

Deconstructing Beijing Olympic Emblems Design from a Taoist Philosophical Perspective of “Xing”

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Abstract

The article analyzes the cultural context and strategy of the emblems design of the 2008 Beijing Summer Olympics and the 2022 Beijing Winter Olympics, discussing the dual manifestation of localization and internationalization in contemporary Chinese design and uses visual deconstruction by combining semiotic and Taoist thinking, to understand the colour, shape, font and the Tao philosophy of the emblems of the two Beijing Olympic Games. From the visual deconstruction method, we understand the multi-layered meanings and cultural contexts of the two Beijing Olympic symbols by integrating semiotic and Taoist ideas, and analyzed how the integration of Taoism taught into it. Beijing Olympics inherit the principle of "harmony and cooperation" and are a strategic addition to the country's sports diplomacy, adhering to the tradition of "harmony and cooperation". and Xing means living in contentment, regardless gains or losses, it carrying the simple aspiration of people to pursue a better future. Furthermore, according to Tao philosophy, humankind should engage in cultural exchange activities based on the spirit of Confucianism, respecting benevolence, being responsible, and have a "universal community spirit". We also discussed the implications at the end of the article.

Keywords: Emblem design, Visual deconstruction method, Chinese calligraphy, Local culture, Internationalization.

Introduction

The Olympic logo conveys the Olympic spirit and shapes the image of the host city. The Olympic Games symbol, also known as the Olympic Games logo, is designed by the Organizing Committee of the Olympic Games for each Olympic Games. The design of the emblem must not only embody the essence of the Olympic spirit but also reflect the distinctive characteristics of the host country and host city of the Olympic Games.

The aforementioned event prompted a reassessment of the architectural and cultural approach to the Beijing Olympics. Unlike the previously revealed design for the 2024 Olympic

Games in France, France's national symbol, "Marianne", is widely represented throughout the country, regularly occupying prominent positions in the court, town hall and courthouse. The Place de la Nation in Paris has a bronze statue of Marianne, symbolizing the "victory of the republic". Additionally, the logo chosen for the Paris 2024 Olympic Games effectively captures the vision and aspirations of the French people, highlighting their central role in the event (Gao, et. al, 2020). The combination of the gold medal, the flame and Marianne, symbolizing ideals, historical significance and French national identity, forms a design poised to achieve global recognition and serve as a symbol Notable statue for the next Paris Olympics. Pierre Olivier, president of the Coordination committee for the Paris 2024 Olympic Games, pointed out that the Copyright Office has developed a visual brand system that integrates ecological elements, such as images and fonts. This system effectively links social responsibility with sportsmanship, making it a valuable resource for the Green Olympics (Wiratama, et al, 2020).

The Olympic Games have been held twice in China, the 2008 Beijing Summer Olympics and the 2022 Beijing Winter Olympics, although the Olympics and major media outlets have acknowledged that this design is different from contemporary design. It is interesting to study how a country with a long history, with its own language, font and philosophy, incorporated artistic meaning in the iconic logo design of the 2008 Summer Olympics and Olympic Games (Indrawati & Amalia 2020). How the Beijing Olympics managed to carry out the Olympic ethos, ceremonial atmosphere and social principles, what is the underlying narrative justification for the use of symbols, the implications for the current state of visual communication in sports.

Particularly in the context of growing debates about global competition, a review of the results of this experiment can serve as a valuable reference for members of the public. neighboring streets in an effort to host large-scale events in the future. Analyzing the results of the Beijing Olympics has important value in informing the planning and implementation of upcoming large-scale events in neighboring cities.

The objective of this research aims to analyse the semiotic meaning of the Beijing Olympic symbol design to decode the meaning, illuminate demonstrates the conceptual underpinnings of the symbols presented in the two Beijing Olympic Games through the lens of traditional Chinese culture. This paper undertakes an analysis of the colour, shape and fonts semantic of the two Olympic Games within the framework of varying phases of globalization (Xu., et. al, 2020) And how the term "Tao" signifies the value proposition expressed through these elements incorporated in the Olympic Games emblem, and how the thematic message been conveyed by the design of the Olympic Games emblem.

