to nature, from near to far, the internal detailing plus the construction of distant sentiment, the embodiment of visual symbols is also shown to the fullest, the sense of meandering symbols, the sense of stacking elements all deepen the overall sense of the picture.

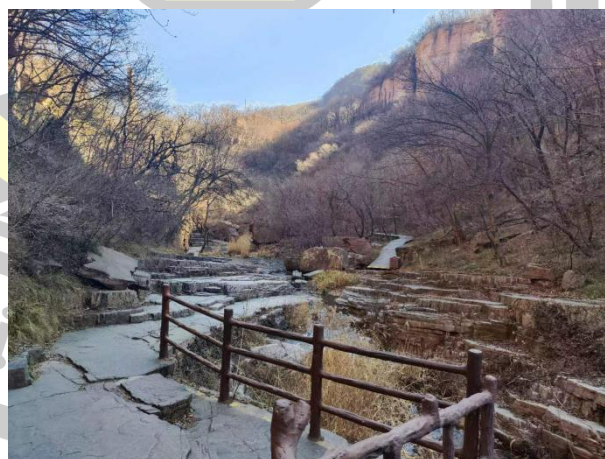


Figure 50 The Immortal  
**Source:** Photo by the author himself



In conclusion :In response to the phenomenon of problems related to the Luoyang Longtan Grand Canyon Scenic Area, we can improve the audience's attention by strengthening the importance of tourism image design of the Luoyang Longtan Grand Canyon. Secondly, we can formulate an image plan in line with the Luoyang Longtan Grand Canyon scenic area and integrate the visual symbol elements of Luoyang Longtan Grand Canyon. Further from the tourism logo design, enhance the Luoyang Longtan Grand Canyon scenic area tourism image recognizability. In the end, the design of a unique visual identity for the Longtan Grand Canyon scenic spot in Luoyang.

The connotation elements of visual symbols are hidden and abstract, which are more the cultural essence of a region, the value perception of a city, the reproduction of character experience, etc. Different regions have their own local customs and people, and also have unique cultural feelings for the region. Different regions have different customs and people, and also have unique cultural sentiments for the region. It is these connotation of cultural elements, through deep communication with the audience, in the mood and connotation of the common show a certain life force, so as to reflect the inner life of a city spirit and its tourism development process. Only by digging deeper and analyzing these existing visual symbols can we better create the visual symbols of tourism image suitable for the characteristics of Luoyang Longtan Grand Canyon Scenic Spot.

### **3.4 Analyze Designing the meaning and value of the visual symbols of the Longtan Grand Canyon in Luoyang**

Through the categorisation and sorting of the above tourism resources, it is found that Luoyang Longtan Grand Canyon Scenic Area has a rich and diverse range of visual symbolic materials. It is just that they exist only in a single, fragmented form in the impressions of residents and tourists, such as the natural geographical landscape of the Heavenly Monument, a line of waterfalls and the Immortal's Way; people tend to show them in their minds in a scenic form and do not form specific visual symbols. All of the above shows the lack of systematic presentation of visual symbols in Fanning. By carefully researching and synthesizing these excellent visual symbol

materials, the author aims to integrate and optimize the visual symbol elements that best represent the tourism and development direction of Luoyang Longtan Grand Canyon Scenic Area, abstractly condense them into the tourism image of Luoyang Longtan Grand Canyon Scenic Area, form indicative symbols that reflect the tourism characteristics of Luoyang Longtan Grand Canyon Scenic Area, and construct a visual symbol identification system for the tourism image of Luoyang Longtan Grand Canyon Scenic Area. This will allow more people to recognise and understand Luoyang Longtan Grand Canyon, and deepen people's internal memory of Luoyang Longtan Grand Canyon.

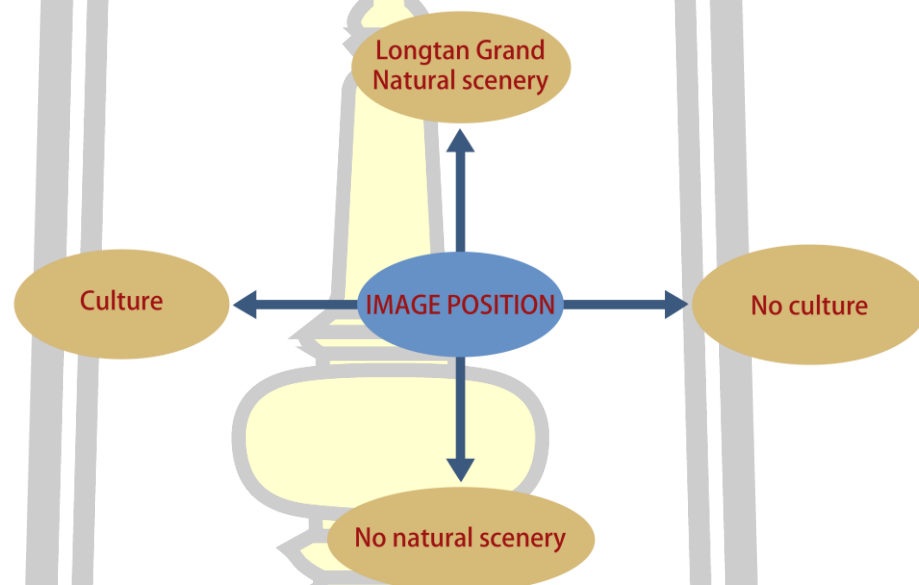


Figure 51 image position

Source: Photo by the author himself

Luoyang Longtan Grand Canyon Scenic Area has its own unique visual symbols of cultural experience, we can see in the figure, I designed the visual symbols featured by the above figure to carry out a definition of induction, the middle of the image orientation, that is, I want to design the content of the main body is what it is by what the content of the planning of the summary of the design. It is mainly summarized by having four directions, the first point is the natural scenic area, that is, the content of the design comes from the understanding of the natural scenic area. The second point is not a natural scenic setting, the design of the content of the embodiment is not in this natural scenic area, that is, with the scenic area contained in the relevant generator,

it can be an ideology, but the ultimate core is that it is associated with the scenic area. Third, there is culture, the design of the content-oriented it needs to favor a certain cultural characteristics, that is, the understanding of the set visual symbols, more to reflect the cultural symbolism of the scenic area. The fourth is nature-friendly, which is mainly reflected in the overall harmonious development of the scenic area to define, more in-depth to reflect the relationship between the scenic area and the people, as well as the scenic area between the internal deep-level connection. I in the design of Luoyang Longtan Grand Canyon Scenic Area has for the scenic area of visual symbols of the relevant refining, it is through the above four ways to carry out a certain summing up, and ultimately play a role in my final design. The significance of the design of the visual symbols more reliable, have a certain value orientation, people are more likely to like the visual symbols, and thus ultimately lead to the development of the scenic area of the surrounding economy, and further expand the comprehensive influence of the scenic area.

Therefore, according to my research of the Luoyang Longtan Grand Canyon scenic area need to design the following contents, Luoyang Longtan Grand Canyon scenic area logo logo, scenic area publicity of the anti-aircraft display board, the display of the exhibition flag, etc., scenic area signage, clothes, matchboxes, USB flash drives, paper cups, water-filled flags, gift boxes, shoes, drinking cups, the workplace environment display stickers, airport advertising display boards, street advertising display boards, car sticker displays. The above is what I want to design and display. According to the Luoyang Longtan Grand Canyon scenic area visual characteristics of a certain depth of design and integration, and further design of symbol scenic area visual symbols characteristics of the relevant elements.

พหุ ประถมศึกษา

## CHAPTER IV

### Longtan Grand Canyon Tourism Image

#### Visual Symbol Design

The fourth chapter focuses on the overall process of visual symbol design for the scenic area of Luoyang Longtan Grand Canyon, as well as the design principles and design methods of the visual symbols for the scenic area, and finally the target-oriented people and market value significance of the scenic area of Luoyang Longtan Grand Canyon. Through the above analysis, a set of visual symbols and related products are designed that people like. The design of the visual symbols for the tourism image of Luoyang Longtan Grand Canyon should follow the cultural characteristics of the area, summarise the specific cultural characteristics, and recombine them through repetition, arrangement, rotation and other means to achieve an optimal combination. A key point for the success of the design of visual symbols is to see if they can impress the target group, therefore, in designing the visual symbols of the Luoyang Longtan Grand Canyon scenic area must follow the regional cultural values and design a unique visual symbol logo suitable for the Luoyang Longtan Grand Canyon scenic area.

#### 4.1 Concept Design

The unity of nationhood and modernity

Luoyang Longtan Grand Canyon scenic tourist image should reflect a certain national and modernity, the visual symbol of the city tourism image is the design and self-planning in the direction of urban development. It embodies a certain cultural and economic value, the design of the city tourism image visual symbols of creativity, design work, planning, etc. should be based on the overall emotional experience of modern visual symbol design, the overall feeling of vision and the practical value of material functions, etc., but should also deeply reflect the cultural values of different historical periods contained in various nationalities and regions, as well as the aesthetic interests of the times. In other words, the design of the tourist image of

Luoyang Longtan Grand Canyon should not only follow the prescribed internationalization principles, reflecting certain nationalization principles and reflecting its unique cultural commonality, but should also respect the existing cultural backgrounds of different histories and cultures, reflecting their unique individual values, etc. The higher the recognition of the visual symbol, the higher the degree of understanding and acceptance of the symbol, and when the visual symbol forms a certain brand value, the economic and cultural value generated is also obvious. For example, Li Ning logo, Li Ning logo recognition has been deeply rooted in people's hearts, so more people are willing to believe in the brand, and then everything boils down to the core reason for plasticity comes from the depth of influence of a logo on people, etc. The degree of influence of visual symbols on the development of an enterprise is far-reaching. Therefore, when designing the tourism image of Luoyang Longtan Grand Canyon, we should not only consider its cultural characteristics with ethnicity, but also combine it with the realistic characteristics of the times, only in this way, when people see this visual symbol, the memory of the visual symbol will be pulled out and eventually become a familiar visual symbol.

