

## Graphic Design Vietnam - Problems and Solutions

Nguyen Hong Ngoc<sup>1</sup>, Nguyen Thi Lan Huong<sup>2</sup>

### Abstract

*The field of design in the world in general, and Graphic Design in particular tends to converge and interfere strongly with other art disciplines (such as fine arts, movies, and music...). Graphic design will flourish with cutting-edge technology, and this will certainly continue to grow in the future. Graphic design today needs to identify several common concerns with themes: boundaries and interlinkages between the arts and graphic design, the importance of content, and impact of advanced technology, the desire for emotional connection, limitations in creativity due to, imposed design software, the uncertainty of commercialization, the need to simplify the design to increase the speed at which information is perceived by visual cues, and, ultimately, the need to be ethical in design. The above problems have never been raised for the Vietnamese contemporary graphic design industry. The study of Contemporary Graphic Design in the development of Vietnamese culture is necessary to create a connection between the past and the present in terms of culture and spirit, because before or after, a production includbelongs belongs to a particular ethnic group.*

**Keywords:** *Graphic Design, problems, solutions, Vietnam.*

### Introduction

Graphic design is one of the types in the field of design - and art field characterized by the combination of three factors: aesthetic - technical. Appeared and popularized thanks to the multi-copy capabilities of printing technology, today, in the world, Graphic Design is not only limited to the field of printing but is increasingly being expanded to the role of communication. visual communication, creating a surface for social communication. Along with the development of science and information technology, a series of new genres have appeared in Vietnam, such as web design, interaction design (design of graphical interfaces on computers), design game design, 3D animation, and television design... However, due to habit, the term "graphic design" is still commonly used by Vietnamese people. Due to the information and visual communication characteristics, Graphic Design plays an increasingly important role and influence on many aspects of modern social life.

In today's graphic design, identity, and ethnicity are not mandatory criteria for each design product. However, in the trend of integration and globalization, when the boundaries of countries are no longer too separate, the world tends to be "flat", ethnicity and separateness are necessary factors to keep the world clean. cultural diversity and identify the cultural characteristics of each country in the world. That is even more necessary with design contents such as: promoting Vietnam's big brands when going to the international market (Vietnam Airline, Vietnam Tourism, Haprolimex...), promoting cultural events major events taking place in Vietnam (Seagame, Asiad, 1000 years of Thang Long ...) or design types and products with content and design goals related to national traditional culture (moon cake, Tet calendar, etc.) Lunar New Year, comics...).

The source culture of modern Vietnamese Graphic Design has its foundation in Traditional Fine Arts. However, in fact in Vietnam, this field has only really developed rapidly in the last few decades, with theories imported from the West, mainly referring to the design profession, without question. traditional mining. In the schools that train graphic designers in Vietnam, there is currently no subject content or theory that addresses the issue of inheritance and selective promotion of traditional culture and art into the design. modern, which is mainly discussed in the field of visual creation (paintings, statues).

---

<sup>1</sup> Thu Dau Mot University, Binh Duong Province, Vietnam; Email: ngocnh@tdmu.edu.vn (\*Corresponding author)

<sup>2</sup> Hanoi University of Civil Engineering, Vietnam; Email: huongcsnt@gmail.com.

## Methods

Research methods and approaches to Fine Arts: On the theoretical foundation of Fine Arts, Applied Arts/Design to analyze research objects based on principles and visual elements.

This method combines an interdisciplinary approach: Fine Arts with Applied Arts / Design, History, Culture, Semiotics and Symbols, Visual Psychology, Ethnology, Culture and Arts, Philosophy, and Aesthetics, ... Through an interdisciplinary research, approach to analyze and evaluate research objects more multidimensionally with many different aspects.

Field research method: Fieldwork in several communal houses and pagodas in the Northern Delta region, focusing on typical relics dating from the Ly, Tran, and three centuries XVI, XVII, and XVIII such as Phat Tich pagoda, But Thap, Dau Pagoda, Boi Khe Pagoda, Hundred Pavilion Pagoda, Tho Ha Communal House, Dinh Bang, Tay Dang... to draw out several features in Vietnamese Traditional Fine Arts.

Comparative and comparative method: This method will be used in the process of analyzing and proving through comparison and contrast the research contents between the country and some countries in the world, the topic will ask the question of research in the dialectical relationship with the space-time factor, and the peer-to-peer interaction between graphic design trends to achieve standards in the comparison process (focusing on the comparison, clarification and distinguish the specific characteristics of graphic art from graphic design, between tradition and modernity, between domestic and foreign, etc.).