Literature Review

Olympic Emblem Design

The initial emblem design and Olympic posters, reminiscent of the 1896 Olympic Games in Athens, Greece, which marked the inception of the modern Olympic Games, were initially proposed to the International Olympic Committee as a cover for a report. The design featured the depiction of the "Goddess of Wisdom" Athena, holding an olive branch as a symbol of peace and friendship. Additionally, the emblem incorporated representations of the Acropolis and prominently featured deeply embedded horseshoe prints. The reliefs were rendered in a bronze color, further enhancing the visual impact of the design. The bronze relief exhibits characteristics reminiscent of ancient Greek artistry, while the inclusion of the inscription "776-1896" in the upper left corner of the artwork suggests a connection between the contemporary Olympic Games and their historical antecedents in ancient Greece (Torbarina & Jelenc, 2021).

The second edition of the Olympic Games took place in Paris, France. This is notably a milestone as women have been officially integrated into the Olympic community, giving them the opportunity to compete in competitive tournaments. Comparisons can be drawn between the aforementioned logo of the French Olympic Games, scheduled to launch in 2024, and the one under discussion, as both logos demonstrate a commitment to honoring the female athlete. After the end of World War II, symbolic representation underwent a gradual evolution, moving away from the propaganda poster model. Therefore, design methods are increasingly moving towards simplicity, abstraction and symbolism. The Olympic symbol has important authority as the primary visual representation of all Olympic Games.

Olympic Visual Branding System

Ever since Plato introduced his famous “cave metaphor,” sight has been considered the most prized sense organ. It not only evokes human emotions and fosters social connections but also shapes distinct cultural concepts. Throughout history, humans have always used images as a means to develop a rational understanding of the world, using a variety of symbols across the visual spectrum (Tajik & Amin, 2023). When choosing an Olympic host city, it is important to take into account both location and internationalization factors. On the one hand, it is necessary to incorporate local cultural elements to highlight the cultural appeal of the host country. On the other hand, it is important to consider international recognition and acceptance.

Since the first comprehensive image identity study in the history of the 1964 Tokyo Summer Olympics and 1996 Atlanta Olympic Games, the International Olympic Organizing Committee (IOOC) has updated the visual branding system for the Olympic Games. The latest update, released for the 2022 Games, is based on Olympic ideals and features pure geometric shapes and precise visual rhythms (Ceken & Aybay, 2021). It also includes a language and gender-neutral icon system to meet modern gaming needs (César Machado, et. al, 2021).

The symbols and cultural meanings of Olympic emblem

The design of the Olympic emblem integrates a number of symbols and cultural meanings in many ways.

i. Logo:

The thematic aspect of an Olympic logo is often expressed by a combination of elements that reflect the theme or special attributes of the hosting city or country. This can include several aspects such as the geographical characteristics of the city, cultural components, historical heritage or local values. Logo design, as a highly symbolic art form, aims to convey information while also presenting an abstract expression (Torbarina & Jelenc, 2021). It represents the imaginative interpretation of objective entities and has a significant impact on their emotions, thoughts, and life trajectory (Muttaqin., et al, 2023). Therefore, it is imperative to deeply study the symbolic and expressive properties of the art of logo design and decipher the cultural meanings embedded within it (Li & Ma, 2023). This comprehensive analysis facilitates the effective use of visual communication, thereby demonstrating the artistic appeal that stems from the harmonious combination of regional, national and spiritual elements different from contemporary design (Leelayudthyothin, 2020).

ii. Symbol:

The symbol of the Olympic Games meets the goal of spreading the Olympic spirit and expressing the basic principles and values of the Olympic Games as a global sporting event. The ancient Greek Olympic Games were characterized by a promotion of "strength and wisdom". In contrast, the modern Olympic Games have adopted the motto "faster, higher, stronger." However, in light of the global challenges posed by the recent coronavirus pandemic, the Olympic Games scheduled to take place in 2021 have adopted a new motto emphasizing the values of "friendship, respect, excellence and solidarity." The concept of "unity" refers to the state of unity or unity as one entity. The Olympic philosophy extends beyond the realm of sport and into the wider social and life context, with the overarching goal of promoting a more harmonious, friendly and connected life. Global community. Therefore, it is considered necessary to include Olympic characteristics in the design of the Olympic Games symbol. The design of the emblem often incorporates symbolic aspects intended to express fundamental Olympic ideals, such as peace, friendship, solidarity and sportsmanship. The aforementioned symbols are capable of manifesting in many ways, such as patterns, colors, and shapes.

iii. Cultural Representation:

It is imperative that the logo faithfully reflects the cultural, historical and traditional aspects of the host country and city. The incorporation of cultural icons aims to appeal to an international audience and effectively showcase the venue's rich cultural heritage. The design of the emblem was carefully crafted to ensure understanding and acceptance by the public and international athletes (Torbarina & Jelenc, 2021). It effectively conveys the cultural identity of the host country through the integration of traditional cultural elements, geographical features, colors and patterns of the emblem. In addition, the logo incorporates modern, international and diverse elements, reflecting the dynamism of the event. The cultural representation of the Olympic symbol gives it important cultural symbolism.

v. Distinctiveness:

The symbolism of each Olympic Games is characterized by individuality, symbolizing the distinctiveness and importance of the Games in a particular year and place. Design features are often used to ensure their distinct place in the annals of the Olympic Movement. In summary, the emblems associated with the Olympic Games are of considerable importance as they serve as symbolic representations of the culture, values and adherence of the host city nation to the principles of the Olympic concept. The Olympic Games are characterized by significant emblem, having distinctive design features and symbolic aspects intended to generate enthusiasm for the Olympic Movement and cultivate a sense of connection with the host site.

2008 Beijing Olympic Logo

The Beijing Olympic Organizing Committee believes that steps, harmony, participation and dreams represent the world's common desire to pursue a better future for humanity under the inspiration of the Olympic spirit.

This thematic slogan deeply reflects the core concept of the Beijing Olympic Games and embodies the harmonious values associated with the humanistic Olympic Games as the core and soul of the three main concepts of "Green Olympics, Science Olympics and Humanities Olympics".

The slogan of the Beijing 2008 Olympic Games, One World, One Dream, represents the essence of the Olympic spirit and universal values: solidarity, friendship and progress.

The colour, shape and font of the symbol of the 2008 Beijing Olympic Games are:

- a) Color: The color of the national emblem is represented by the clay of the Chinese red seal, which is the representative color of Beijing and is also the symbol of China, such as Forbidden City, the red palace walls, red lanterns, red spring couplets, red symbolizes joy and prosperity (Siek & Lee, 2021) in China.
- b) Shape: The emblem of the Beijing 2008 Olympic Games is a symbol in pictorial form, the "China Seal - Dancing Beijing" emblem consists of a seal, the inscription "Beijing2008" and five Olympic rings (Wong, 2022).
- c) Font: The font idea in the logo design of "China Seal - Dancing Beijing" is based on ancient Chinese seal script, which is a type of Chinese character. The font uses the Han Jian style (Han Dynasty bamboo script) and organically integrates the strokes and flavors of Han Jian into the "Beijing 2008" font, which is natural, simple and smooth, combining well with the emblem and five rings of the Olympic Games. The mark resembles the Beijing character "京" (which is the Chinese meaning of Beijing) (see Figure 1).