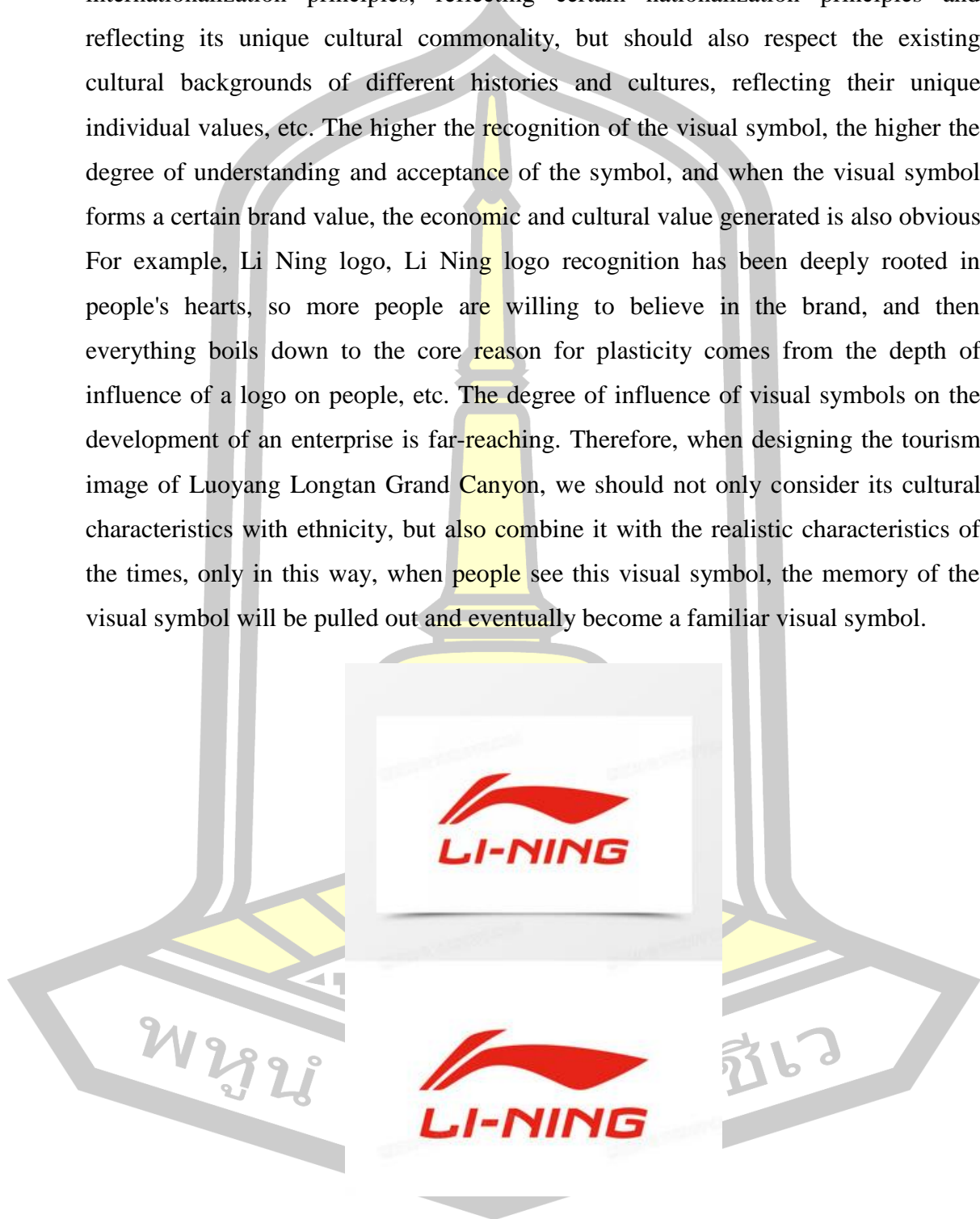


Figure 52 China Li Ning  
Source: <https://image.so.com>



### The unity of function and form

Luoyang Longtan Grand Canyon tourism image visual symbols in its functionality should also pay attention to certain details. The principle of functionality of visual symbols is concerned with the design of visual awareness from a number of angles, including aesthetics and psychology, on top of meeting the basic functions of identification and dissemination to others. It not only reflects the specific emotional expression needs at a deep level, guiding the overall understanding of tourists for the scenic spot signs, further strengthening the identification definition of tourist attractions, etc., with a certain affinity and human touch, strengthening the emotional relationship between Luoyang city tourism and tourists. At the same time, along with the rapid development of information technology, digital media technology, a variety of product expressions, and the deepening of people's material lifestyle, reinforces the desire for spiritual needs, etc. As a result, the pursuit of personalised symbols and the increasing awareness of branding among tourists, visual symbols are no longer embodied in the original single type of way, and are no longer confined to the box and fixed pattern in their expression and style selection, but are more designed to attract realistic traffic and capture the eyes of others, thus enhancing the attractiveness of the logo. From a comprehensive point of view, the visual symbols in its design should not only pay attention to the overall cognition of the city's tourism symbols, i.e. the combination of its regional characteristics, interlinked and interrelated, but also pay attention to the richness and extensibility of the visual symbols of the Luoyang Longtan Grand Canyon scenic area, thus, achieving an effective unity of function and form, thus designing a more symbolic and Luoyang Longtan Grand Canyon scenic area tourism image visual symbols. The design of a more symbolic visual symbol for the tourism image of Luoyang Longtan Grand Canyon. When analysing the visual symbols of the tourism image of the Luoyang Longtan Grand Canyon Scenic Area, great attention should be paid to the unity of its own functionality and visual form, and the design should always consider what elements can embody the specific logo of the Luoyang Longtan Grand Canyon, such as the form of the dragon, and famous for its many mountains and rocks, these are the functional directions it has to consider, and the visual symbols it designs should meet the unity of form, that is Further

strengthening its practical comprehension, when a visual symbol's recognition or influence reaches a certain level, then its visual identification recognition is very high and it will be deeply rooted in people's minds. Therefore, the design of Luoyang Longtan Grand Canyon tourism image visual symbols should focus on the perfect unity of function and form.

#### Principle of complementarity

The principle of complementarity should be applied to the design of the visual symbols for the tourism image of Luoyang Longtan Grand Canyon. The so-called complementarity principle, that is, this point is mainly for the city scenic visual signs as a whole a complement or complementary, etc.. Its deeper meaning lies in the degree of understanding of the visual symbols for a regional scenic spot, more filling in the performance of certain cultural values, etc. For example, in the case of Luoyang Longtan Grand Canyon scenic spot, the Longtan Grand Canyon has rich geological and cultural resources, and its obvious stone culture and river culture are considered throughout the entire scenic spot. Therefore, when designing the visual symbols for the Longtan Grand Canyon scenic area in Luoyang, the cultural characteristics of the area should be taken into account, and the cultural characteristics of the area and the actual influential visual symbols should be made up to each other, so as to further achieve an optimal expression. The principle of complementarity emphasises that the design of visual symbols should take into account the deficiencies faced in the design of signs, and that specific details should be divided by way of specific categories, so as to further expand the integrity and unity of the visual symbols of the area, and thus further design the visual symbols that are unique to the area. In general, the effect of the visual symbols can sometimes be due to improper understanding of the elements, thus creating some problems, making the integrity of the visual symbols greatly reduced, through the use of the principle of complementarity of ways and means, can quickly make up for some of the problems that exist in the original visual symbols, design Luoyang Longtan Grand Canyon scenic visual symbols using the principle of complementarity is also essential.

#### Principle of responsiveness

The use of the principle of correspondence is also common for the application of visual symbols in the scenic area of Luoyang Longtan Grand Canyon, etc. The principle of correspondence requires that the symbols of the city itself be designed to be consistent with the visual image or culture of the city itself, and on the other hand, the visual symbols designed to have a certain correlation with their symbolic characteristics, etc. The design of the visual symbols of the scenic area of Luoyang Longtan Grand Canyon should be consistent with its own image. When designing the visual symbols of the scenic area, one cannot just chase after pleasure and plan the final product of the design through one's own senses; this design approach is unreliable and has no basis and no soul. The design of the visual symbols of the scenic area is through the deep excavation of the regional culture rooted in the city and the city's economic culture, national culture and historical culture as well as the regional environment to match one to one correspondence. Shape the visual symbols of the scenic area of Luoyang Longtan Grand Canyon, etc. We need to look deep into the hearts of tourists, consider the spatial visual feelings of people in specific scenic spots, and find symbols for tourists' comprehension of the sense of time and space and aesthetic sense. Focus on the tourists themselves for the pursuit of beauty, etc., in the design process always consider the laws of formal beauty match each other correspondence, etc. From the cultural characteristics, spiritual connotation, ontological characteristics of the scenic area, fully corresponding argumentation, etc., so as to design a visual symbol in line with the Luoyang Longtan Grand Canyon scenic area, this visual symbol must be its core concept match each other, interconnected, interlinked, etc. Secondly, the design of the scenic area of Luoyang Longtan Grand Canyon should take into account the specific principles of correspondence, unity and relevance of the visual symbols. As there are more actual objects facing the scenic area of Luoyang Longtan Grand Canyon, the information sent out to the outside world is also diverse, and the communication channels are also more extensive and complex. In this case, if there is a lack of a complete and unified visual identification approach, it is easy to cause a specific split in the visual symbol image of the scenic area, etc. On the contrary, if a unified and specific treatment is adopted, a certain beautiful visual symbol can be conveyed, thus improving the city's understanding of the overall internal and external information, etc. To sum up, the

visual symbols of Luoyang Longtan Grand Canyon scenic spot have different understanding recognition for regional differences, we should fully analyse its unique cultural characteristics and further grasp the cultural features associated with its scenic spot, etc. Through the principle of correspondence, we can step by step solve the existing understanding deviations and so on, and then improve the visual symbol understanding of Luoyang Longtan Grand Canyon scenic area and so on.

#### The principle of concreteness

The principle of concreteness also plays an important role in the design of visual symbol applications. When designing the visual symbols for the tourism image of Luoyang Longtan Grand Canyon, the principle of concreteness requires that the principle of concreteness should be reflected in the shape of the Longtan Grand Canyon on the one hand, and the principle of concreteness in the promotion and application of visual symbols on the other. In order to be able to quickly let people deeply remember the visual symbols of concern, etc., and to be able to widely spread the visual symbols of the scenic area, etc.. The design of visual symbols should be the embodiment of more than one content and more than one aspect. The design of visual symbols should be the concretization of meaning, and the design of the visual symbols of the scenic area of Luoyang Longtan Grand Canyon must concretize the image of the visual elements, i.e. it can be a physical photograph taken, or a graphic or colour given a certain connotation to the corresponding representation, etc. At the same time, it can also be the specific personality characteristics of the scenic area and some historical and cultural connotations, etc. Of course, the process of redesigning cannot be unchanging, but should always consider the application of the visual elements and their extension. Secondly, it is also necessary to consider the appropriateness of the visual elements, to express certain visual elements in an appropriate way, and to combine them in a reasonable way so as to further express their unique cultural connotations. To design the visual symbols of the scenic area of Luoyang Longtan Grand Canyon, attention must be paid to the principle of specificity, which should consider the connection between specific elements and its scenic area, etc., so as to further optimise the visual symbols and make the visual symbols suitable for the scenic area of Luoyang Longtan Grand Canyon. The design of visual symbols

is often not a single form of existence, it often exists as a result of a combination of ways, a mature visual symbol, it brings the image of the system, it must embody some specific cultural connotations, some specific historical characteristics, etc., so that it can be further suitable for different scenes, the performance of the visual symbols combined with the times.

#### The principle of affinity

The principle of affinity means that, when designing visual symbols, the actual effect of the later display should be taken into account, only their actual effect is a kind of recognition for tourists, then the effect of this visual symbol is accepted by people, in designing the visual symbols of Luoyang Longtan Grand Canyon scenic area should always consider the effect of the later presentation, but also to consider whether this visual symbol can be recognized by the public, the public more like These are the things that need to be considered when designing, and secondly, the design of visual symbols for the application of regional characteristics of mutual connection and mutual attraction, so that the image of the scenic area subliminally into the field of cognition, thus further expanding the degree of understanding of the visual symbols of the scenic area. Another deep expression of visual symbols lies in the induction of its unique shape to summarise the visual symbols in line with its characteristics, etc. When tourists are visiting the area can stimulate the burst of tourists for the emotions of the scenic spot, then the goodwill of tourists and the scenic spot will skyrocket, for the late radiation works of the scenic spot is also in a happy to consume the heart factor. Therefore, the design of Luoyang Longtan Grand Canyon scenic visual symbols, to always consider the cultural characteristics of the scenic area, so that the cultural characteristics of the scenic area in the visual symbols embodied in the best way, so that the visual symbols are no longer just cold symbols, so that it has a certain "temperature", so that the other secondary value of the visual symbols will also be associated with Thus, the principle of affinity plays a role in the design of the visual symbols of Luoyang Longtan Grand Canyon.



#### 4.2 Sketch design

Through certain conceptual analysis of the visual characteristics of the Luoyang Longtan Grand Canyon Scenic Area, the following series of sketches have been drawn up, which are more based on the characteristics of the Luoyang Longtan Grand Canyon itself for the design and planning.

