

GRAPHIC DESIGN IN VIETNAM IN INTEGRATION AND SUSTAINABLE DEVELOPMENT

EL DISEÑO GRÁFICO EN VIETNAM EN LA INTEGRACIÓN Y EL DESARROLLO SOSTENIBLE

Nguyen Hong Ngoc

Thu Dau Mot University, Binh Duong Province, Vietnam
Email: ngocnh@tdmu.edu.vn
<https://orcid.org/0009-0005-4506-2090>

Nguyen Thi Lan Huong

Hanoi University of Civil Engineering, Vietnam
Email: huongcsnt@gmail.com
<https://orcid.org/0000-0003-1506-6275>

Recebido em: 2 de maio de 2024
Aprovado em: 14 de julho de 2024
Sistema de Avaliação: Double Blind Review
RPR | a. 21 | n. 2 | p. 333-354 | jul./dez. 2024
DOI: <https://doi.org/10.25112/rpr.v2.3790>

ABSTRACT

The research focuses on studying the progress of graphic design in Vietnam in the context of integration and sustainable development. By combining survey and expert interview methods, along with comparisons with international standards, the study evaluates the development, challenges, and causes of issues in the field of modern graphic design in Vietnam. The research results show significant progress in this field, but also reveal several weaknesses such as imitation, replication, and a lack of understanding of the nation's cultural and aesthetic language. Through analysis and discussion, the study proposes some potential directions for the development of graphic design in Vietnam, aiming to enhance creativity, sustainability, and accurately reflect the cultural identity of the country. The conclusion emphasizes the necessity of promoting innovation and international cooperation in the field of graphic design to foster sustainable development in the future.

Keywords: Graphic design, integration, sustainable development, Vietnam

RESUMO

La investigación se centra en estudiar el progreso del diseño gráfico en Vietnam en el contexto de la integración y el desarrollo sostenible. Combinando métodos de encuesta y entrevista a expertos, junto con comparaciones con estándares internacionales, el estudio evalúa el desarrollo, los desafíos y las causas de los problemas en el campo del diseño gráfico moderno en Vietnam. Los resultados de la investigación muestran avances significativos en este campo, pero también revelan varias debilidades como la imitación, la replicación y la falta de comprensión del lenguaje cultural y estético de la nación. A través del análisis y la discusión, el estudio propone algunas direcciones potenciales para el desarrollo del diseño gráfico en Vietnam, con el objetivo de mejorar la creatividad, la sostenibilidad y reflejar con precisión la identidad cultural del país. La conclusión enfatiza la necesidad de promover la innovación y la cooperación internacional en el campo del diseño gráfico para fomentar el desarrollo sostenible en el futuro.

Palabras clave: diseño gráfico, integración, desarrollo sostenible, Vietnam

INTRODUCTION

Graphic design is an applied art form, a discipline that combines creative ideas and aesthetic perception, through graphic tools to convey messages with beautiful and impressive images that go to the heart. The graphic design profession is the profession of designing visual communication messages for business purposes or to propagate social activities (Quyen et al., 2024). The products of graphic design often combine the appropriate artistry and creativity to help the communication messages be loved and trusted by a large number of customers and people. The graphic design industry is not simply the use of any graphic software, but it is a combination of many tools, graphic software plus the creative ability of the designer to create products in the form of an image. Graphic design is about transmission and creativity, the goal of design is not only beautiful but also unique, new, and different. The article analyzes Vietnamese graphic design in integration and sustainable development (Quyen et al., 2024; Thanga et al.). The integration of sustainability principles into graphic design education has become increasingly necessary in response to global environmental challenges. This article examines the incorporation of sustainable practices in design education, particularly from the perspective of fine arts education. The study identifies key strategies and methods for infusing sustainable principles into the curriculum by exploring the intersection of sustainability education and design. Drawing from fine arts perspectives, it examines the importance of interdisciplinary collaboration and experiential learning in fostering sustainable design practices among students. The article also highlights successful initiatives and projects that demonstrate the effective integration of sustainability into graphic design education (Vitchynkina, 2023). These examples illustrate how incorporating sustainability principles not only reduces the ecological footprint of design processes but also promotes social responsibility and cultural awareness. Overall, this article contributes to the ongoing discourse on sustainability in design education by providing insights and practical recommendations for educators, institutions, and policymakers. It emphasizes the transformative potential of integrating sustainability into graphic and industrial design education and envisions a future in which designers play an active role in shaping a more sustainable and just world (Tien, 2024). Therefore, understanding how graphic designers make decisions and the effects of these decisions on pre-press, press and post-press activities was from a sustainability point of view (tri Minh, 2023). This review includes an examination of identified graphic design practices using a sustainability framework chosen to determine sustainability challenges in graphic design practices. In addition, it sought to explore sustainable and emerging design interventions and align them with identified challenges in the graphic design community (Bui et al., 2023). The goal of this approach was to reconceptualize sustainable graphic design for best practice goals in a specific