Fig. 1 2008 Beijing Olympic Logo

(Image source <http://Olympic.com/zh/Olympic-games/Beijing-2008>)

2022 Winter Olympic Games at Beijing Logo

The 2022 Winter Olympics, held in Beijing and Zhangjiakou at Hebei province. The 24th Winter Olympics and the first Winter Olympics held in China. As the Olympic slogan of the 2022 Beijing Winter Games is "Pure ice and snow, passionate date" (Jian & Li, 2022). The colour, shape and font of the symbol of the 2022 Winter Olympic Games at Beijing are:

- a) Color: The main color of the emblem is blue, symbolizing dreams and the future, as well as the brilliance and purity of snow and ice. The secondary colors red and yellow originate from the Chinese national flag and symbolize passion, youth and vitality of sport.
- b) Shape: The logo is presented as an abstract form of the word "winter", including ice and snow sport athletes and a racetrack.
- c) Fonts: Font in Chinese "cursive", which is a type Write Chinese characters, it primarily seeks simplicity and is written with a sense of urgency (see Figure 2).



Fig 2 2020 Winter Olympic Games Logo

(Image source: <http://theolympicdesign.com/olympic-games/embles/beijing-2022/>)

Taoism in Chinese philosophy

Culture plays a role in the formation and crystallization of the world (Radu Lilea,2023) and creates a rational perception of the world with all kinds of symbols in view plays a role and creates a rational perception of the world with all kinds of symbols as far as the eye can see whereas Taoism consists of fundamental principles and a philosophical system that integrates aspects such as origin, Qi (circulating life force whose existence and properties are the basis of much of Chinese philosophy and medicine) and form (Derk & Fung,1997). In Taoist philosophy, which emphasizes the concept of the universe being governed by Emptiness and the Tao as the ultimate source. The concept of origin, as understood in Taoism, refers to the origin or fundamental nature from which all things originate. According to Taoist philosophy, the concept of Tao is the fundamental nature at the origin of the universe, representing the ultimate origin and primordial origin of all phenomena (Guang & Wang, 2019). Taoists perceive it as a transcendent and ineffable entity that simultaneously embraces the genesis and alteration of all phenomena.

2.6.1 Qi and Xing (Together and Prosperity)

The concept of Qi is of considerable importance in Taoist philosophy (Kirkland, 2002). The concept under consideration is generally recognized as a fundamental force and potential in the universe and is intrinsically linked to the workings of the Tao and the processes of creation and transformation.

Xing does not have the same importance in Taoist philosophy as Tao and Qi, it nevertheless plays a role in philosophical contemplation. Form includes the external appearance and shape of objects, as well as their inherent material composition. The fundamentals of Taoist philosophy include fundamentals that emphasize the pursuit of a harmonious and organic existence, achieved through following the Tao and cultivating inner peace.

The Chinese concept of “speech-image-meaning” has similarities with Peirce's concept of “repertoire-reference – term of interpretation”; however, Peirce placed more emphasis on the role of interpretive terms in repertoire and allusions. Peirce placed considerable emphasis on the mediating function of "interpretive terms" in the connection between "reproducing body" and "object of reference", Peirce emphasized the mediating function of “interpretive terms” in facilitating communication between the “reproducing body” and the “object of reference.” The examination of Chinese ancient literature centers on the analysis of visual signs and symbols within images and their interconnectedness with culture, language, and perception (Thornbury, 2011). This approach places significant emphasis on visual semiotics

(Aiello, 2020), which offers a valuable theoretical foundation for cultural investigation and artistic interpretation. (Liu Tao, 2021).

Methodological Approach to Research

This study uses the analytical method “visual deconstruction” to study the above topics. The theory integrates deconstruction principles by assimilating traditional Chinese cultural theories with Western linguistic structures. It serves as a representation of the encoding and decoding characteristics inherent in Eastern culture (Geczy & Karaminas, 2020) followed by secondary research content analysis of interviewed of the design team of the emblems to verify the design and Tao philosophy of the 2008 Beijing and 2022 Beijing Olympics emblems.