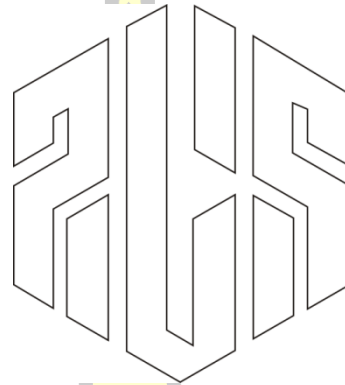


Figure 53: Sketch 1  
Source: Author's own design

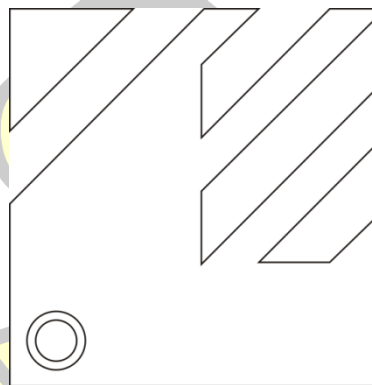
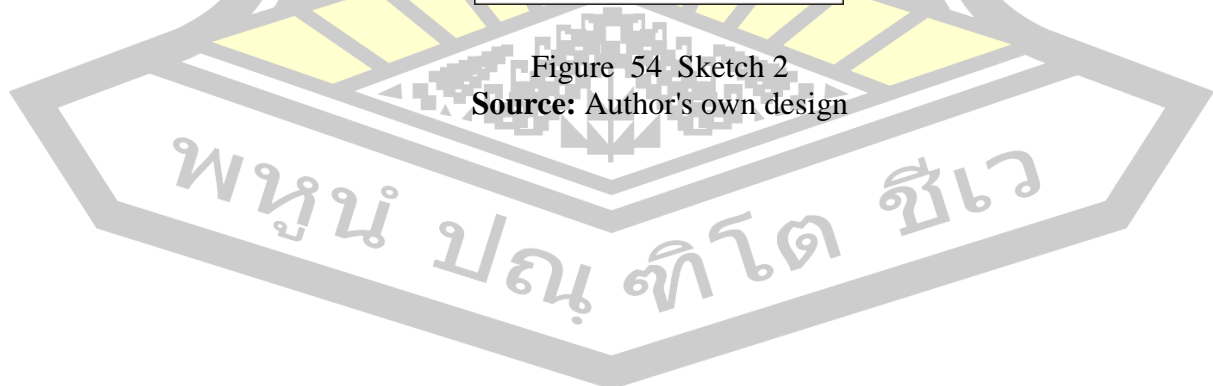


Figure 54: Sketch 2  
Source: Author's own design



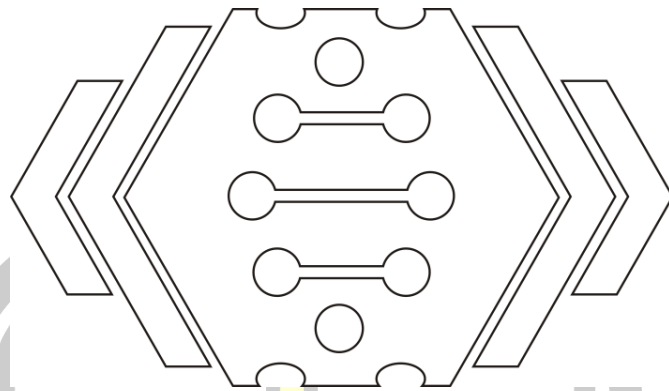


Figure 55 Sketch 3  
Source: Author's own design

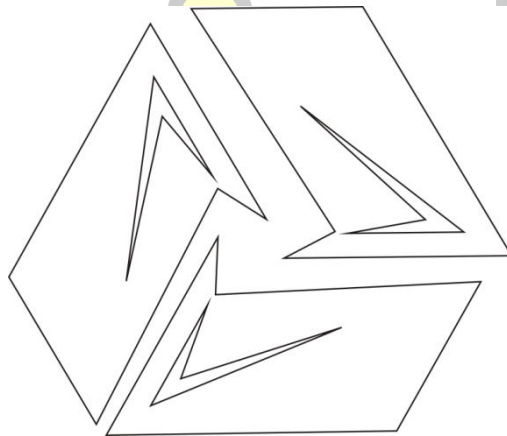


Figure 56 Sketch 4  
Source: Author's own design



Figure 57 Sketch 5  
Source: Author's own design

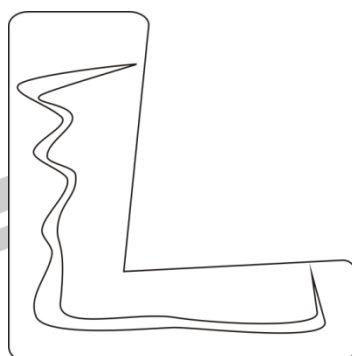


Figure 58 Sketch 6  
Source: Author's own design

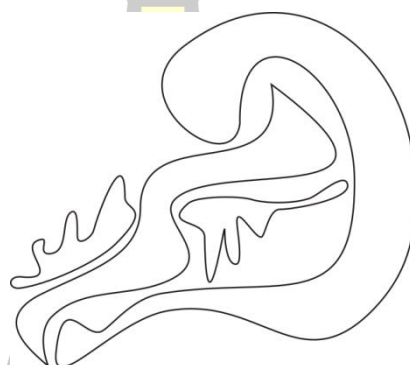


Figure 59 Sketch 7  
Source: Author's own design



Figure 60 Sketch 8  
Source: Author's own design





Figure 61 Sketch 9  
Source: Author's own design



Figure 62 Sketch 10  
Source: Author's own design

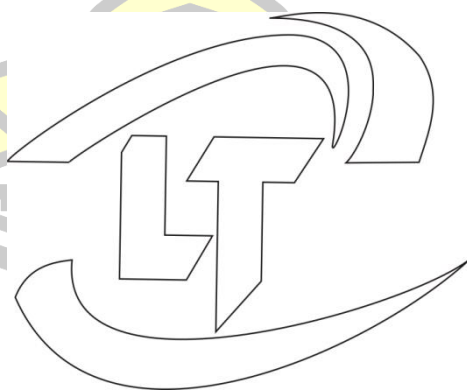


Figure 63 Sketch 11  
Source: Author's own design

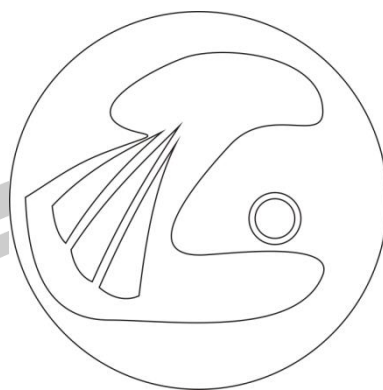


Figure 64 Sketch 12  
Source: Author's own design



Figure 65 Sketch 13  
Source: Author's own design



Figure 66 Sketch 14  
Source: Author's own design



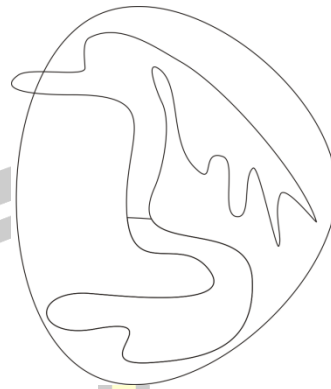


Figure 67 Sketch 15  
**Source:** Author's own design

For the Luoyang Longtan Grand Canyon Scenic Area visual symbols sketch design, is entirely based on the scenic area of the visual symbols of the basic characteristics of the elements to design, I defined the value of the content of the standard lies in the scenic area of the natural elements of the design, the design of the core elements of the design comes from the scenic area of the mountains and rocks, the river and the woods, the different forms of the rocks and rocks, the different changes, to give a person a different feeling. The river is also one of the main features of the scenic area, it is set off by the water flow, the rocks will have the spirit, therefore, in the use of this feature of the water, mainly to reflect the spirit of the water. Finally combined with the woods, the main features of the scenic area, lies in the embodiment of the cultural elements of the scenic area, the woods and the mountain twins are connected to match each other, interdependence, the source of the design of the sketch of the base point for the scenic area for the visual symbols of the characteristics of the elements of the refinement, and for the scenic area within the comprehensive analysis of the cultural elements and thus the design of the final sketch.

Only for the Luoyang Longtan Grand Canyon scenic area of the basic characteristics of certain generalization so as to further design, sketch show, is to conceptualize the Longtan Grand Canyon scenic area of the visual symbols of the elements of the characteristics. So as to further design a logo symbol that meets the people's pleasant.

### 4.3 Mood and tone

We should follow the regional differences in the design of the content, more should understand the design of the content of the direction of the emotional board is able to allow others to quickly understand the recognition of their own design of the content is, followed by the color bias according to the content of the design of the symbols Luoyang Longtan Grand Canyon Scenic Area of the visual symbols of the characteristics of the scenic area, and further optimize the scenic area related to the visual symbols of the characteristics of the characteristics of the. As shown in the figure below, the visual symbols are embodied in the rocks inside the Longtan Grand Canyon Scenic Area, further integrating the scenery of the Longtan Grand Canyon Scenic Area into it, we need to fully consider the content of our design when we are designing, and to think out of the box to create the visual symbols that we need. Therefore, I took into account the rocks, trees, monuments and other symbols specific design elements and so on.

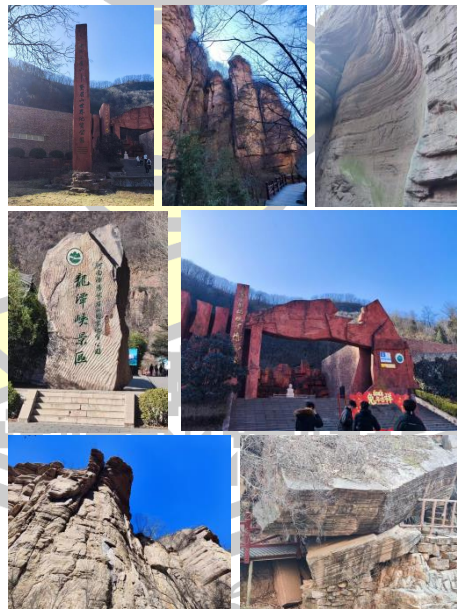


Figure - 68 Longtan Grand Canyon Mood Board  
**Source:** Author's own design

#### 4.3.1 Image generalization method

There is also a certain design approach to the visual symbols of the Longtan Grand Canyon scenic area in Luoyang. The image generalisation method is, in short, the use of images to further express the visual effect in a clear and concise manner. In the design of Luoyang Longtan Grand Canyon's tourism image, the elements of the tourism resources of the area are organised into different categories, and the artistic design is processed through the use of graphic generalisation or abstraction, thus conveying important urban tourism information and facilitating the overall cognition and recognition of tourists, thus further deepening their understanding of the visual symbols of Luoyang Longtan Grand Canyon. The core of this approach, however, lies in the designer's understanding of the city's cultural heritage. The core of this approach, however, lies in the designer's ability to summarise the design product and distil the design elements that he or she wants to use in the actual visual symbols. Every city has some representative surface architecture, and some representative surface architecture will form a unique visual symbol influence, when people see this visual symbol, people can first recognise the understanding of this symbol, for example, Zhengzhou's big corn, the following picture, big corn is a landmark in Zhengzhou, when people see the picture of big corn, people can think about big corn. When people see the picture of the Big Corn, they can think of various symbols related to the Big Corn, such as that it represents Zhengzhou, or that it is shaped like a corn, hence its name. It is also famous for being built in the new development zone, which has a certain point of reference. The natural landscape and the human landscape cross each other, the tourism temperament of the Great Luoyang is reflected at once, and the network propaganda of Shake and Express, coupled with the influence of visual and auditory polyrhythms, etc., makes people marvel at the cultural value of some symbols for the beauty embodied in them. Therefore, when designing the visual symbols of the tourism image of the scenic area of Luoyang Longtan Grand Canyon, the cultural tourism resources within the scenic area must be extracted and extracted, linking these elements with the actual effect of the scenic area, and finally achieving the optimal visual symbols to show the effect. The importance of the image generalisation method in the design of tourism images is obvious, and the use of this method is a necessary and feasible way to design the visual symbols of the scenic area of Luoyang Longtan Grand Canyon.