developing country. As a result, this research emphasizes that beyond the environmental dimension, the social and economic dimensions of sustainability are an integral part of sustainability and therefore the holistic nature of sustainability should be recognized in sustainable graphic design practices (Dueter & Teague, 2022). Despite the increasing awareness of sustainability in design, there is a significant gap in the integration of sustainability principles into design education, especially in graphic design programs. Traditional design curricula often prioritize aesthetic and technical skills over environmental and ethical considerations (Tan et al., 2020). This approach fails to equip emerging designers with the knowledge and tools necessary to address the ongoing sustainability challenges facing the industry. As a result, graduates may enter the workforce ill-prepared to navigate the complexities of sustainable design practices and may perpetuate unsustainable norms and practices (H. Nguyen, 2022). The main objective of this article is graphic design in Vietnam in integration and sustainable development with a special focus on graphic design from the perspective of fine arts. By examining the intersection of art and sustainability, we aim to identify innovative approaches and educational frameworks that can empower design to become agents of positive change. The article analyzes Vietnamese graphic design in integration and sustainable development.

METHODOLOGY

The paper utilizes Cultural and Design Theory to understand and assess the influence of cultural, traditional, and ethnic factors on the design process. It provides insights into cultural diversity and the utilization of elements such as color, imagery, symbols, and design forms to express and celebrate the cultural identity of the nation. Design Theory/Graphic Design Theory can be applied in analyzing and evaluating the quality, aesthetics, creativity, and effectiveness of design products. Additionally, the theory of Sustainable Development can also be applied in proposing long-term and sustainable development solutions for the field of graphic design in Vietnam, encompassing economic, social, and environmental aspects (Anh et al., 2022; Dang et al., 2021)

RESULTS AND DISCUSSION

GENERAL OVERVIEW OF THE ART OF GRAPHIC DESIGN

Graphics is a form of visual art dating from the earliest times, focusing on drawing strokes, dots, lines, and simple, condensed, and generalized color patches as the main means of expression to create artistic images. People have discovered places with traces of prehistoric art in Southern Europe (France, Spain,

Austria, Northern Italy...) South Asia and Africa are also the places where the mark was discovered. The earliest appearance of mankind. Initially, there were paintings, carvings in caves, then lines, drawings on manufactured and crafted objects, on ceramics... Gradually, along with the development of thinking people in the process of work, elements of the graphic arts participate in more and more production, along with the value and quality of the items(Giang, 2023)

The word "design" is associated with art since art and beauty are applied to human life. Graphic design is one of the majors of Fine Arts design to bring universal beauty into most products and consumer goods to serve the diverse needs of people in life, associated with the use functio (Urdan & Kaplan, 2020) Another definition says that graphic design is the creation of visual solutions to communication problems. Graphic design is a phrase to refer to a specialty that belongs to art. In which the noun "graphic" refers to drawings displayed on a plane (multi-material), and the verb "design" implies the meaning of construction and creation. From that, it can be understood, that "graphic design" is the creation of an image, a work on a certain material surface, with the meaning of "art" for decoration, beautifying, and "serving" children's needs people(Bakker et al., 2020) Graphic design art appeared, was developed and popularized by the multi-copy ability of printing technology with traditional genres such as etching paintings, posters promoting - society, illustrations, presenting books, publications, postage stamps, and all kinds of promotional designs for products and brands such as packaging, labels, logos, billboards... Nowadays, Graphic design has gone beyond the scope of capital(Howard et al., 2021). With its advantages, it is no longer limited to the field of printing because of the explosive development of modern information and communication technology and the emergence of a series of new genres such as Web graphics, design graphics, and more. Interface design, Dynamic Graphics with TV commercials, TV logo design, Game design... The phrase "graphic design" today has been popularized by its name in many countries around the world as "Visual Communication Design"(N. Nguyen, 2022) to suit the expansion of its visual communication role. Graphic design has become an important service industry, affecting many different professions in social life(Hung et al., 2020).

THE ART OF GRAPHIC DESIGN IN VIETNAM TODAY

Graphic design in Vietnam is a young applied art industry, which has only really grown strongly in the past 15 years. Entering the market economy, in the face of new information flows in the strong economic and cultural exchange with the outside, the Vietnamese graphic design art industry has made significant progress, but it is not inevitable unexpected difficulties, have not yet shaped its aesthetic language, a definite direction. Namely: besides good design, there are still many designs that show plagiarism, duplication, style chaos and mixing, and cultural ignorance. Ethnicity expressed in many

applied art products is almost “invaded” or forgotten (Van Hung et al.). Instead, it’s commercial. In many cases stemming from the profit motive, the designer was ordered by some manufacturers and asked to perform imitations similar to the designs, models, and packaging of foreign, branded, and easy-to-use products confusing for those who buy foreign goods. Of course, with this type of copying, sooner or later the manufacturer will be warned about copyright law; Designers will also lose their creative inspiration (ファン, 2020). It is more disadvantageous that the brands of ethnicity - Vietnamese “fragrance” will hardly have the opportunity to develop, make an impression, and conquer consumers (see illustrative examples below).