Visual Deconstruction

The emergence of the use of deconstructionism in design began in the 1980s, with its intellectual roots coming from the critique of structuralism in linguistics and its later developments of structuralism theory. The central concept of this theory is the contemplation of inherent structure and the recognition that symbols have the capacity to interact with their own meanings (Hong & Hwang, 2006). Furthermore, he asserts that consideration of the individual is of greater importance than deconstruction of the whole, in accordance with the symbolic configuration of symbols and their underlying meanings. The deconstruction view of recognition naturally decomposes the problem of finding an object in an image, the method deconstructs emblems designs- Beijing 2008 and Beijing 2022 by: 1) segmenting the emblems’ images. 2) extracting key features in the two emblems such as colour, shapes and 3) analysing the Tao’s philosophy concept that are represented as icons. The emblems design interpreted from four dimensions, namely the design elements of semantic expression, the structure among the elements, cultural context and the philosophy of Tao. Its structure is as shown in Figure 3.

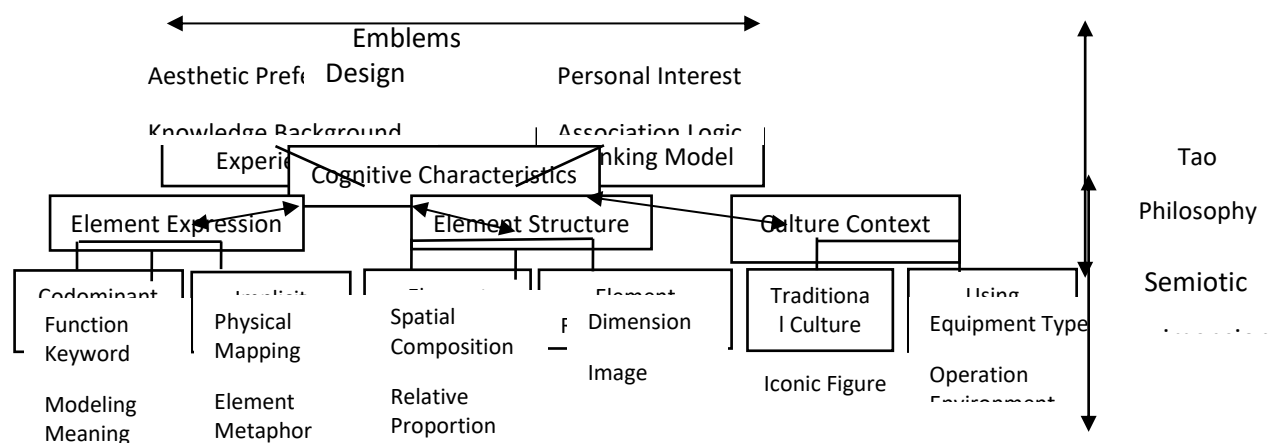


Figure 3. Structure of design interpretation
Source: Adapted from Sun & Hu, 2016

Secondary Research Content Analysis

Secondary research content analysis is a qualitative research method that studies patterns in recorded communication using existing texts to analyse measurable patterns to

produce more semantic qualitative analysis (Peloquin et. al.,2020). (Largan & Morris,2019). To analyses the concept of the emblem's design of 2008 Beijing Olympics and 2022 Beijing winter Olympics by Guo Chunning and Lin Cunzhen respectively, based on the colour, shape, fonts and the thematic message of Tao philosophy (See table 1).

Table 1:

Secondary Research Content Analysis of 2008 and 2022 Beijing Olympics Emblems

Emblems	RQ	Interviewed transcribed
2008 Beijing Olympics	Colour	A design engraved from seals. Red seal is used for stamping documents.
	Shape	.. seals with a moving athlete as a motif, described it as "a symbol of the city's commitment to the Olympics as a great celebration of the people.
	Fonts	This number resembles the Chinese character jing (sparkling capital letter) for Beijing... Once chosen, the artwork was improved by making the image more distinctive and engraved with the words "Beijing 2008" in a text tyle reminiscent of Han Tradition calligraphy (Shapiro, 2009)
	Tao Philosophy	My goal is to create a design that "combines traditional Chinese culture and the Olympic spirit," which I call "Beijing Dance." " This is faster, stronger, positive, fun and friendly, but full of dynamism and passion. Since ancient times, the Chinese have used the 'universal community' of the mind to actively carry out cultural exchange activities, referring to a gentleman comes with the virtue of taking responsibility in accordance with Confucianism, respecting benevolence. (Wang & Xu,2022 November 8).
Lin Cunzhen (2022 Beijing)	Colour	The use of blue in the emblem represents dreams, the future and the purity of ice and snow, while red and yellow – the colours of China's national flag – symbolise passion, youth and vitality (Beijing 2022 The Brand, 2022)
	Shape (form)	the flowing form recalls the host country's undulating mountains, Olympic venues, ski slopes and skating rinks (Morris, 3 Jan 2018) The ribbon-like pattern flowing between them symbolizes the host country's undulating mountains, Olympic sites, ski slopes and skating rinks.
	fonts	Inspired by 冬, the Chinese character meaning "winter" (Beijing 2022 The Brand, 2022)
	Tao Philosophy	..and emphasizes the fact that the Games will coincide with the Lunar New Year. traditional and modern elements of Chinese culture, as well as elements that express the passion and vitality of winter sports, the symbol resembles an ice skater at the top and a skier at the bottom (Morris, 3 Jan 2018)

Semantic Expression of Design Elements

This corresponds to the concept of symbolism and the basic meaning of symbols. The field of semiotic analysis has seen a progression from a dichotomous framework to a triadic framework, then to a quaternary dichotomous framework. Saussure's framework involves classifying symbols into two distinct components: possible meanings and referents (Rulon, 1947). Referents refer to tangible entities or abstract ideas designated by symbols in the language system. It represents the relationship between symbols and the objective reality they represent. The idea of energetic reference in relation to a sign or word within a sign system, represents its internal representation

These two concepts form the basic framework of linguistic signs. Following Saussure's work, Peirce introduced the division of semiotic structure. This division includes three elements: generative, object of reference, and interpretive term. In this framework, the reproducer can be understood as analogous to the concept of able reference, while the referent object and interpretive term can be seen as analogous to the concept of referent. However, Peirce goes beyond the notion of referent by emphasizing that the relationship between a sign and its referent is established through the process of interpretation (Thornbury, 2011).⁷ The semiotic trinity is often associated with the philosophical framework of Taoism in Chinese philosophy.

a) Design Elements

Effective semantic expression of design elements is a basic condition for successful creative design. In which creative design elements need to have a clear reference function and rich design meaning. Creative design elements have the ability to create a connection between designer and audience. Thus, the audience can think, feel and understand through perception, allowing them to understand and accept the designer's design intentions.

b) Structure between elements.

It includes the representation of symbolic components, the structure of symbolic components, the set of symbolic meanings and the compositional rules of cognitive combination. Includes determining the spatial structure and spatial proportions of symbolic elements; expression of symbolic elements.

c) Culture Contexts

It includes graphics and the user's cultural background. It comes in two aspects, one is cultural customs, a way of life that is passed down from generation to generation in social life. It is a common linguistic, behavioural and psychological habit that is normative and binding on group members.




















The other is environmental identity. It deals with different aspects of a society. Rules and restrictions on oral communications. Icons should be visually consistent with the overall environmental style of the context of different cultures, regardless is shape, size, colour, material, details, etc all need to be taken into consideration.

d) Philosophy of Taoism

Identify the importance of the principles of Taoism, which are non-action, simplicity, and living in harmony with nature. The philosophical principles are based on the belief in the law of unity of two opposing forces: yin and yang. Taoists believe that such good behaviour is an essential part not only of personal growth but of the betterment of the world as a whole. Cultivate the Way within yourself; and virtue will be perfected. The design of the emblems

follows the “harmonious” design approach of the icon. Dominating users' tacit knowledge will be helpful in creating more appropriate icon designs. The process of emblems deconstruction is as shown in Table 2.