Figure 69 Zhengzhou Big Corn  
**Source:** <https://image.so.com>

#### 4.3.2 Geometric induction

Geometric induction is also a common design method in design. For the design of the visual symbols for the tourism image of Luoyang Longtan Grand Canyon, one should dig deeper to find a variety of ways to integrate the geometric forms for the interior of the scenic area, which can be used to piece together the basic shape features, thus ignoring some of the complicated and small trivial things and further strengthening the ability to reflect the main elements. This simplification of design operations is essential to the understanding of the application of visual symbols. By analysing and extracting the important geometric elements, outlining the basic characteristics of the different elements, constructing geometric shapes that match their characteristics through their basic characteristics, and then summarising and integrating the geometric shapes to achieve the optimal effect of the visual symbols. This process of simplification is the process of thinking deeply about a visual symbol, which is not only reflected in the collection of elements in the early stage of processing, but also in the understanding of the application of elements, the ability to react to the induction, summary and generalisation of elements, etc. Only a deep

understanding of the meaning of visual symbols can be further designed to meet the visual This is the only way to design a product that is consistent with the visual representation of the Longtan Grand Canyon. The geometric induction method is also more understanding and application, many visual symbols in the embodiment of certain cultural values, will be certain deformation design, such as the logo of Alibaba, its influence is deeply rooted, its logo is more through the enterprise's cultural values reflected, through the integration of existing elements processing, and ultimately present a visual symbol with its characteristics.



Figure 70 Alibaba visual symbol

**Source:** <https://image.so.com>

#### 4.3.3symbolic and allegorical method

The symbolic-allegorical approach can also be considered when designing the visual symbols of Luoyang Longtan Grand Canyon. The so-called symbolic-allegorical approach is to find all the connotations of the city's tourism culture, to link these cultural connotations with other image elements in a radiant way, and to convey through the visual symbols a certain ideology of the city's development, which represents a certain realistic meaningful value, etc. By analysing the appearance of specific visual symbols, it is possible to understand the specific cultural values of visual symbols from different visual perspectives such as colour, text and graphics. This practical approach to design can further enhance the perception of visitors, improve their overall understanding and further enhance their experience of the visual symbols. Through the application of symbolic and allegorical techniques, the understanding of visual symbols in scenic areas can be quickly enhanced, as well as



leading visitors to make associative associations and thus generate emotional resonance. The Bank of China logo, for example, is represented by the Chinese character in the middle of the graphic, and the overall association is based on the shape of an ancient bronze coin, signifying the value of culture with a Chinese touch, etc. The purpose of the symbolic and allegorical technique is to strengthen the visual impact of the viewer, so that the viewer can further remember the visual symbol and thus further realise a certain economic and cultural value. Therefore, the design of the visual symbols of Luoyang Longtan Grand Canyon must be linked to its own visual elements, summarised, and then analysed through elemental association, symbolic and allegorical techniques to find out which are more conducive to reflecting a perfect visual symbol performance.



Figure 71 Bank of china  
Source: <https://image.so.com>

#### 4.3.4 Image photography method

The image photography method, as the name suggests, is a way of recording the original appearance of the image, a true record and description of the image information taken, which is often the carrier needed when information needs to be conveyed. For Luoyang Longtan Grand Canyon scenic visual symbols elaborated is the method of visual symbols of Luoyang Longtan Grand Canyon scenic area with static images, the actual photographs taken and synthesised through computer post-processing to achieve a desired visual transmission effect. The choice of this visual effect should be selective for the specific scenery of the scenic area, the key

attractions, culture can be shot specifically, other less important can choose to remove or not reflect. Of course, when choosing certain visual elements, it is not a random selection, we need to take into account the overall visual effect, the first shot may produce a certain colour deviation, we can post-processing to perfect our desired visual effect, so as to further enhance the overall visual enjoyment, to achieve a comfortable effect of the direction, so that people accept this visual symbol effect faster. In addition, it should be taken into account that not all visual symbols can be photographed with the image photography method to achieve good results, some visual symbols in some scenic areas are really not able to achieve their actual effect, but through this method, can show a scenic area a region of the most natural state of life, the most original architectural customs and natural landscape. As shown in the picture, the photograph is taken of the natural scenery of the Longtan Grand Canyon in Luoyang, and the image shooting method intuitively shows the actual effect, thus further reflecting the cultural characteristics of the Longtan Grand Canyon in Luoyang.

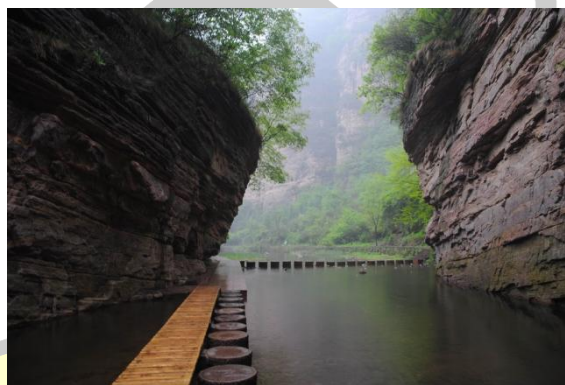


Figure 72 Longtan Grand Canyon  
Source: <https://image.so.com>

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#### 4.4 Analysis of the target-oriented population of the Longtan Grand Canyon Scenic Area in Luoyang

Analysing the population to be studied is a must important part of the process. The reference factors for the design of cultural and creative products are mainly derived from the consumer's consumption needs, and an accurate grasp and application of the psychology of the consumer's ideas can effectively enhance the goodwill of the design. In order to better design visual symbols that are loved by the public, the author conducted corresponding research and analysis of potential favourite groups. The corresponding questionnaire research and analysis was carried out for regional visitors, and the purpose of the research and analysis was mainly three-fold: to understand the attention and expectations of different age, gender and occupational groups for Longtan Grand Canyon, so as to target the specific preferred group of people, i.e. the target group; secondly, to

Determine the aesthetic tendencies of the tourists people, thus determining the design style of the visual symbols of the Longtan Grand Canyon scenic area; thirdly, grasp the preferences and habits of the tourists, and analyse the overall planning content of the tourists. Based on the valid questionnaires, the data were summarised and analysed as follows:

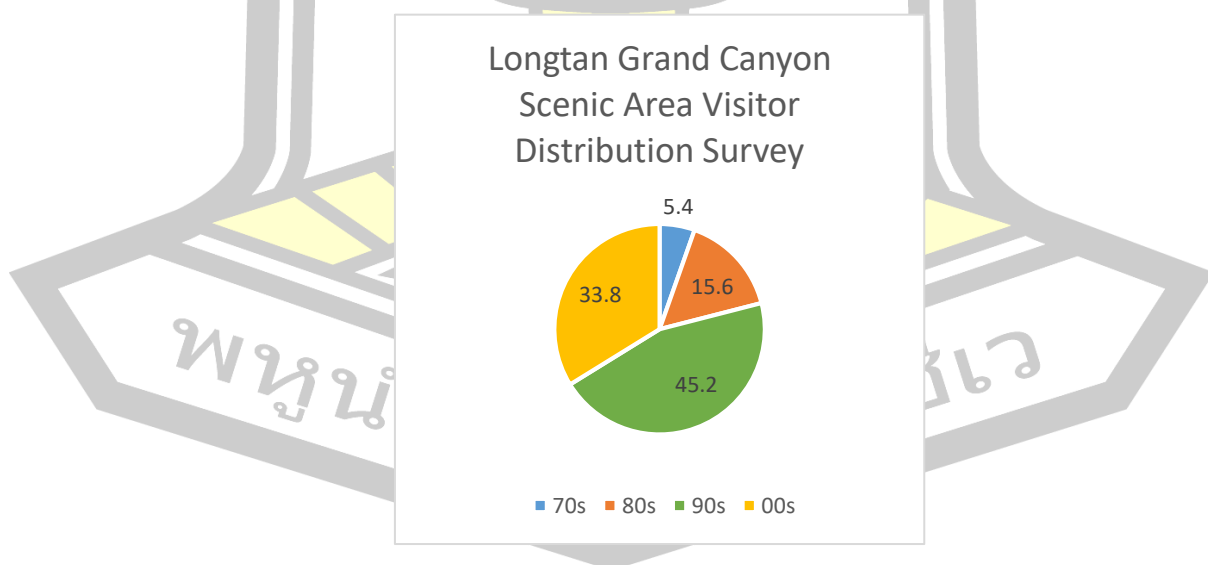


Figure 73 Longtan Grand Canyon Visitor Age Ratio  
**Source:** author's own production

From the above data chart, the number of people in the statistics, the proportion of the post-90s is more, accounting for 45.2% of the number of people, the number of post-00s concern about Longtan Grand Canyon reached 33.8%, the post-80s for the Longtan Grand Canyon scenic area of the degree of concern reached 15.6%, while in the post-70s only 5.4% of the number of people concerned about Longtan Grand Canyon accounted for.

The table below shows a survey of visual symbolic concerns in the scenic area of Longtan Grand Canyon

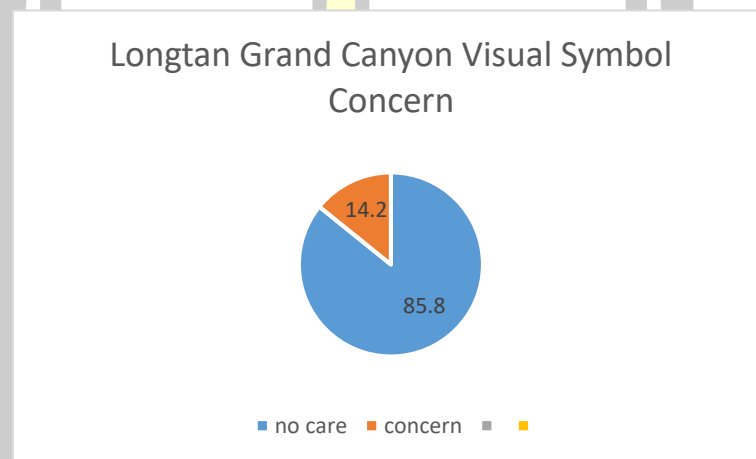


Figure 74 Percentage of visitor interest in Longtan Grand Canyon

**Source:** author's own production

From the above chart, we know that 85.8% of the people who pay attention to the visual symbols of Longtan Grand Canyon scenic spot go unnoticed, and only 14.2% pay attention to the visual symbols of Longtan Grand Canyon scenic spot, which means that the visual symbols of Longtan Grand Canyon are in a symbolic information that is not paid attention to, so strengthening the design of visual symbols for tourists is also a necessary measure.

The chart below shows the breakdown of target groups for the Longtan Grand Canyon scenic spot

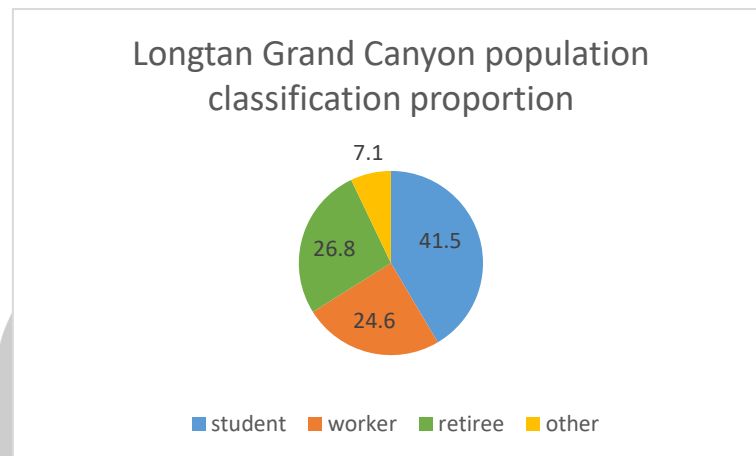


Figure 75 Longtan Grand Canyon Visitor Crowd Level Ratio  
**Source:** (author's own production)

From the above chart information, it can be concluded that in the Longtan Grand Canyon scenic spot, 41.5% of people are students, 26.8% are retirees, 24.6% are office workers, and other people categories account for 7.1%, most of the main people are students, students have a deep preference for tourism, plus have a certain amount of time to become the main crowd in the scenic spot, followed by some Retirees, who have most of the time, are able to enjoy the benefits of tourism life, followed by some office workers, who have some spending power and are more interested in the tourism experience.