Figure 1: The packaging design of the original French Laughing Cow Cheese (left) and the design for Vinamilk Vietnam’s Vietnamese Laughing Cow (middle) and Bow tie (right) cheese of Vinamilk Vietnam have the same style expression and layout



Figure 2: Prototypes of Chocopie cake boxes of Korea Orion Confectionery Corporation (top left) and Bibica Vietnam’s Chocopie (top right) and Vietnam’s Longmire (below) only differ in the brand name and image of the cakes, brand colors differ only in packaging size, layout, original pedestal style.

Not only that, many major brands of Vietnam have been affirmed in the domestic and international markets, and the logos that need national characteristics are expressed by foreign designers. For example, the logo of Hanoi city was made by a French designer (of Vietnamese origin), Hapro’s Vietnamese wine brand logo was made by a Danish artist. Prototypes of Chocopie cake boxes of Korea Orion Confectionery Corporation (top left), and Bibica Vietnam’s Chocopie (top right) and Vietnam’s Longmire (below) only differ in the brand name and image of the cake, cakes, brand colors differ only in packaging size, layout, original pedestal style (Quang & Tuyet, 2023). The circuit shown, the logo of the Vietnamese airline Airline shown by a Chinese designer...



Figure 3: Hapro high-quality vodka is promoted as being produced from raw materials of Glue Cai Hoa Vang in the Red River Delta - a specialty rice of Vietnam, with the secret of traditional fermentation in the craft village combined with modern distillation technology created premium Vodka products with Vietnamese characteristics. The packaging and label designs of Hapro’s vodka brand, made by a foreign brand advertising company, have a beautiful and luxurious appearance but are easily confused with the designs of some countries above. The world, right from the shape of the bottle, has not seen the closeness to the national aesthetic.



Figure 4: The wine brand registered with Phu Loc name of Highway 4- Company from shape to label does not carry any ethnic characteristics



Figure 5: The traditional mooncake box of Hai Ha Kotobuki uses Chinese and Japanese images, decorative patterns, and letters arbitrarily.



Figure 6: Meanwhile, take a look at two designs of rice packaging designs imported into Vietnam at the supermarket. In addition to the attractive appearance, design standards, and complete brand and product information, even if we just glance at images, and colors, and have not read the brand name, we can easily see which country is the origin of the goods (left picture - imported rice from Japan; right picture - rice imported from Thailand).

How can our Graphic designs have a common ground compared to other countries and have a national aesthetic spirit in the current trend of integration and globalization? Is Vietnamese Graphic Design necessary to pay attention to the issue of national cultural identity in the current period? Those are problems not only for Vietnamese designers, but we have not paid enough attention. To have basic

orientations in the future in the trend of integration and globalization, we first need to understand several objective and subjective reasons that limit development, as well as the Advantages of Vietnam's graphic design field in the current period(Mai, 2022).

RESTRICTIONS ON SOCIAL CONDITIONS AND AWARENESS

As we all know, design is a relatively complex business. Creating a high-quality design requires the interdependence of many disciplines, and modern graphic design itself requires the collaboration of many artists, scientists, and technicians working in the field different fields. As simple as designing a product advertisement page in a monthly magazine, it also requires the participation of many highly qualified designers such as photography, fashion, graphic effects, prepress, etc. printing... at an extremely expensive cost(Lam, 2024). Not only that, to turn an idea into reality requires a lot of testing to find the best results. For most Vietnamese enterprises, it is very difficult to spend such a sum of money, except for a few large enterprises.

The senior management team of enterprises is aware of Graphic design and the position of the designer towards the business, there are many inadequate points such as: using the people of the enterprise who do not have enough knowledge. basic aesthetic judgments for reviewing designs (haven't seen the importance of experts in this art field) have not built reliable market research as a basis for evaluating designs, commenting on designs by subjective feelings(Bernstein, 2020)

According to many domestic and foreign experts, the design workforce is still heavy on planning thinking, following what is available but not actively creating new ones, and the ability to apply the results of the project. Industrial design in production is still limited, not focusing on investment in design research. In addition, policymakers of enterprises (both public and private) do not fully understand the importance of branding, product development strategies, marketing strategies, etc. properly investing in design research(Van Hung et al.). This has pushed the design team into a relatively deadlocked position and led to an excess of design human resources, but a lack of professional design experts(Anh, 2022).

In the market economy, the needs and tastes of customers are the highest with the motto of businesses being "Sell what customers need, not what they have". While the level of people's aesthetic awareness in the field of design in general and Graphic design in particular is still low and uneven, leading to a division in the team of designers themselves. If the designers themselves are not aware of the role of aesthetic orientation in their society, do not have enough knowledge and professional qualities, but run after the market, following the immediate economic benefits, will lead to messy, arbitrary, spontaneous copy design as mentioned above(Boguszewski, 2022). From a macro perspective, today's graphic design is not only about beautifying products and changing product values but also solving cultural and social

problems, contributing to improving quality of life (Anh, 2012). Therefore, many countries have had policies to develop the design industry, while in Vietnam, this field has not been properly evaluated due to insufficient and correct awareness of the benefits that the widespread communication characteristics of the design industry. Graphic design can bring. When there are policies to promote the design industry, we can preserve and promote the value of cultural heritages, towards sustainable development(Lee, 2023).