## Results and Discussion

*Some problems for Vietnamese graphic design*

*The Narrowing influence of Traditional Fine Arts in the Field of product creation Graphic Design*

In the current period of globalization in the world, besides the above-mentioned achievements, Vietnamese graphic design is still a newly developed industry and has not yet defined its aesthetic language, or a direction to follow identity. To a certain extent, it can be said that Traditional Fine Arts have been gradually shrinking their influence in this creative field.

In the field of print design, especially in products belonging to cultural publications, which are not merely goods for exchange and sale, but directly create the surface of a country's socio-cultural communication. family, a nation. However, many graphic publications such as books, newspapers, magazines, desk calendars, wall calendars, and postage stamps... arbitrarily use foreign images, patterns, and motifs. At bookstores, or major newsstands throughout the country, on the occasion of the Lunar New Year, publications printed with images, patterns, and traditional Chinese decorative motifs with vibrant colors are displayed for sale. Some Vietnamese and Chinese calendar templates have too many similarities (from colors, typefaces, and layout, to the system of images, images...) identity in this line of culturally designed products. In the field of books, comics, children's publications, and images of a series of Japanese, Chinese, and Western cartoon characters, with many new technical means of expression, very few products succeed in expressing the Vietnamese cultural spirit.

In the field of packaging graphics and advertising, due to the objective requirements of the market, designers perform work completely depending on the requirements of production companies. These companies are of course only interested in making their products and designs eye-catching, and salable, and traditional cultural issues in design are not the top concern. In many cases stemming from the profit motive, designers are ordered with requests to imitate foreign forms, designs, and models to mislead and attract consumers with a "foreign" mentality.

In Vietnam, due to a long period of war and Subsidy, light industrial goods mainly follow the way of aid and small trade from socialist countries, domestically produced goods are very few and of poor quality. In terms of production and circulation of goods, product quality must be first, then form and design. Although

Vietnam also has several suitable goods for Vietnamese people, such as apparel, tea, coffee, tobacco, etc., in general, the reputation of Vietnamese goods is low in the Vietnamese market itself. Since then, gradually formed a psychological tendency to despise domestic goods and attach importance to imported goods. The discredit of domestic goods leads to its advertising packaging also seeking to externalize the form - a manifestation of the weak, passive creative capacity in the world of designers. When the market economy was formed, domestic goods were also produced in many ways, including joint ventures. However, the requirements for graphic design completely depend on foreign companies investing capital. This process takes a long time to make the aesthetic habits of Vietnamese people follow foreign graphic design. This is also one of the basic reasons for the preference for foreign goods by Vietnamese consumers, or the copying and imitation of foreign designs by Vietnamese designers.

In terms of design practice, today, development technology, and graphic design are mainly done on computers with supporting software and digital resources. However, the application of traditional elements to the design will be somewhat limited when designers use foreign graphic software, digital resources, and the standardization of traditional cultural heritage. are scarce, often have to get foreign fonts, images, decorative motifs, and symbols... (mostly from CDs, and clip art of China and Western countries). The currently used Latin software of the West, there is little Vietnamese software, according to the proportions and habits of Vietnamese people, while many Asian countries such as Japan, China, and Korea... already have such software. own, with their design interface, and fonts.

#### *The break of traditional artistic thinking in the creative field of Graphic Design*

The advancement and constant change of inventions of the era of science and technology have comprehensively affected the cultural and artistic educational background, leading to a change from social awareness to shaping thinking, from aesthetic perception to the creative ideas of many Vietnamese graphic designers (especially young designers). External influences through the Internet, seminars, international exchanges, access to learning from publications, films, photos... from abroad, or directly studying abroad... have created favorable conditions. beneficial and ripe for modern creative trends to develop. However, the rapid absorption of large, multidimensional information has caused many designers to be affected and confused in many schools and trends in the world. That leads to hybridization, loss of national identity, to follow, to follow foreign in a nonselective, even stereotypical way, or following the easy demands of the market, to conform to the market. hospitable customers...).