In summary, the target group of Longtan Grand Canyon is mostly concentrated in the post-90s and post-00s, another information is that most of the people do not pay much attention to the visual symbols of Longtan Grand Canyon, of course, it is possible that the publicity of the scenic spot is weak and does not achieve the desired effect, secondly, according to the analysis of the proportion of tourists, students have become the main group of tourists, retired people and working The crowd is also the main crowd of the Longtan Grand Canyon, but the crowd density is lower than the crowd of students. It is important to analyse the target group in detail in order to design a visual symbol that meets the preferences of the target group.



#### 4.5 The process of designing visual symbols for the Longtan Grand Canyon scenic area in Luoyang

Symbolic logo design I



Figure 76 Symbolic logo design I

**Source:** author's own design

The overall concept of this logo design is summarised by the "dragon" symbol, the terrain of Luoyang Longtan Grand Canyon is dominated by mountains and rocks, interspersed with rivers. The picture has many openings, representing the interconnectedness of the mountains and rivers. The middle part is dominated by the letter L, which symbolises the meaning of 'dragon' in the Longtan Grand Canyon, and the colours used in the design of the logo are green and blue. The whole is combined to emphasise the hardness of the rocks.

## Symbolic logo design II



Figure 77 Symbolic logo design II  
**Source:** author's own design

The overall idea of this logo design is that the overall starting point is the word Chuan, which is known to be more attractive than the rivers in the scenic area of Luoyang Longtan Grand Canyon, so when I designed this logo I wanted to design the feeling of collision of mountains and rivers. The shape of the river is embedded in the logo, representing the river impacting on the rocks, creating a certain collision, indicating that the mountains and rivers of the Longtan Grand Canyon in Luoyang are related to the region. The bottom left corner of the logo is in the form of a circle, the significance of this point is to reflect the softness of Luoyang Longtan Grand Canyon, when mountains and rivers collide, the rhythm of emotions is very intense, then add the softness of the circle, to make these impacts become very appropriate. The overall logo colour of the image uses the main design direction of green as the main colour, complemented by blue. The saturation of green should not be too high, but of course not too low either, too high is easy to stand out, too low reduces recognition. The blue colour orientation comes mainly from the consideration of the river, etc.

## Symbolic logo design III



# 龙潭大峡谷

LONGTAN GRAND CANYON

Figure 78 Symbolic logo design III  
**Source:** author's own design

The overall idea of this logo design is that, firstly, from the overall perspective, the logo is mainly composed of three main parts, the green pointing represents a pointing for the interior of the scenic area, etc., more to enhance the recognition of visitors, and then secondly, the blue logo inside, with dot elements and line elements combined with each other, the role of the dot elements represents the fusion of many elements inside the scenic area, scattered on this logo system. The second line element is used mainly to reinforce a certain connection. The blue part of the logo is designed in a symmetrical arrangement of elements, the purpose of which is mainly to strengthen the effect of the display, the point elements in other words can be understood as the internal tourist attractions of the scenic area, which are linked and associated with each other. The design of the font is in Siyuan Black, a commercially available font. At the bottom is the English logo, meaning the translation of Longtan Grand Canyon.

Symbolic logo design IV

พหุภัณฑ์  
 ผลิตที่โต ชีเว



Figure 79 Symbolic logo design IV  
**Source:** author's own design

The overall idea of this logo design is that the logo is divided into three parts from a global perspective. The main technique used in designing this logo mark is through the repetition of elements, rotating combinations, etc. The two left parts are in blue as the main colour of the logo and the upper right corner is in green. One of the main purposes of this design is to break a certain balance. The way the logo system embodies the content is slightly dull after using repetition, rotation and combination, therefore, in order to break this sense of balance, I have made a corresponding distinction in the use of colours. Secondly, from the analysis of the perceptual meaning, Luoyang Longtan Grand Canyon is known for its mountains and rivers, then it gives the feeling of swiftness, and the elemental information of lightning is considered in the design to show the impact of the scenic spot through this elemental information. The bottom shape of the main logo is a square element, the so-called square element, and then the design takes into account the embodiment of the large surface, most of the rocks in Luoyang Longtan Grand Canyon scenic area is to embody the texture of the large surface, but after taking into account its main form, the overall shape is similar to a vortex, indicating that all the tourists, culture converge here to produce a certain collision. The signage has been deliberately designed to reflect the quality of the site. Some of the signage is intentionally differentiated to

highlight the green texture of the area, which is also intended to show the overall vibrancy of the area.

#### Symbolic logo design V



Figure 80 Symbolic logo design V

**Source:** author's own design

The overall design of this logo is based on the idea of a single basic shape, arranged through repetition and then fused together. The overall symbolism of the logo is that people from all directions converge here, and there is a deeper meaning, with three striped shapes converging here and the logo road converging with each other, blue and green being the two main groups, with green being for the main mountains, rivers etc. and blue being the fresh way to show. Secondly, there is the convergence of multiple shapes here, reflecting the convergence of multiple elements together, and then from the overall view, the shape of the logo is like a hand, converging together to show that everyone is welcome to this place for convergence. Then secondly the effect of the overall elements of the graphic is embodied in a circle, similar to a teardrop shape, highlighting a certain softness. The text is designed using the commercial font Siyuan Black and the English is a translation of Longtan Grand Canyon.

#### Symbolic logo design VI



Figure 81 Symbolic logo design VI  
**Source:** author's own design

The overall design idea of this logo is based on the letter L. The letter L is the pinyin for Longtan Grand Canyon, which has a certain symbolic meaning, and the green colour is used to express the natural tourism scenery of Longtan Grand Canyon. The unified effect of the graphic induction is determined by the hardness of the middle element to reflect the hardness of the Longtan Grand Canyon, followed by the winding nature of the Longtan Grand Canyon, so that the final effect is presented as a manifestation of this landscape. Therefore, the overall form is based on the expression of the Longtan Grand Canyon landscape, and the shape symbols are realised to communicate with each other and the actual situation.

Symbolic logo design VII







# 龙潭大峡谷

## LONGTAN GRAND CANYON

Figure 83 Symbolic logo design VIII  
**Source:** author's own design

The overall design idea of this logo design, Longtan Grand Canyon Scenic Area is a scenic area where water and mountains are interlinked, its resources are reflected in the sense of overlapping rocks, as well as in the orderly staggering of the peaks, and then in other words, the composition of the water system, so that the logo system can be more complete, the shape of the leaves represents is the terrain mountain range of Longtan Grand Canyon Scenic Area, Longtan Grand Canyon Scenic Area is a very strong sense of hierarchy. The mountains and rocks are layered together, so when designing, by refining the specific form of the mountains and rocks, through the effect of repetitive arrangement, superimposed to the specific suitable place, and then secondly for the description of the landscape, the emotional experience of the landscape is not only the application of colour, but should also choose a visual effect that suits the specific cultural characteristics of the scenic area, a flat boat and a boat, like a boat and not a boat, carrying a huge number of mountains and peaks, the elements of the scenic area Culture is reflected in the best way.

Symbolic logo design IX





Figure 84 Symbolic logo design IX  
**Source:** author's own design

The overall idea of this logo design, when mentioning the Longtan Grand Canyon scenic area, makes people consider the thing is the form of the dragon, therefore, in the design of this logo is to dragon form way to summarise the design, reference to the regional culture of the Longtan Grand Canyon scenic area in Luoyang, its topography is to a dragon posture to embody, followed by his above is more to the way to embody the winding mountain range, the green of The green colour of the landscape and the blue colour of the mountains give a sense of the specific cultural atmosphere of the Grand Canyon. The overall form is circular in design, and the external image of the Longtan Grand Canyon reflects the gesture of the road, more for the purpose of coiling in.

Symbolic logo design X



Figure 85 Symbolic logo design X  
**Source:** author's own design

This is the tenth logo design, the design is still based on the Longtan Grand Canyon scenic spot visual identity for inductive design, the elements of the Longtan Grand Canyon extracted are mountains, rivers, and the posture of the dragon, these are the issues to be considered in the design, the overall large form is the posture of the dragon, more reflective of the dragon sitting under a specific form, and then secondly after that, the landscape is situated, situated on the body of the dragon, of course The design of the elements of the mountain is not lacking, and the design of the elements of the mountain should be reflected more from multiple dimensions and angles, the most peripheral is the blue aperture, the purpose of this design is to set the range together, another purpose is to delineate a boundary, etc. Colour choice, the choice of colours is mainly blue and green, the image of blue and green expresses different colour emotional attributes, blue indicates a fresh colour style, green indicates a natural freshness.

For the color attributes of the visual symbols of Luoyang Longtan Grand Canyon Scenic Area, I carried out a certain systematic research study, the cultural characteristics of the scenic area are concentrated in the rocks, rivers and forests, and the basic attributes of these three points lie in the understanding of the color. Therefore, according to the characteristic attributes of the scenic spot, I chose dark blue, lime green, dark green as the basic color attributes, which is mainly to reflect the elemental characteristics of the scenic spot visual symbols. The color attribute of dark

blue gives the scenic spot a deep, oceanic feeling, a deep, wanting feeling. The second lime green and dark green is mainly to reflect the scenic area of the woods brought about by the characteristics of the scenic elements, the two colors are coordinated with each other, communicated with each other, and fused with each other. The fusion of the three colors, both deep blue and green with vitality, further indicating the basic cultural characteristics of the visual symbols for the scenic spot. Only in-depth understanding of the cultural characteristics of the scenic area, we can use the color to further match, to further design the visual symbols that people prefer. Only in this way, people can be more favorable to the scenic spot, thus further promoting the comprehensive development of the scenic spot.

Table 2 According to the screening of 10 visual symbols, the best visual symbol is selected for later design

Descriptive statistics				
	Minimum value	Maximum value	Average	Standard deviation
Symbol 1	10	45	28.4	13.612
Symbol 2	10	45	27	15.248
Symbol 3	8	50	25.6	16.456
Symbol 4	6	50	27.6	17.516
Symbol 5	10	50	27	17.176
Symbol 6	2	72	33.6	27.401
<b>Symbol 7</b>	<b>4</b>	<b>84</b>	<b>35.4</b>	<b>32.323</b>
Symbol 8	6	60	30.8	21.982
Symbol 9	10	54	26.6	16.426
Symbol 10	8	42	25.8	14.184

(based on authors' descriptive statistics using SPSS)

As can be seen from the data, symbol 7 has the highest mean value of 35.4 for all of them, and its standard deviation is also the highest, followed by symbol 6 and

symbol 8 with a mean value of 33.6 and 30.8 respectively, which are also the more popular symbols, and based on the data, we finally chose symbol 7 for the final design.