LIMITATIONS ON HISTORICAL CAUSES

If compared with the history of world design (“design”: the word has been internationalized and has a fuller meaning than the word “design”), the Vietnamese design background is still too young. Taking the milestone as 1850 when there was the first world exhibition in London in 1851, the history of world design has more than 150 years of formation and development. Design has become an important profession in society, the designer is well-paid and respected by society. To get where it is today, the design world has also gone through many ups and downs with profound socio-political changes. Many design trends are born and decline to step up to new, more modern, and more appropriate ladders. They’ve had enough time to test and develop products and best practices and have eliminated what doesn’t work, and doesn’t make progress. For them, design and industry are inextricably linked In Vietnam(Quyen, 2022), the posters and political propaganda materials serving the resistance against the French by the painters of the Indochina Fine Arts School were the first clues for Vietnamese graphic design, despite the physical form still belonging to Fine Art Graphics (Hanoi University of Fine Arts, 1991, p55). The milestone was in 1949 when the University of Industrial Fine Arts was born and trained the first courses as the core force for Vietnam Design in general, Vietnam Graphic Design in particular, then the country went through two wars(Dong & Truong, 2020). After the re-establishment of peace, our industry is too young with the centrally subsidized economic model that we can’t have real commercial designs. In 1986, when the country implemented the open-door policy, graphic design began to undergo fundamental changes, and new forms of advertising for goods, packaging, billboards, exhibitions, and trade appeared presently. However, it is not accurate to take the 1986 landmark for modern Vietnamese graphic design(Nhung, 2020). The remarkable success of Vietnamese graphic designers is closely associated with the development of new technology that started in the 1990s and it was not until the 2000s that there were changes in both quantity and quantity. However, up to the present time, we still have not had a graphic design platform called developed compared to the region and the world because there has not been an organization or association of this field an annual book showing the activity and development as well as very few designers whose name is associated with a type of Graphic design in Vietnam(Turner et al., 2022)

In terms of training, Vietnamese Graphic Design was born in a difficult socio-economic situation, without any prior premise, completely breaking the rhythm of traditional Fine Art Graphics. Books and documents on basic theoretical background about the profession are extremely scarce, mostly provided by the countries you support (mainly from Western countries such as Germany, Russia, and the US...), or by several enthusiastic contemporary researchers and teachers who collect, synthesize, and compile from many different languages for teaching. Therefore, many concepts and theories about the applied art design profession in general, and graphic design in particular in Vietnam from that time until now have not been unified, and have not been synthesized and developed timely update (Quyen et al., 2024; Tan et al., 2020; Thanga et al.; Turner et al., 2022). While young Vietnamese graphic designers are still confused and groping in determining the direction, science, engineering, and technology in the world have developed rapidly and dramatically with the strength of the global trend. With globalization, the field of Graphic design is increasingly expanding. The old theoretical foundations have not been imbued, the new has massively come to put great pressure on young designers, leading to the above-mentioned inadequacies being inevitable (Quyen et al., 2024; Tan et al., 2020; Thanga et al.; THANH et al., 2012; Tien, 2024; tri Minh, 2023; Turner et al., 2022).

ADVANTAGES IN THE CURRENT PERIOD

Modern human life is associated with the need for beauty, all people from urban to rural areas, regardless of their cultural level, want to use new, more beautiful, and fancy products more fashionable, and live in a more comfortable environment. From this basic desire arises a multitude of demands on the designer (Van Hung et al.; Vitchynkina, 2023).

Considering the competitive factor of the field of graphic design, nowadays, people no longer worry about what to wear but worry about how to wear it. In this new era, every product has many different manufacturers and competition among the number of producers). Industrial production with high productivity and continuous improvement of methods and labor leads to the creation of many products in a short time (competition in production speed). Manufactured goods are brought to the market (competitive on price), to solve the task of the consumer market (sell products to consumers) many different market solutions that design Graphics, especially Promotional Graphics are a key element. Young consumers in Vietnam now no longer have the mindset of "eating well and wearing durable" like the previous generation, but they are willing to pay a high price for a product they like. This is the motivation for manufacturers to focus on investing in product form and at the same time is the basis for developing a team of new designers in line with the urgent requirements of life. How to make beautifully designed, attractive, and effective products appear more on the market, on that basis, consumers will have conditions to

compare and contrast between good and bad designs, creating fair competition among designers and the owners of those designer products(Howard et al., 2021; Lam, 2024; Lee, 2023) Another aspect, the advantage of the latter is also an advantage for Vietnamese graphic design because we can shorten the development process and immediately catch up with new design trends in the world... In today's time, access to information technology has become commonplace. We no longer lack information like before, so it is not too hard for our designers to collect documents, how to process information to achieve optimal efficiency for work is important very important issue. The tremendous flow of information and no time to test has made Vietnam a sudden place with many different styles from the traditional to the strange modern features of Europe and America. We also need to have a certain time to test and adapt. Same way, it is suitable for foreign countries, but it still takes some time to find the most reasonable way for the psychology of customs and people of Vietnam(Hung et al., 2020).