Table 2:
Deconstruction Analysis of Emblems Design based on Semiotics and Philosophy of Taoism

Emblems Design	The semantic expression of the design elements					Context of Culture and Interface	Tao Philosophy
 <p>2008 Beijing Summer Olympics</p>	The main icon 	Chinese character of 'jing' 	The main icon in the sharp of Chinese Seal 	Colour: Red 	Title 	Applied Chinese culture into the emblem design	The main graphic of the Beijing 2008 Olympic Games logo is the yang engraving (embossed) of the Chinese seal. The core of traditional Chinese culture is Confucianism, Taoism and Buddhism, the central element of these three religions is inner self, the nature of mind; Seals developed from artistic practice, scholars and writers involved in the practice of seal engraving.
	Chinese Character of "Jing" 	Athlete 	Chinese Seal 	Chinese red is a medium dark shade of red-orange. .Hex Color code is #cd071e. RGB code (205,7,30)	Font in Chinese calligraphy style 		
 <p>2022 Beijing Winter Olympics</p>	The main icon 	Chinese Character of 'Dong' 	The icons consist of Chinese characters within a cycle shape. 	Featuring bright gradients of colour 	Title 	Taking on the Great Wall and the mountain track of the Beijing-Zhangzhou, combining Chinese characters and calligraphy to convey the genes of Chinese culture.	The Winter Olympics embody the philosophical concept of "Taoism and nature, the unity of heaven and humanity",
	Chinese Character for winter 	Athlete 	The elements within the word are the Great Wall and the Beijing Zhangzhou race mountain, 	Blue is the primary color, symbolizing the purity of ice and snow, while red and yellow are the secondary colors of the Chinese flag. #204b96. RGB code(32,75,100)	Chinese calligraphy with ribbon-like forms.		

Conclusions And Discussion

The visual identity of the two Beijing Olympics emblems is perceived from the perspective of visual semiotics, and how cultural values and national identity are reflected in its use. This study found that the differences and continuity of Chinese cultural elements in the two Beijing Olympic emblems reflected the lexical innovation of China's Olympic communication in response to the changing theme of globalization.

The main colour of the 2008 emblem was Chinese red, as the Olympics were held in China for the first time. Since red symbolizes joy and prosperity for China and all Chinese people, the colours of the 2008 emblem are represented by the tones of the Chinese red seal, the symbol of China. However, in 2022, Chinese red will become a secondary colour in the emblem, making up only a small part of the overall symbol, the red was no longer the key colour, instead blue was used, symbolizing the passion, youth and vitality of the sport for 2022. In both cases, Chinese characters for 'Jing' (Han Dynasty bamboo Script) and 'Dong' both put athletes in the Chinese characters, and one is a runner and a skater, the typography transformation with a sense of movement also reveals the sports games of the respective period.

In the process of globalization, Chinese culture plays an important role in the genealogy of world civilization, cultural symbols have become the main expression of cross-cultural communication and a means of building national image; as the Confucian school in 475 BC -

221 BC had already mentioned that there were things with opposite properties in the natural world, The unity between humans and nature is the foundation of ancient humanistic values (Shenyang) in China. It extends to ancient Chinese humanistic values based on the worldview of the unity of heaven and man (Shen Liyan, 2023).

The two emblems of the Beijing Olympics inherit the principle of "harmony and cooperation" and are a strategic addition to the country's sports diplomacy, adhering to the tradition of "harmony and cooperation" and Xing means living in contentment, regardless gains or losses, it carrying the simple aspiration of people to pursue a better future. Furthermore, according to Tao philosophy, humankind should engage in cultural exchange activities using a "universal community spirit," respecting benevolence, and assuming responsibilities based on Confucianism; the embody the principles of "harmony and cooperation" and can motivate people to value friendship between countries over medals. The theoretical implication of this study is to collate the Tao philosophy in relation to the two emblems of the Beijing Olympics and introduce the viewer to the cultural background of the two emblems. Considering the research implication of this study, the analytical method of visual deconstruction determines the relationship between emblem design and semiotics, which was the first time this method has been used to analyse the symbols in a Chinese cultural context.

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