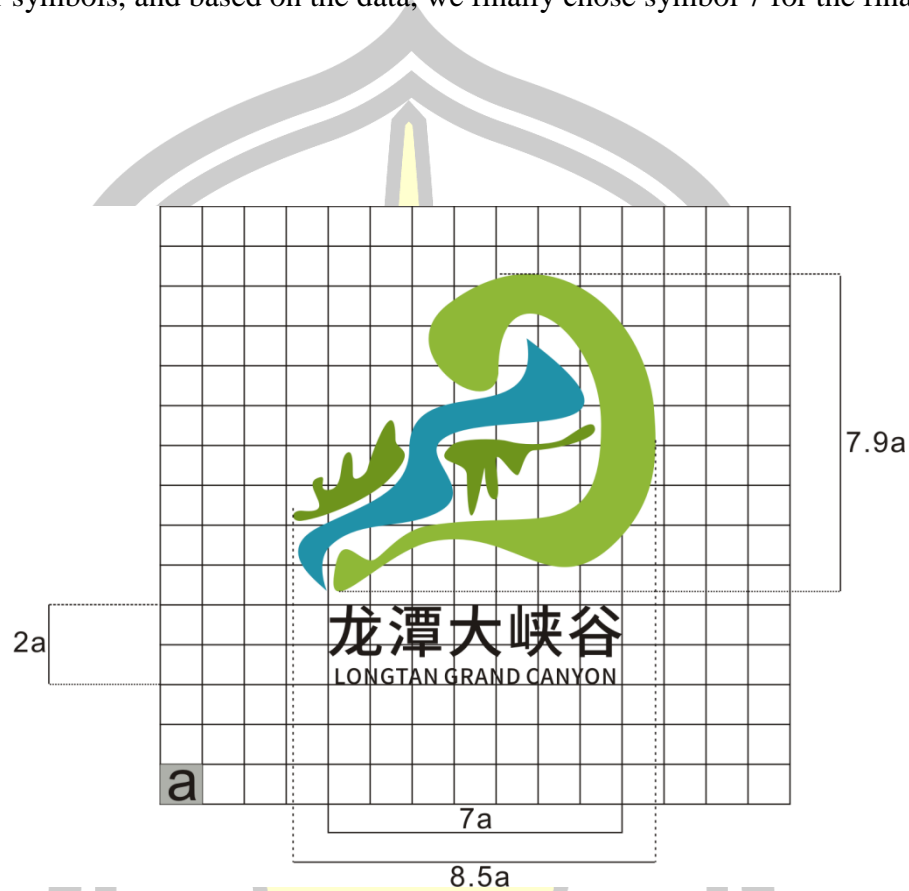


Figure 86 Finalized logo for the Longtan Grand Canyon in Luoyang

**Source:** Author's own design

Logo design of the overall design ideas, Longtan Grand Canyon map shape like a dragon, this logo design is based on the image of the dragon to summarize the design, Longtan Grand Canyon scenic area of the visual elements of the mountains, rocks, rivers, taking into account the natural elements of the Longtan Grand Canyon Scenic Area, the mountains of the river elements outlined and refined for the mountains of the simple form, the scenic area of the topography is summarized as a specific trend of the terrain, the colors used are dark blue, cyan and Dark green, dark blue embodies the specific form of mountains and rivers, symbolizing the Luoyang Longtan Grand Canyon Scenic Area is surrounded by mountains and rocks, giving people a deep, fresh feeling. The green color represents vitality, suggesting the new force that keeps



bursting upward. The application of dark green color comes from the embodiment of the woods in the scenic area, which mainly expresses the sense of full of vitality and the lush feeling of the woods. The original posture of Longtan and the posture of Longtan's body type are embodied to the fullest extent, the front of the mountain and the reverse side of the mountain are summarized for the details of the scenic elements, the posture of the mountain is outlined with the specific topography, which specifically reflects the experience of the mountain and the posture of the rock. In order to continue the visual characteristics of the scenic area, so as to further expand the influence of the visual symbols of the scenic area and improve the overall development of the scenic area.



Figure 87 An aerial billboard

Source: Author's own design

พหุ ประถมศึกษา ชีวะ



Figure 88 Poster Design  
Source: Author's own design

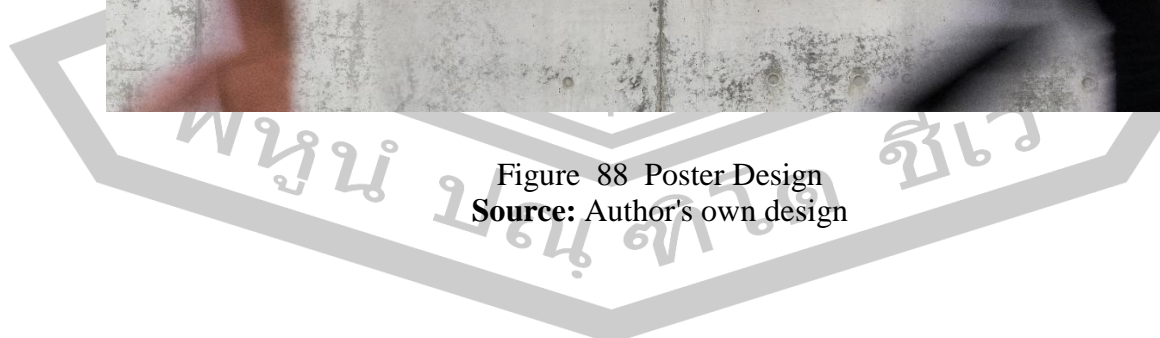




Figure 89 Travel ideas colour display  
**Source:** Author's own design



Figure 90 Scenic signage design  
**Source:** Author's own design



Figure 91 Scenic signage design  
Source: Author's own design





Figure 92 Trashcan Design  
Source: Author's own design



Figure 93 Signage display  
Source: Author's own design



Figure 94 Dress display  
Source: Author's own design





Figure 95 Matchbox display  
Source: Author's own design



Figure 96 USB stick display  
Source: Author's own design



Figure 97 Paper cup display  
Source: Author's own design



Figure 98 Water-filled flag display  
Source: Author's own design



Figure 99 Gift bag display  
Source: Author's own design



Figure 100 Shoe display  
Source: Author's own design



Figure 101 Drinking cup display  
Source: Author's own design



Figure 102 Working environment display  
Source: Author's own design





Figure 103 Airport advertising display board  
**Source:** Author's own design



Figure 104 Advertising display boards on the street  
**Source:** Author's own



Figure 105 Car sticker display  
Source: Author's own design



Figure 106 Coach display  
Source: Author's own design



Summarize: After analyzing the visual design concept of urban tourism image in a certain way, analyzing and explaining in detail the visual concept of designing urban tourism related to the city, we only need to follow certain design principles in order to make our own picture to get the best effect, and secondly, according to the design concept of the research and analysis of the design of the corresponding design sketches, the sketches I designed were 15 kinds, and finally 10 kinds were selected for the data analysis and investigation. I made 15 sketches and finally selected 10 to analyze and investigate. Secondly, the main emotion of the design was researched and analyzed, and the emotion board was designed and produced to further show the value direction of the design. The data analysis of the age of the crowd, the attention to visual symbols, and the classification of the crowd in Luoyang Longtan Grand Canyon Scenic Spot concluded that the target crowd is mostly concentrated in the post-90s and post-00s, the attention to visual symbols is not high enough, and students have become the main group. Finally, the visual symbols of Luoyang Longtan Grand Canyon Scenic Area are designed accordingly, and the theme of the design is always close to the combination of visual symbols with the elements of Luoyang Longtan Grand Canyon Scenic Area, and meets the Dragon Pool as a thematic concept design, and the main design of the content direction of the posters, signboards, garbage cans, clothes, matchboxes, flash disks, paper cups, water-filled flags, gift boxes, shoes, drinking glasses, work environment, airport billboards, street billboards, car stickers, and tour bus design. The content of the design is fully integrated with the theme elements of the Luoyang Longtan Grand Canyon Scenic Area, which further enhances the experience of the visual symbols of the scenic area of the Longtan Grand Canyon in Luoyang, and is of great significance for future economic development and tourism.

พหุบัณฑิต ชีวะ

## CHAPTER V

### Summary, Discussion and Suggestion

#### 5.1 Summary of the study

Through a study of the visual symbolic image of the Longtan Grand Canyon scenic area in Luoyang, this thesis is a qualitative research article that provides a detailed analysis and explanation of the historical past of the Longtan Grand Canyon in Luoyang, the definition function and role of visual symbols and the design of visual symbols for the Longtan Grand Canyon scenic area in Luoyang. The objectives of the research are threefold: firstly, to study the history and culture of Luoyang and Longtan Grand Canyon, the history of the development of tourism image and visual symbols; secondly, to study and analyse the visual symbols of Longtan Grand Canyon; and thirdly, to study the design of visual symbols for the tourism image of Longtan Grand Canyon. The results of the study are summarised as follows:

##### 5.1.1 Purpose one:

Study the historical and cultural background of the development of Luoyang and Luoyang Longtan Grand Canyon scenic area, as well as for the visual symbols, the definition of urban tourism, functional values and other directions for in-depth exploration. Luoyang has a history of over 5,000 years of civilisation, 4,000 years of urban history and 1,500 years of capital building. Luoyang is one of the birthplaces of Chinese civilisation, the eastern starting point of the Silk Road, the The Grand Canal of the Sui and Tang Dynasties The city has been the centre of more than a dozen dynasties that have built their capitals in Luoyang throughout history. Luoyang has Erlitou Site The city of Luoyang is also home to Yanshui Mall Site and Eastern Zhou Wangcheng Site and Han Wei Luoyang City Site and Luoyang City of the Sui and Tang Dynasties The ruins of five major cities, including Luoyang. All of these have given birth to a rich regional culture in the first area of Luoyang. The Longtan Grand Canyon Scenic Area in Luoyang is a national AAAA grade scenic spot and a National Geological Park and Demei Mountain World Geopark It is also the fifth national AAAA scenic spot in Luoyang, a national geopark and the core scenic spot of Luoyang Demei Mountain World Geopark, a canyon scenic spot with a typical

geological landscape of red rock roach group. As for visual symbols, visual symbols are more through the combination of pictures as well as the characteristics of words to make it easier for people to understand to recognise the value meaning of visual symbols, a symbol, which can be representative of a cultural phenomenon, can also be representative of a kind of emotional expression, of course, all of this, the core of the symbol, lies in conveying certain material cultural information, which for anyone all possess a certain value of significance. Urban tourism, on the other hand, favours the overall identity of the city and is an evolving, multi-layered, complex system. Unlike the tourist landscape, urban tourism has a rich, holistic system of tourist resources. As a tourist destination, its appeal differs from that of the landscape. Whereas a tourist landscape is a single natural or specific human landscape that constantly attracts tourists, for urban tourism in addition to having some natural and human landscape, a city's political, economic, recreational and cultural factors are also used as part of urban tourism and have a certain attraction for urban tourists. There is also a relationship between urban tourism and visual symbols, which radiate into urban tourism and through which urban tourism develops the local economy.

#### 5.1.2 Purpose two:

A study and analysis of the visual symbols of Longtan Grand Canyon. This chapter is a summary analysis of the visual symbols of the Longtan Grand Canyon scenic area in Luoyang through the problems of the visual symbols and how they should be dealt with. The study shows that there are certain shortcomings in the visual symbols of the tourism image of Luoyang Longtan Grand Canyon, in terms of its propaganda, cultural understanding and the weakness of the audience's understanding. Of course, there are other problems, such as regional investment tourism publicity are extremely simple, artistic experience is minimal, not combined with the natural, cultural, historical and modern elements of Luoyang Longtan Grand Canyon scenic area combined; secondly, convex Luoyang Longtan Grand Canyon scenic area visual design symbols, is not updated, the overall experience of tourists overall is in a downward trend. Even if it is the network media display, it is also very little, a lot of reports on the network is only to reflect a good aspect for others to pay attention to, for the existence of the problem will be omitted. Secondly, the study also shows that

the current stage of Luoyang Longtan Grand Canyon has problems related to the lack of unified visual symbolic elements and the lack of overall planning; the lack of ease of viewing recognition. The final point is to analyse, refine and summarise the intrinsic elements of the scenic area of Luoyang Longtan Grand Canyon to summarise the relevant characteristics of the scenic visual symbols. Only by understanding and internalising the visual symbols of Luoyang Longtan Grand Canyon, and making it a popular symbol, can people recognise it more and promote the economic development of the region more quickly.