In terms of internal strength, Vietnam has traditional fine arts with a long history, going through thousands of years, so it has accumulated the great artistic and spiritual values of the Vietnamese people(Kee, 2020).

CURRENT DEVELOPMENT ORIENTATION OF VIETNAM'S GRAPHIC DESIGN ART

Traditional Vietnamese fine art culture - the fundamental basis for orienting the modern Vietnamese graphic design style. According to art researcher Phan Cam Thuong: "The past can be understood from at least three angles: The past is dead, the past changed, and the past continues", and "Maybe we have stages. living only thinking about today or tomorrow what to eat, what to wear, where to live, but can't stay like that forever, we still need to think about who we are, where we come from, what we have done, are doing what to do and where to go..." (Huynh et al., 2023). That is the problem of Vietnamese art and culture in general, and Vietnamese graphic design in particular needs attention in the current globalization context. Therefore, we need to conduct in-depth studies on the heritages of traditional Vietnamese culture and art as the basis for orienting the modern Vietnamese graphic design style. That does not mean going back to the past, but studying tradition to find a way to convey the quintessential elements of Vietnamese cultural and artistic identity, combined with design language, technology, modern techniques, and materials, thereby creating an open structure in creative thinking, ready to accept new and modern things in the process of integration but still rich in traditional Vietnamese identity(tri Minh, 2023).

Reality has shown that several design platforms in Eastern countries have implemented this orientation and have been very successful. Take for example China - an Oriental country quite close to Vietnamese culture. Chinese Graphic Design was born quite late compared to the West despite having a long and flourishing artistic culture in history. In 1979, China implemented a policy of opening up

to the outside world to welcome new ideas and the latest technologies. They advocate taking firmer, more liberal steps with new ideas, especially in art and design. But at the same time, China focuses on increasing creative energy with a strong sense of nationalism (if not even xenophobia). In recent years, a series of articles and their research works related to the issue of preserving identity in modern graphic design such as: Applying traditional cultural symbols in product design Modern graphics, Creativity in Graphic Design from a Traditional Cultural Perspective Therefore, it is not surprising that we come across so many elements of traditional art in modern Chinese graphic designs with smoothness in both content and form. A typical example of the successful application of traditional cultural and artistic elements to modern graphic design is the great success of the opening ceremony of the Summer Olympics in Beijing - in 2008:



The official emblem of the 2008 Summer Olympics – “Dancing Beijing” – was unveiled during a ceremony at the Temple of Heaven in Beijing. The spirit emanating from “Dancing Beijing” reveals China’s beauty and fierce strength, and conveys its commitment to the world to deliver a unique Olympics (Thanga et al.; Tran, 2023). This logo was designed by Guo Chunming, Vice President of Beijing Armstrong International Brand Identity Co., with the image of a dancing figure, expressing a sincere invitation, enthusiastic welcome to friends in the world to a China rich in cultural tradition, chivalrous, unique, and elegant. To create this symbol, Chunming relied on the word “King” in a calligraphy style like a human figure, placed on the words “Beijing 2008” and 5 circles representing the international Olympic movement. The symbol perfectly depicts the core value of sport: for people and true sportsmanship (Lenz, 2020). The curves evoke the image of a Chinese dragon winding. Outstretched arms show the sincerity of the Beijing people, giving a feeling of warmth, friendliness, and friendship. The running figure is a metaphor for the splendor and beauty of life. The lucky red used as the main color of the symbol has a very special meaning

in Chinese culture. This design also shows the inheritance, development, and innovation of traditional Chinese culture(Howard et al., 2021).Japan is also one of the Graphic design backgrounds that make a unique and distinctive impression by fully applying and exploiting the strengths of traditional art in the history of design(Hao, 2023). Not only that, their designed products have achieved success in many different markets around the world. In the early years of the 20th century, Japan accepted new forms of graphic design in a wave of social change across the country through the growth of modern industry, the development of technology, and the popularity of Western cultural art. In 1950, after Japan had become an economically powerful country, the Japanese began to pay more attention to Graphic design to improve their marketing in all areas of commerce. Initially, Japanese graphic designers were also heavily influenced by Western theoretical backgrounds, using geometric shapes and linear perspectives as the basis of their designs. Ideas for graphic design are sometimes influenced by Russian structuralism. Gradually, they discovered that the investment in graphic design greatly supported Japan’s economic growth and that to have a national brand, it was necessary to have its own identity and character(Boguszewski, 2022). Unique in design products. Modern Japanese Graphic Design from the second half of the 20th century to the present shows a distinct identity that is not mixed with any other graphic background in the world. Using the basic foundation of Western painting theory, always showing the newness and dynamism of a country, a modern society with science and technology developed based on thoroughly exploiting culture and traditional art Regardless of traditional crafts, traditional materials, images in traditional art, and art forms with the most unique and typical style(Dong & Truong, 2020) Japanese people take full advantage of modern Graphic design (see illustrative examples below):



Figure 7: Graphic Design by Ikko Tanaka - a famous Japanese graphic designer who has created his creative style by selecting the quintessence of national culture. His style and design thinking have influenced the world of graphic design



Figure 8: Modern Japanese commodity packaging designs use Japanese manga and manga animation styles as a unique identity of the national brand.