Along with that, are expressions of the "turning back" from traditional Fine Arts. Many young designers are passionate about technology, passionate about pursuing Western aesthetic values, and "break off" with the study of the values of traditional Fine Arts. Many designers do not regularly cultivate and update their historical, political, and socio-cultural knowledge..., which has revealed limitations in finding new ideas, leading to poverty and cliché about content and form of expression, directly affecting artistic effectiveness. How did the problem of breaking traditional artistic thinking in Graphic Design happen? Some areas with a long tradition in the development history of Vietnam's Graphic Design, such as books, newspapers, magazines, or promotional posters... show this very clearly.

In the area of graphic publications, books, and newspapers, between the feudal period and the French colonial period in the early 20th century, there was a complete difference in size, presentation of covers, and pages, of course. one type uses Chinese characters, one uses the national language script, one is hand-made, and the other is cropped and machine-printed. But we see, the rustic and simple aesthetic exuding from the pictures, colors, words, materials, and techniques... of feudal books and books of the early twentieth century still have many common features. The design of today's books compared to the books of the Subsidy period has completely changed in terms of aesthetics. Some books are influenced by Chinese culture (using lots of bright colors and ostentatious nature), some books are a little bit Western design language, using many photos as cover, applying many techniques, computer effects, including books of private bookstores designed in a form to create their brand...

Design of newspapers and magazines. At the end of the 19th century and the beginning of the 20th century, the first newspapers were designed quite simply, the content and form were heavily ideological, dignified,

and dogmatic. It shows that the general aesthetic spirit in the culture and traditional arts of the feudal period still permeated even on the cover of newspapers, as well as having a certain influence on French culture.

On the cover of newspapers and magazines in the years 1945 - 1975, there was a great contribution of painters of the Indochina period with many delicate hand-drawn covers in the style of easel painting, bearing the contemporary aesthetic spirit and bold personality and style of each artist, some use traditional language and engravings. Newspapers in these periods were often owned by private newspapers. Although Latin was used a lot, it was still naive, there was no uniform standard for different types of newspapers. The newspaper is presented similarly to contemporary popular French novels, the cover has a lot of words, and the colors are only 2-3 simple colors. However, it shows many folk aesthetic characteristics as well as the psychology and habits of Vietnamese people.

Currently, the cover designs of newspapers and magazines show a strong change in both aesthetic and visual thinking. Of course, technology and techniques change, and layout and fonts are more uniform, with paper quality, good print quality, and a variety of colors. However, it clearly shows the lack of history of a professional journalistic design, as well as the departure from traditional culture. If newspaper designs in the early period of the French colonial period often carried heavy ideological, solemn, dogmatic, subtle, and sophisticated expression, even though technology and techniques were still rudimentary, the design today reveals a journalistic culture that is heavily consumerist, like sensational events, eye-catching images with many special effects. Since most current designs are computer-generated, using built-in motifs and collages, many designs have an aesthetic appearance that looks more like the work of computer technicians than the actual product. Creative thinking of artists and designers. The same goes for poster design or other forms of advertising design. Laziness in creative thinking, reliance on the support of technology, and lack of knowledge about the historical and traditional values of a large number of designers have led to advertising posters. has recently lost its national identity. Of course, the ethnicity here must also be understood that there is change and development, but it is not possible to keep the traditional rusticity forever.

In terms of training, Vietnamese graphic design was born in a difficult socio-economic situation, without a premise to go ahead, interrupting the rhythm with traditional fine art graphics. In the early days of formation, books, documents, and basic theoretical foundations of the profession were quite scarce, mostly provided by the countries you supported (mainly from Western countries such as Germany, Russia, and the United States of America). ... ), or collected, synthesized and compiled by some enthusiastic contemporary researchers and teachers from many different languages for teaching. Therefore, many concepts and theories about the graphic design profession from that time until now have not been unified, synthesized, and updated promptly. While young Vietnamese graphic designers are still confused and groping to determine the direction, science, engineering, and technology in the world have developed rapidly and dramatically. Along with the strength of the trend of 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.

In terms of social perception, design is a relatively complex business. Creating a high-quality design requires the interdependence of many disciplines, and the cooperation of many artists, scientists, and technicians working in different fields. As simple as designing a product advertising page in a monthly magazine, it also requires the participation of many designers, experts, and design technicians with high expertise and expensive costs. Not only that but to turn an idea into reality, you have to go through a lot of testing to find the most optimal results. On the other hand, it is also necessary to invest in market research, consumer psychology, and culture for design. For most Vietnamese enterprises, it is very difficult to spend such a sum of money.