### 5.1.3 Purpose three:

A study on the design of visual symbols for the tourism image of Longtan Grand Canyon. This chapter focuses on the design of visual symbols for the scenic area of Longtan Grand Canyon in Luoyang. Ten distinctive visual symbols are designed for the visual elements that exist in the Longtan Grand Canyon of Luoyang, and the most popular visual symbols are selected by people. The design of the visual symbols should reflect the unity of individuality and commonality, the unity of ethnicity and modernity, the unity of function and form, the principle of complementarity, the principle of correspondence, the principle of concreteness, the principle of affinity and other relevant principles. However, in terms of design methods, we can consider image generalisation, geometric induction, symbolic and allegorical methods, transformation and depiction, textual creativity, image photography and elemental reorganisation. Through the analysis of the definition of the crowd in the scenic area of Luoyang Longtan Grand Canyon, it is outlined in detail that students are already the main group of people for this aspect of tourism, and we need to focus on this point, and the design direction should be biased towards this point in order to design visual symbols that satisfy people. The design of the visual symbols for the tourism image of Luoyang Longtan Grand Canyon scenic area should follow its regional cultural characteristics, summarise the specific cultural characteristics and recombine them through a variety of means and methods such as repetition, arrangement and rotation to achieve an optimal combination. Only when the tourists accept the visual symbols, then the promotion of its brand cultural value at a later stage will be twice as successful.

## 5.2 Research Discussion

At present, the total amount of research results on urban tourism visual symbols in China is relatively small, but it is in a growing state, and the research on the tourism image of individual cities is increasing, while the research on the visual symbols of scenic spots is indeed rare. With regard to the research direction of urban tourism visual symbols, there are richer studies on the development history, cultural connotation, symbolic characteristics and innovative development of the visual symbols of urban tourism image. In her paper *The Planning of Urban Tourism Image*, Liang Haiyan introduces the concept of corporate image identification system and shaping into the image design of urban tourism, taking Xiamen tourism image design as an example, and constructs a four-step general model for shaping urban tourism, namely investigation and diagnosis, positioning slogan, design and shaping, and dissemination and promotion. In *Exploring the Design of City Tourism Brand Visual Image System*, Ma Siyuan summarises the methods and rules for the construction of city tourism brand visual image system from the perspective of branding theory and visual communication. Cheng Baoping constructively proposes the concept of defining urban visual symbols, mainly urban signs and urban symbols, in *A Study of Visual Symbols for Urban Brand Image*. At the same time, with the help of the relevant theories of semiotics and visual perception, he constructs a logo design system with visual characteristics, types, visual styles and visual semantics as the main body, and a symbol shaping system with visual characteristics, types and setting principles as the main body. Xu Peipei discusses the image and slogan positioning of the tourism city from the aspects of Yangzhou tourism resource elements, history and culture, tourism market, etc., and carries out the identification image design and tourism promotion strategy of Yangzhou tourism concept, visual, music, tourism image logo and slogan.

Nowadays, the depth of people's research field is deepening, whether for the cultural understanding of the city's output, or for the depth of understanding of the visual symbols of scenic spots, etc., but in this research process are trying new methods, trying to explore the poetic symbols suitable for regional urban tourism, this attempt it is not soon to come to a conclusion, the times are constantly developing,



cultural ideas are constantly changing, when You feel that the content of your research is adapted to all, it is not without some narrow-mindedness, visual symbols it must be a product of the combination of history and culture, of course more prominent reflect the characteristics of the times, only in this way, the content of our research can continue to introduce new products, to promote the overall development of the visual symbols of urban tourism image faster, to design a visual symbols that people like to see.

### **5.3 Research Recommendations**

#### **5.3.1 Recommendations to academics:**

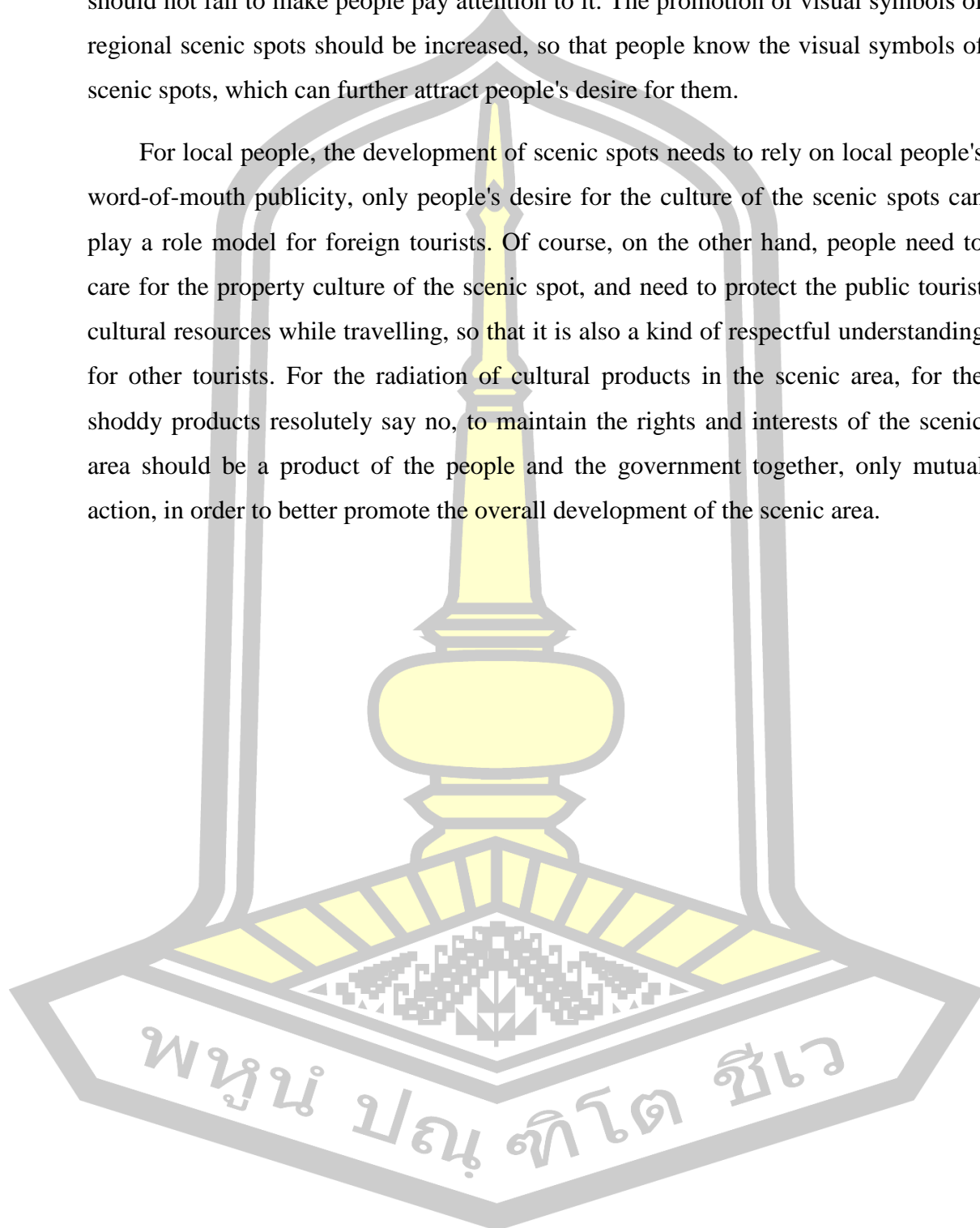
I have read a large number of literature references, for the concept of urban tourism and visual symbols and the field of content research is relatively deep, but for the correlation between the two and for further refinement of the internal research is very little, more is a generalized lump sum, either for a city's overall generalization of research, etc., the scope of research is relatively broad, I personally suggest that I personally suggest that future research scholars should pay more attention to the study of visual symbols of tourism in regional scenic areas, using the city as a carrier to refine and internalise the details and study the inner details of regional scenic areas in depth. I hope that scholars will focus on this aspect in more detail.

#### **5.3.2 For local authorities and local people:**

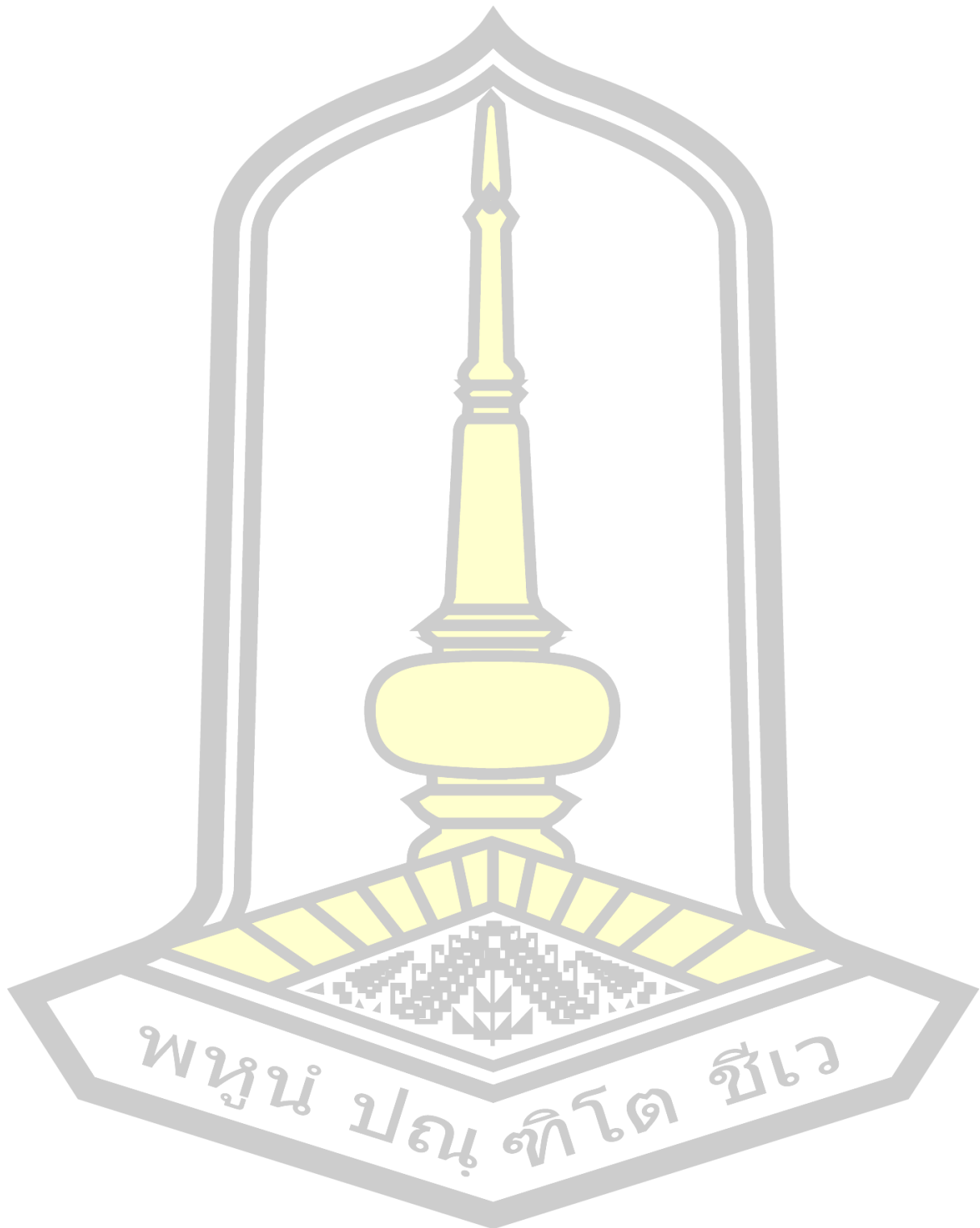
For the development of some scenic spots, the government should be in a positive posture to deal with the problems encountered, such as the barbecue in Zibo, Shandong Province, because of the positive action of its government, so that a region that is not a provincial capital city is a household name in the country, which should cause the relevant government officials to reflect. The government should increase tourism publicity for regional scenic spots, for the maintenance and renewal of equipment and facilities, etc. is to invest a certain amount of care, which will help people more willing to travel to regional scenic spots, thus further promoting the sustainable economic development of tourist attractions. Secondly, the government can carry out ideological and cultural education in colleges and universities. In this

day and age, students have quietly become the main force of scenic tourism, which should not fail to make people pay attention to it. The promotion of visual symbols of regional scenic spots should be increased, so that people know the visual symbols of scenic spots, which can further attract people's desire for them.