Figure 9: Exploiting and applying styles and symbols in the art of printing traditional patterns on fabrics into modern Japanese decorative designs.

The orientations and previous achievements of the Eastern countries have been achieved above, we should also consider and learn to apply them appropriately in Vietnam.

HARNESSING THE COMMUNICATION POWER OF GRAPHIC LANGUAGE TO CREATE A CULTURAL ENVIRONMENT

In the last two decades, globalization has taken place at a rapid pace. It is an objective trend, going beyond one country, becoming a general trend of the world, attracting more and more countries to participate, regardless of whether that country is rich or poor, strong or weak, developed or not underdevelopment, the West or the East is the tendency to get closer together and cooperate among countries to create development(Giang, 2023).

If globalization equitably takes place, it benefits many people, but in reality, globalization does not take place in a favorable way for all countries, especially for poor countries in which there is our country. Because countries, economic and political groups in the world all come from their interests to solve global problems without fair and reasonable treatment for partners partly because of the limited capacity of less developed countries, they do not have enough strength and power to solve problems related to them (N. Nguyen, 2022). Therefore, the risk of being unified, and westernized and thus losing the right to independence and self-reliance of the nation is possible. Realizing this, many countries around the world have seriously considered the issue of cultural identity. In Western countries, France is the country calling for a ban on the circulation of products beneficial to the US. In the East, China exhorts against mental pollution; Japan holds Asia regional meetings to discuss national culture... This shows us that the governments of other countries have considered culture as the driving force, goal, and regulatory system of development and ours in Vietnam is no exception to this rule (Quang & Tuyet, 2023).

Sali Sasaki, a researcher of Japanese culture and design, commented: "In the new view of modern graphic design in the world today, designers play an important role as new agents of changing the world using creativity and design thinking in demonstrating their capacity for social awareness. Graphic Design has always played an important role in society and individuals so it influences cultural identity, social structure, economy, cultural development, and environment. It touches many individuals in society based on daily exposure in the social environment and in all modern media" (Turner et al., 2022). In recent years, Graphic design has become an international phenomenon that greatly influences the process of cultural and sustainable development in the world. India, China, South Africa, and Brazil are successful examples of places where design is believed to be an effective method and tool for socio-cultural improvement. Affirming the importance and influence of graphic design on culture - society (Vitchynkina, 2023).

President of the World Council of Graphic Design Associations Robert L. Peter once said: "Designers today have a responsibility to create a visual world and a constructivist culture. This constructivist culture influences the values of people today and in the future" (Quang & Tuyet, 2023). During the Vietnam Advertising Graphics Conference after renovation in April 2012, MSc. Tran Binh Minh - Vietnam Institute of Culture and Arts affirmed: "Advertising graphic design is a tool to convey culture. Along with product information, advertising also conveys the cultural values that it has created through the product it presents. Today's consumers when choosing products, not only pay attention to economic information, and the economic value of the advertised product, but they are also very interested in cultural values and social symbols association associated with the product. In the case of having to choose products of the same type, with similar ingredients, quality, and use values, consumers often choose products with

cultural or symbolic values that are close to those of other products cultural values, symbols that they are trying to achieve. In general, when consumers buy products, they also receive cultural values associated with products. Their culture, therefore, is also changed according to the cultural values created through the product that the advertisement presents (Tan et al., 2020).

Advertising is considered a work of mass art because the target audience is a large number of consumers, so the conveying of moral, aesthetic, and political values along with product information will be appreciated by advertisers. Attention advertising design, more attention. For the Vietnamese people in general and Vietnamese consumers in particular, all information transmitted from the mass media is often considered as information that guides all behaviors, behaviors, and actions in society. Therefore, for advertising graphic designers, in addition to professional knowledge of art and graphic techniques, must also have the in-depth cultural knowledge to be able to choose appropriate templates to deal with the product they want to advertise. Only in this way can advertising designers be able to link product information with the content of a behavioral pattern, as desired by society and consumers (Tan et al., 2020; Turner et al., 2022; Urdan & Kaplan, 2020; Van Hung et al.). Therefore, the application of exploiting the communication power of graphic language to create a cultural environment is a necessary job to create positive educational impacts on the awareness of people's culture ethnicity, and national aesthetics in Vietnamese society, especially the young generation (THANH et al., 2012; Tien, 2024; Tran, 2023). Although seen as an important factor in promoting economic development, especially the cultural impacts arising from the presentation of the message of Graphic design as mentioned above, it is worth noting. Note that the cultural values that advertising creates through the product it presents, depend on the culture of the society that created the design. Thus, Graphic design has not only influences on culture but also influences (dominated and limited) from the culture that created it (Van Hung et al.). Therefore, for the communication role of Vietnamese graphic design to be effective in educating about national culture and national aesthetics as mentioned above, it is necessary to have policies to support the development of this field from the outside. When promoting the field of design in general, and graphic design in particular, we can preserve and promote the value of cultural heritages, towards sustainable development in the current period (Anh et al., 2022). From another perspective, in terms of creative orientation, creating a modern design style with indigenous culture is the solution to make a difference: The difference in the form, of cultural background transformation, is a way to dissolve the pressure of "late birth", shortening the gap between backwardness and design level with graphic platforms in the world (Anh, 2022).