The senior management team of enterprises is not aware of graphic design and the position of the designer in the business, such as: using people of the enterprise who do not have enough knowledge. basic aesthetics for reviewing designs (not seeing the importance of experts in this art field), not having built up reliable market research as a basis for evaluating Design prices, and comments on designs are often subjective feelings.

The design workforce is still heavy on planning thinking, following what is available without actively creating new ones, the ability to apply the results of industrial design to production is still limited, not paying attention to invest heavily in research, leading to an excess of human resources, but a lack of professional designers. In the market economy, businesses consider the needs and tastes of customers the highest, with the motto: "Sell what customers need", and "Customer is God". The level of aesthetic awareness of the people is still low and uneven, leading to a division in the team of designers. If they are not aware of the role of aesthetic orientation in society, do not have enough knowledge and professional qualifications, but run after the market, following the immediate economic benefits, it will lead to wrongly copied designs, disorder, spontaneity, and the disruption of traditional thinking as mentioned above.

From a macro perspective, today's graphic design is not only a product beautification stage but also a solution to cultural and social problems, contributing to improving the quality of life. 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.

#### *Some solutions for Graphic Design in Vietnam today*

##### *Exploiting the value of traditional images and symbols in Contemporary Graphic Design*

Since ancient times, mankind has known to use symbols, symbols, and graphics as a means of conveying information. They used symbols to describe phenomena of cultural significance in society and to express individual thoughts and desires. The Egyptians created countless symbols with their stone inscriptions. They used motifs of lotus flowers, scrolls, sun discs, birds, and geometric patterns, and often applied these motifs in palaces and mausoleums. For example, the lotus and papyrus are symbols of food and spirit, and overlapping square patterns, four-lobed flowers, and dots are used as symbols of the mausoleum. Traditional Vietnamese decorative art also has countless motifs, images, and colors with symbolic value and symbolic meaning (such as the lotus flower, which also symbolizes nobility, luxury, and purity. purity, feminine beauty; red symbolizes vitality...).

Traditional motifs, patterns, and colors have themselves been condensed and integrated with symbolic meanings, deeply ingrained in the Vietnamese community's subconscious. In addition to the direct feelings in terms of form, these layers of symbolic meanings of traditional patterns, colors, and symbols, when transformed into modern graphic designs, make viewers in a very short time, understand and immediately absorb the content to be conveyed of the design. That is part of the "charism" of the tradition that needs to be transformed into graphic design products, along with meeting the requirements of modern problems, with the effective support of science and technology. learn new technologies, techniques, and materials. The goal that the graphic designer needs to reach is "beauty" embedded in "useful" by an adjustment combination between visual thinking, technology manipulation skills, and sublimated emotions of the soul, in the background. the foundation of national art and culture.

Moreover, because of the symbolic value and meaning hidden deep inside the images and textures, it is not dependent on the style and form of external expression. For example, the lotus-chrysanthemum motifs accompanying each other in traditional decoration in each period of national history have been shown in different styles, but the symbolic meaning contained in them remains unchanged. (as a symbol for a reciprocal yin-yang pair, like the moon-sun). The image of the Dragon through the historical dynasties has different shaping styles, but the values of the dragon symbol such as the five-clawed dragon symbolize the King, the dynasty, the power; The dragon is also a symbol of rain clouds, praying and wishing for favorable weather, for all things to multiply, for the rise ..., is continued in the Vietnamese community's consciousness today. For example, in the logo and slogan promoting Vietnam's tourism development in the period 2011-2015, the lotus flower was selected because it symbolizes the noble meanings, the beauty of the Vietnamese people, and the Vietnamese soul. The lotus is stylized with a youthful, modern spirit, with five petals with five colors symbolizing Vietnam's tourism full of charm and fragrance.



Exploiting spiritual meanings. Religion and belief were sacred to the ancients, no one took any form of religious art as advertising or packaging... in ordinary life. However, in a way, nowadays, religion is also involved in the business (religious products such as scriptures, vegetarian dishes, flowers, and fruits). Religious graphic design is also a part of modern life. But in this section, we want to talk about the spiritual aspect that lies in the human subconscious more than a particular religion or belief. In Vietnamese spiritual life, there are sacred things and taboos, which contemporary graphic design needs to study and has certain limits to exploit. For example, the issue of ancestors, graves, Buddha images, fatherland, sea and islands, national pride, a culture that is fertile but not erotic, sexually suggestive... These things lie in ancestral admiration. , past, and inner convictions, if graphic design is to be used, it must be treasured in each specific product.