For local people, the development of scenic spots needs to rely on local people's word-of-mouth publicity, only people's desire for the culture of the scenic spots can play a role model for foreign tourists. Of course, on the other hand, people need to care for the property culture of the scenic spot, and need to protect the public tourist cultural resources while travelling, so that it is also a kind of respectful understanding for other tourists. For the radiation of cultural products in the scenic area, for the shoddy products resolutely say no, to maintain the rights and interests of the scenic area should be a product of the people and the government together, only mutual action, in order to better promote the overall development of the scenic area.



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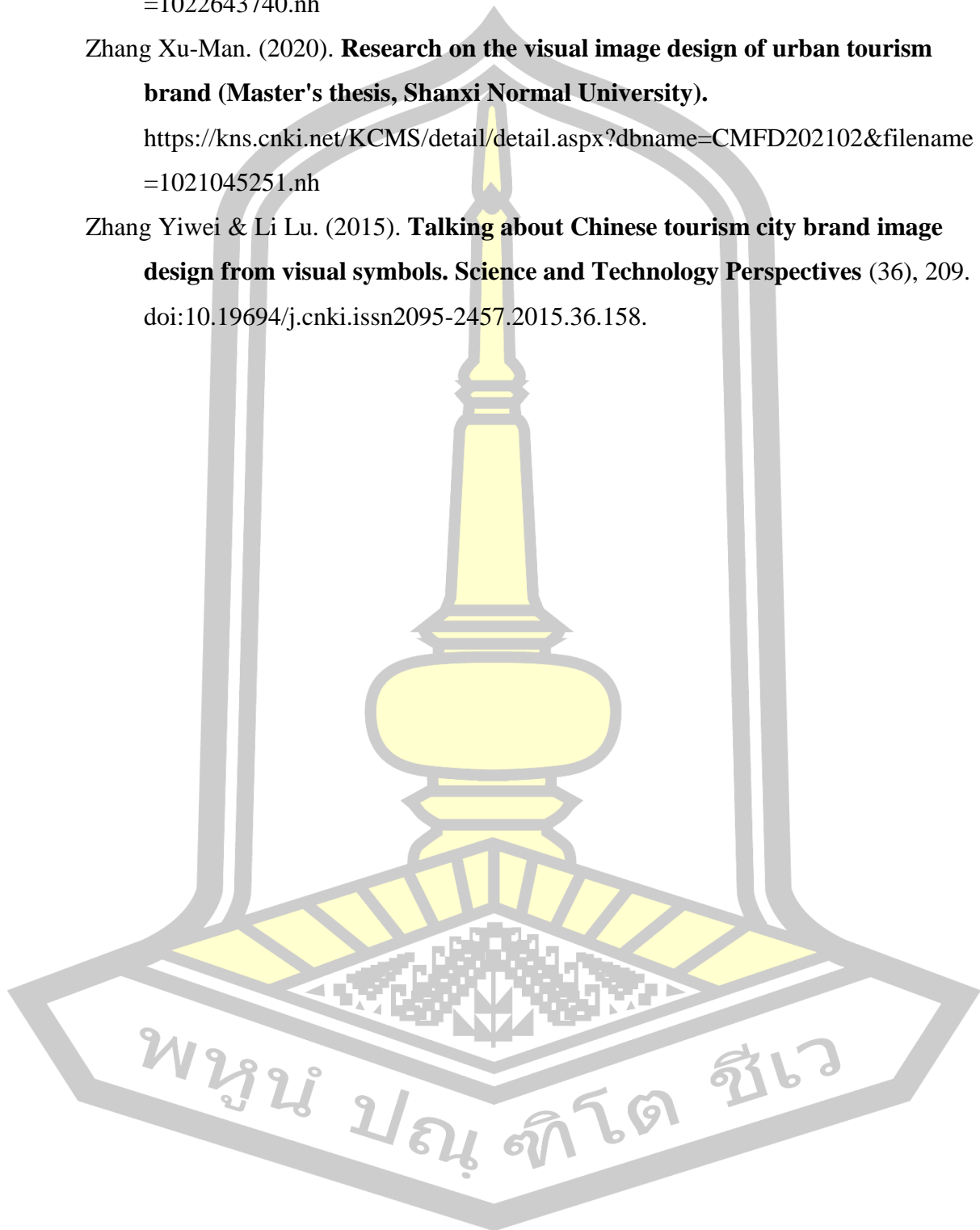
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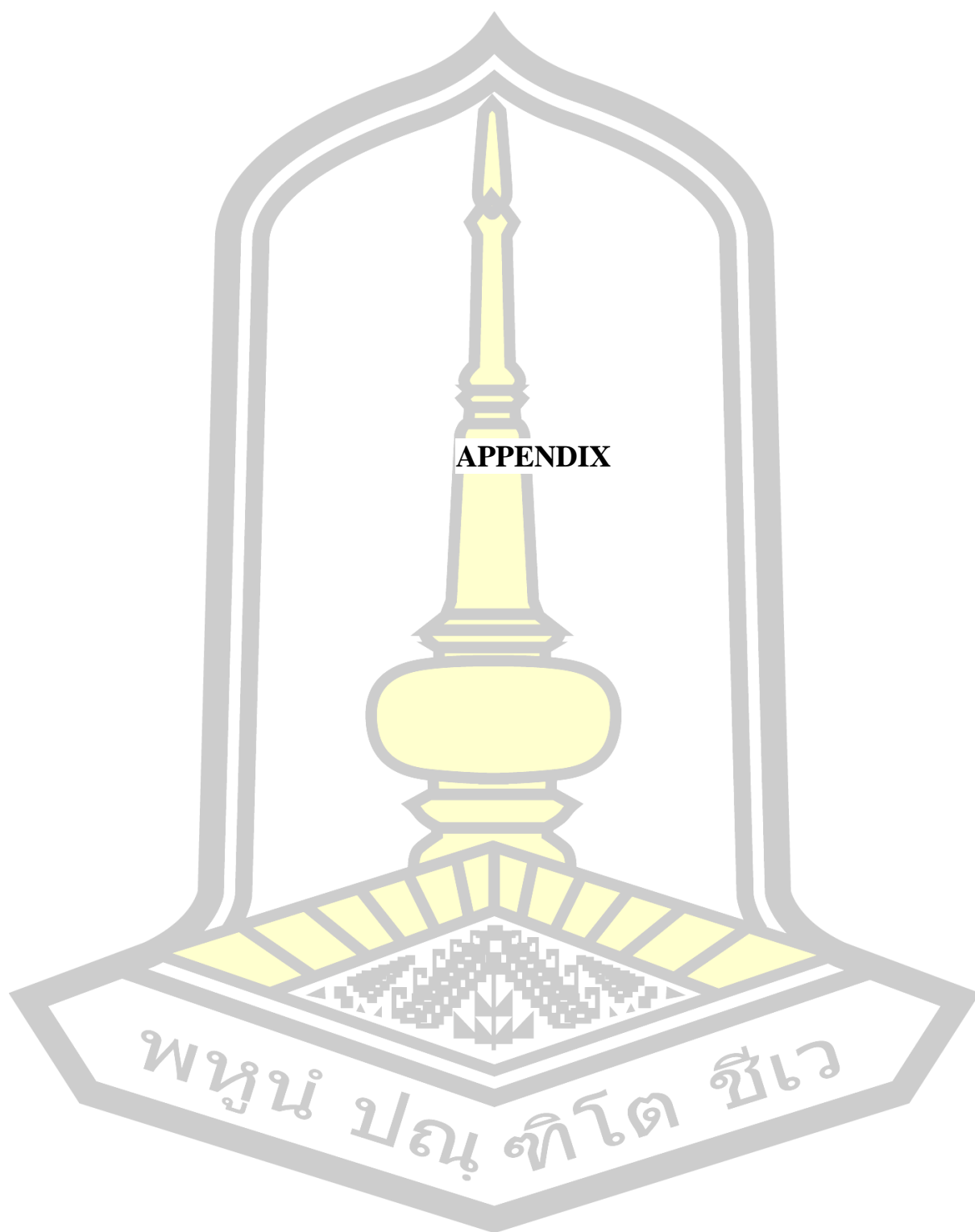
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## Questionnaire 1

洛陽龍潭大峽谷景区調查問卷

参与次数: 无次数限制

再复制一份 邀请好友参与

\*1. 您的性别? 【单选】

- A. 男
- B. 女

\*2. 您的年龄是? 【单选】

- A. 1-20岁
- B. 21-40岁
- C. 41-60岁
- D. 61-80岁

\*3. 提到洛陽, 你第一个想到的洛陽景区是什么? 【单选】

- A. 龙门石窟
- B. 老君山
- C. 龙潭大峡谷
- D. 其他

\*4. 提到洛陽龍潭大峽谷景区, 留下深刻印象是什么? 【多选】

- A. 风景优美
- B. 特色小吃
- C. 历史文化古迹
- D. 非物质文化遗产
- E. 交通便利
- F. 其他

\*5. 您对现阶段洛阳龙潭大峡谷景区旅游视觉形象的评价为? 【单选】

- A. 很好
- B. 比较好
- C. 一般
- D. 较差
- E. 很差
- F. 不清楚

\*6. 对于洛阳龙潭大峡谷景区视觉形象的定位, 你觉得哪些词更为准确? 【多选】

- A. 森林康养基地
- B. 文化之乡
- C. 国家地质公园
- D. 新兴发展旅游地
- E. 其他

\*7. 您关注洛阳龙潭大峡谷景区视觉形象的构建吗? 【单选】

- A. 很关注
- B. 比较关注
- C. 一般
- D. 不太关注
- E. 不知道

8. 您的其它建议【简答题选填】

最多可输入1000字! (仅创建者可见)

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## Questionnaire 2

< | 家

# 调查问卷

洛阳龙潭大峡谷景区标志符号满意度调查问卷

参与次数: 无次数限制

再复制一份 邀请好友参与

\*1. 您的性别? 【单选】

A. 男

B. 女

\*2. 您的年龄? 【单选】

A. 小于25岁

B. 25-40岁

C. 41-60岁

D. 61岁以上

\*3. 标志符号满意程度? 【单选】



A. 钟意【5分】

B. 喜欢【4分】

C. 满意【3分】

D. 一般【2分】

E. 不喜欢【1分】

\*4. 标志符号满意程度? 【单选】



A. 钟意【5分】

B. 喜欢【4分】

C. 满意【3分】

D. 一般【2分】

E. 不喜欢【1分】

\*5. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*6. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*7. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*8. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*9. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*10. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*11. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

\*12. 标志符号满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

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## BIOGRAPHY

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