CONCLUSION

On top of all the advantages, disadvantages, and problems mentioned above, we need to realize that for Vietnam's graphic design industry to develop and have a certain position in the world design village, it is not a matter of fact (Bui et al., 2023). Day two but a whole process. First of all, on the social aspect, it is necessary to actively disseminate and improve social propaganda, and reach out through many channels (fairs, merchandise exhibitions, design product exhibitions, etc.) to stimulate businesses to care and understand the value of design with their products, the economic benefits that they will get when they invest in the design. Establishing organizations and associations of graphic designers; organizing seminars, and playgrounds for designers to have the opportunity to meet, exchange experiences, promote personal capacity, find new directions, and unify goals and great orientations for designers. Vietnamese modern graphic design background, avoiding discrete and scattered development. There is a close association and cooperation between designers and artisans, scientists, businesses, economic experts, market research... to design products life with the most optimal quality, for the needs of consumers as well as manufacturers. Focusing on creating the identity of Vietnamese graphic design based on the strengths of traditional decorative arts. It is necessary to have in-depth studies on traditional fine arts to draw out the quintessence of the national aesthetic language, combined with updating and grasping design trends, science and technology, and advanced technology advances in the world. Since then, harmonized, built, and developed modern Vietnamese graphic design (Bernstein, 2020). The rapid growth of the market economy with the demand for designing new products and models also developing rapidly, requiring a large team of highly qualified designers. Students of Industrial and Applied Arts who are formally trained at universities are valuable resources for the development of Industrial Fine Arts and Graphic Design in Vietnam. However, the current training reality shows that they do not have the comprehensive capacity to immediately embark on professional design work (Mai, 2022). Therefore, it is necessary to focus and invest appropriately in comprehensively training future designers, especially the ability to rub hands with practical and experimental work right in the learning process. Above all, the decisive role of Vietnamese graphic design art depends largely on our designers before the support from many sides. In addition to skills, professional skills, enthusiasm, cultural understanding, and grasping the needs, characteristics, and tastes of customers and businesses ... it is necessary to realize that the experts themselves New designers are the ones who create trends, not public tastes.

REFERENCES

- Anh, D. B. H., Duc, L. D. M., Yen, N. T. H., Hung, N. T., & Tien, N. H. (2022). Sustainable development of social entrepreneurship: evidence from Vietnam. *International journal of entrepreneurship and small business*, 45(1), 62-76.
- Anh, T. H. M. (2022). The First Implementation of Music at High Schools in Vietnam. *European Journal of Applied Sciences–Vol*, 10(4).
- Bakker, A. B., Petrou, P., Op den Kamp, E. M., & Tims, M. (2020). Proactive vitality management, work engagement, and creativity: The role of goal orientation. *Applied Psychology*, 69(2), 351-378.
- Bernstein, R. (2020). *Engaging Art: Essays and Interviews from Around the Globe*. Cambridge Scholars Publishing.
- Boguszewski, M. (2022). New generation free trade agreements as a driver of institutional change: A case of Vietnam. *Stosunki Międzynarodowe–International Relations*, 2, 18.
- Bui, T., Ngo, T., & Dang, P. (2023). Visual communication design and sustainability: reflections from a pilot course with design for sustainability methods and tools. *INTED2023 Proceedings*,
- Dang, H.-A., Glewwe, P., Vu, K., & Lee, J. (2021). What Explains Vietnam's Exceptional Performance in Education Relative to Other Countries? Analysis of the 2012 and 2015 PISA Data.
- Dong, C. V., & Truong, H. Q. (2020). The determinants of creative goods exports: evidence from Vietnam. *Journal of Cultural Economics*, 44(2), 281-308.
- Duester, E. L., & Teague, M. A. (2022). Redressing digital orientalism: how Vietnamese cultural professionals are harnessing new digital technologies to reclaim the narrative on Vietnamese art and culture. *Creative Industries Journal*, 15(3), 272-292.
- Giang, N. T. (2023). INNOVATING EDUCATION IN THE DIGITAL ERA FOR THE TRADITIONAL FINE ARTS EDUCATION PROFESSIONS, THE APPLIED FINE ARTS TRAINING FIELD IN HANOI, VIETNAM. *Проблемы современной науки и образования*(8 (186)), 66-73.
- Hao, B. T. (2023). SOLUTIONS TO IMPROVE TRADITIONAL CULTURAL VALUE EDUCATION FOR UNDERGRADUATE STUDENTS IN VIETNAM NOWADAYS. *Synesis (ISSN 1984-6754)*, 15(2), 114-131.
- Howard, J. L., Bureau, J. S., Guay, F., Chong, J. X., & Ryan, R. M. (2021). Student motivation and associated outcomes: A meta-analysis from self-determination theory. *Perspectives on Psychological Science*, 16(6), 1300-1323.