Of course, graphic designs for ancient religions and beliefs need to have a certain spiritual meaning, but the common products of today's society need not be. Some products carry the accumulation of traditional life, and although the spiritual meaning is not much, its form always reminds us of practice in the past. For example, pies, sticky rice cakes, and many other holiday items. As we can see, the graphic designs for these products prefer yellow, red, and metallic colors, and words related to the form of Chinese characters that Vietnamese people have used for a long time. Pies and sticky rice cakes in the past were expressions of yin and yang, of the sun and moon, to educate children about the worldview. These types have no packaging but are made with a fairly large size, the largest of which is the size of a tray (diameter 40 cm), and offered to the altar. Packaging and containers are products of today's graphic design that are made very sophisticated, even disproportionate to the specific quality inside the cakes. During the Subsidy period and the war, pies, and cakes were only wrapped in brown newspaper or cement paper and were of very poor quality. Nowadays, advertisements, labels, boxes, and shop decorations selling mooncakes are one of the major commercial graphic designs in cities during the seventh and eighth lunar months. We can see the reciprocal influences from the Chinese and Vietnamese mid-autumn aesthetic, gradually, both sides prefer red and yellow colors, the box is also sophisticated and even lined with golden silk inside the cake compartments. The form of the cake also varies in size and shape, causing the product packaging design to change accordingly.

*About the level of application of traditional fine arts elements in contemporary graphic design*

Based on the actual creation and successful graphic design products of Japan, China, and Vietnam as presented, it can be divided into levels of applying traditional fine arts elements to the product. The graphic design is as follows:

Level 1: Motifs (textures, pattern systems, logos) - Direct application of form factors: lines, shapes, materials, colors ...) to modern graphic design ( level of popularity, universality, easy to recognize, easy to remember).

Level 2: Structure- Analyze, and learn traditional principles and structures to apply to modern design (Example: study traditional wooden architectural structures applied to modern architecture, structure, and traditional packaging techniques applied to modern packaging design...).

Level 3: Symbolic value (Traditional aesthetics) - Exploiting symbolic meanings in traditional decoration - meanings, and values associated with symbols, accumulated and lasting in the mind, aesthetic Vietnamese people from the past to the present to develop figurative thinking (For example, symbols of lotus, sun, moon, yin - yang... associated with agricultural thinking).

Level 4: Using "new elements" (new, modern ones based on national spirit - tradition). Applying creativity, and improvising flexibly based on the quintessence of traditional culture - the image of modern graphic design is no longer a copy of the traditional motif, but an image of a "traditional". new". For example, Ao Dai, although using the same two-body structure, in the traditional spirit of softness, flexibility, and femininity, developed in two different aesthetic trends. Traditionally, it is the concealment, concealment, to the modern Ao Dai of Cat Tuong, is the display and honor of the beauty, flexible and soft curves of a woman. That is the "new tradition" element in design in general, graphic design in particular.

*About some ways to apply traditional Fine Arts elements in Contemporary Graphic Design*

Based on the actual design process of the artists as described above, the following experiences can be drawn:

First of all, the essential meaning of the design style in general, and the graphic design style in particular is "alternative continuity" - what Westerners call "creative destruction". Therefore, design attaches importance to traditional inheritance, but to go beyond tradition and find ways to enter modernity, not just maintain and cling to the "obsolete". History lesson: The Japanese in the Meiji period decided to abandon the tradition of "emphasis on agriculture and trade, seclusion from the port", opening the door to industrial development and production of goods according to the advanced methods of the West, different from the Westerners. China - Manchuria upholds tradition and ties itself to the past, so it has many limitations.

The assessment of ethnicity in design is based on the following aspects: design requirements, design goals, design content, design types, product types, target markets, and target customers targeted... to classify as individual, corporate/firm, national, or global bias. For example, the design of T-shirts and jeans cannot be nationalistic (because it is a global product, mainly for young people to consume). The same goes for event advertising design for a rock concert. However, designing designs and patterns on ceramics needs this criterion. However, it is also necessary to assess what "ethnic attribute" it is. The identity of the artist's style, that of the company that produces the ceramic, of the locality where it is produced (such as Bat Trang, Phu Lang, etc.), or of the vast majority of Vietnamese consumers. If the goods are exported to foreign countries, it is necessary to find out the ethnic characteristics, consumption habits, and visual psychology of the people of that country, not just their own.

Next, is to study the historical specificity of traditional values related to design content: For example, design advertising and communication for the 1000-year event of Thang Long, if necessary to exploit resources from traditional sources, such as patterns, colors, symbol systems, etc., using the heritage capital of the Ly dynasty is appropriate and corresponds to the design content. The book covers by artist Ngo Xuan Khoi are typical examples of the appropriate selection of traditional patterns in the design content.

Select traditional elements that are suitable for the purpose and content of the design based on a deep understanding of the meanings and symbolic values of traditional elements used to design for maximum effectiveness.

In application exploitation, it is also necessary to focus on the characteristics of the type of design: With communication characteristics, each graphic design product is considered as a visual communication message and depends heavily on problems of the audience's visual physiology. That leads to different image processing in each design category. The nature of visual information, first of all, depends on the content of the communication message, on the recipient (the cultural background, the visual experience in each different audience will receive different visual information), depends both on the community's new conceptions and symbolic systems in cultural exchange and acculturation.

The language feature and general trends of modern graphic design are simplicity, simplification, and succinctness, but in traditional Vietnamese art, it is soft, flexible, and repetitive lines. On the contrary, lyrical, gentle, and introverted. This is a special point, at first glance, there is a contradiction that makes it difficult to feel when connecting tradition with modernity. But here, it can be understood as the simplicity, the succinctness of modernity based on the thinking of economic and commercial development, as well as on the functionality and practicality of the product; Soft, flexible, and lyrical characteristics are based on agricultural thinking and habits. However, the meaning of the word succinct is not the expression of rigid and arid shape lines, but the clarity and coherence in thinking and in the way of physical expression. Therefore, being soft, flexible, and lyrical... also does not mean a lack of simplicity and conciseness. They are not two opposing and contradictory features, but on the contrary, they also complement each other, if the simplicity and succinctness of modernity are built on the soft, lyrical foundation of tradition. system; Just like if there is a bright day, there must be a night, if there is a yang, there must be a yin..., like two opposite sides of a pair of categories. According to the theory of folk philosophy of the Vietnamese people, it is the opposite of yin and yang - with yin and yang, there can be sustainable development. Thus, modernity

and tradition are not opposed to each other but always complement each other: one is the foundation and supports the other to promote creativity.

In terms of practice, the method of unity-contrast is one of the effective solutions for the combination of tradition and modernity. The Francophone logo is one of the prime examples of the successful use of this technique. Which, the traditional elements (the Khue Van Cac symbol and the sun pattern on the Dong Son bronze drum) and other modern elements, although placed in seemingly opposite positions (in terms of color, the character of lines, and form) have a mutual effect, emphasizing and exalting each other in unity with the content and meaning of the design.

National sentiment, which Chapter 1 mentioned is an issue in traditional life. That problem has something to keep, something to change, especially the aesthetic of life. For example, in eating, wearing, and staying present, Vietnamese people have completely changed compared to the past. Traditional aesthetic features such as rustic, rustic, metaphorical, witty, suggestive... in the old tradition, are now seen in a new perspective. Vietnamese people today, who use modern graphic design products, have more pragmatic thinking, however, the rustic spirit is still maintained in the consumption process: they don't like being too luxurious and demanding. period, and appreciate the function of objects. The aesthetic sense of simple and rustic colors has also changed, now many people prefer colorful, multi-colored colors, instead of just brown, black, and mixed colors (earth yellow, dark red...) as in the past. The flexibility of the rhythm also depends on the design, the Vietnamese also like the abruptness and fancy texture of the product. A traditional feature of current Vietnamese graphic design is specific visual thinking, which is more interpretative, narrated, lengthy, and less succinct. This feature is not only present in flat graphic design, such as packaging, and brand logos, but also appears quite often in animated TV commercials. Although the explanation is still necessary, in Graphic Design, effective visual communication, much interpretation is not necessary. This is the limitation of tradition (an expression of agrarian thinking) to contemporary design. On the positive side, the sentimentality in the current Vietnamese aesthetic spirit is a good factor to be able to apply in the design.

Globalization leads to products belonging to people in general, with the need for convenience, high technology, low cost, and daily replacement. In this process, the role of the national spirit is only to dominate a part of the market, and identify the national design characteristics, the rest depends on the global design. Continuity and application of tradition, considered in this process, some things can be continued and applied, and some are only partially applied, but the continuation is only a formality. and bowel goods are completely different). Because the application has transformed the tradition into a new design.