Hung, L. X., Van Bac, N., & Hoai, D. N. (2020). "CAT TIEN SANCTUARY" IN THE SYSTEM OF HINDU RELICS IN VIETNAM. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(3), 2432-2458.

Huynh, N. T., Thomas, A., & To, V. T. (2023). Visual meanings in Vietnamese picture books: exploring Vietnamese artists' perspectives on the Yin–Yang balancing. *Social Semiotics*, 33(4), 883-908.

Kee, M. (2020). Writings on the Wall: An Investigation into Young Graffiti Writers' Motivations, Meanings, and Strategies for Creation in Hanoi, Vietnam.

Lam, N. D. (2024). Changes in Funeral Music Practices of Vietnamese People in the Northern Delta, Vietnam. *Harmonia: Journal of Arts Research and Education*, 24(1), 18-35.

Lee, W. (2023). Trade liberalization, distributional coalitions and economic growth: A case of Vietnam. *Sustainability*, 15(14), 10883.

Lenz, I. (2020). Recasting Tradition: Heritage and the Everyday as Critical Devices of Contemporary Southeast Asian Art. *Silpa Bhirasri (Journal of fine arts)*, 4(1), 127-178.

Mai, T. T. (2022). THE ROLE OF INTELLECTUALS IN THE DEVELOPMENT OF THE SOCIO-ECONOMIC DEVELOPMENT OF DONG NAI PROVINCE: SITUATION AND THE PROBLEMS RAISED. *Lex Humana (ISSN 2175-0947)*, 14(2), 154-167.

Nguyen, H. (2022). *Production design: the old but new-born job and why it is difficult for the production designer to achieve their artistic work in the Vietnamese film industry*

Nguyen, N. (2022). THE ART OF DECORATIVE EMBROIDERY ON AO DAI IN HO CHI MINH CITY. *Proceeding of the International Conference on Arts and Humanities*,

Nhung, N. L. H. (2020). *The Developing Process of Cultural Tourism in Dong Ho Art School in Vietnam* [Ritsumeikan Asia Pacific University].

Quang, P. V., & Tuyet, C. T. A. (2023). Controlling or harmonizing riverside landscape: Learning, conserving the cultural landscape at Kon and Ha Thanh river basins. *AIP Conference Proceedings*,

Quyên, N. T. A. (2022). Factors Affecting Arts Marketing of Theaters in Hanoi, Vietnam. *WSEAS Transactions on Environment and Development*, 18, 442-451.

Quyên, T. T. L., Liou, S., & Yang, C. H. (2024). Teaching Graphic Design for undergraduate students in Vietnam: a curriculum analysis. *Frontiers in Education*,

Tan, C. K., Nguyen, B., Lee, K. W., Kang, H. C., Tan, C. K., & Jalan, U. (2020). Original Paper The Impact of the Design Teams Approach on Preservice Teachers' TPACK in the Vietnamese Context. *Studies in English Language Teaching*, 8(1), 85-103.

Thanga, N. M., Phuongb, D. T., Trinhc, B. M., Thắnga, N. M., Phươngb, Đ. T., & Trinhc, B. M. Current situation of design for sustainability application in visual communication design education in Vietnam.

THANH, V., Minh, T. B., Long, T. Q., Manh, N. C., & Ngan, D. V. T. (2012). Developing AEC into a Global Services Hub The Case of Interior and Fashion Design in Vietnam. *DEVELOPINGASEAN ECONOMIC COMMUNITY (AEC) INTO A GLOBAL SERVICES HUB*, 339.

Tien, B. Q. (2024). History of Vietnamese Book Cover Design. International Conference series on Geotechnics, Civil Engineering and Structures,

Tran, T. (2023). Cultural policy on the move: between the paradigmatic and the pragmatic. *International Journal of Cultural Policy*, 1-16.

tri Minh, M. (2023). Graphic design in Vietnam in integration and sustainable development. *Research Journal in Advanced Humanities*, 4(4).

Turner, S., Labbé, D., Zuberec, C., & Nguyen, B. (2022). Creative Hubs in Hanoi, Vietnam: Will Community Visions and State Aspirations Consolidate or Collide? *M/C Journal*, 25(3).

Urdan, T., & Kaplan, A. (2020). The origins, evolution, and future directions of achievement goal theory. *Contemporary Educational Psychology*, 61, 101862.

Van Hung, H., Tien, N. H., Duy, P. B., Chuong, N. H., Nguyen, N. T. B., Anh, N. S. T., Trung, L. Q., Dai, P. P., Tuan, N. A., & Viet, D. T. International Journal of Advanced Multidisciplinary Research and Studies.

Vitchynkina, K. (2023). KEY ASPECTS OF CREATIVENESS ACTIVITY DEVELOPMENT OF FUTURE GRAPHIC DESIGN PROFESSIONALS.

ファン, ホ. (2020). Design and evaluation of solid waste management courses for sustainable development in elementary schools: A case study in Da Nang city, Vietnam.