Design in general, and Graphic Design in particular is always a constantly changing and changing field. It is the speed of development of science, technology, and technology, especially information and communication technology, that has created that effect and attracted the attention of specialized researchers. From the above contents and categories, from the lessons in the design field in close Eastern countries such as Japan and China, we can consider and learn to apply them in reality in Vietnam. From studies on the role of graphic design in contemporary society (chapter 1) and the role of traditional fine arts in graphic design (chapter 3), it can be seen that Vietnamese graphic design in the current period, affirms the brand and has a certain position in the world, it is necessary to have continuity with the traditional art of the nation. Because, in the process of cultural and artistic development of any country, the national identity will gradually be formed, then agglomerate, and become stronger. In this regard, we also agree with the view of art researcher Phan Cam Thuong, that: The past can be understood at least from three angles: The past is dead, the past changed and the past is past. continue. Maybe we have periods of life thinking only about today or tomorrow what to eat, wear, and where, but it can't stay like that forever, we still need to think about who we are, and where we come from. , what have we done, what are we doing and where are we going (Thuong, Viet, Luc, 1999, p.603).

In artistic and cultural activities, in the creative process of contemporary Vietnamese, if there is no pedestal of historical knowledge and cultural traditions; but only living in the shocks of different foreign cultural currents, only to find the form adaptation, then that artistic culture will hardly be able to survive and develop sustainably. Therefore, in the process of developing national culture and art - including the field of graphic



design, we "integrate, not dissolve", even less can be the "tail" of another culture. Art, like design, not only reflects itself but also human perception. Modern society today develops so quickly, that sometimes, the development of some areas of culture cannot even keep up. Today's art can't just be a fluctuating and precarious "life" according to the modern rhythm of life, but we need to find the "soul" and "immortality" of the national culture, to achieve in both form and content.

On the other hand, tradition and modernity are not a pair of opposing categories at all, but two elements that always "depend on each other" for survival and development. The traditional identity of the nation represents the personality and nuances of the national soul. And, modern is the cutting-edge, avant-garde representing each historical period. While the traditional national identity is not a constant but a result of the acculturation processes between old and new, between familiarity and alienation; Modernity is also a factor that is constantly moving, always perfecting itself according to the development momentum of thinking, conditions, and levels expressed through the achievements of science, engineering, and technology.

In today's graphic design, national cultural identity has a special place, making an important contribution to creating unique values from the rich beauty of ethnic nuances. The harmonious combination of ethnic traditional elements with modern elements in a graphic design product will certainly bring about the expected successes: on the one hand, meeting domestic consumption needs, creating the basis for Sustainable development of this important industry, on the other hand, together with product quality, contributes to creating the unique voice of the Vietnamese brand in export and international exchange.

## Conclusion

Traditional and modern elements can be reconciled and create a unique feature for Vietnamese Graphic Design today. The important thing is to understand, think, and choose so that the traditional element reflects the correct function, and compatibility in meaning, and content requirements of the new design. Graphic design today, with a new meaning of "Communication design", on an electronic bulletin board or a promotional video, people can integrate all images from traditional to modern. easily modernized, the design language on the electronic screen is different from the traditional graphic language. Therefore, the application of Traditional Fine Arts in Communication Design is mainly in the spiritual aspect.

In the period of manual design, it is quite easy and proactive to apply traditional elements to graphic design. In the period of machine design, to better support the design, it is necessary to have data stores of images, symbols, ethnic patterns, Vietnamese fonts, etc., which are digitized, classified, and programmed. To bring traditional and contemporary into graphic design products, it must be a national development program, not only the designer's own. In the future, this is an issue that will be raised even more, because the field of design is taking over the world with all manufacturing industries, in which, graphic design covers life with its aesthetic shell. The manufacturing industry in our country is still weak in competition with the market and foreign companies, so promoting graphic design with a national spirit is essential. Graphic design creates the power of competition, as technology has taken over the whole production more and more sophisticated and cultural.

## Acknowledgment

"This research is funded by Thu Dau Mot University under grant number DT.20.2-057"

## References

- Charles, W., & Cynthia B. (1992). *Basic Visual Concepts and Principles for Artists, Architects, and Designers*, by Wm. C. Brown Publishers, ISBN 0 - 697- 00651- 4, printed in the United States of America.
- Charlotte, P & Peter, F. (2000). *Industrial Design A-Z*, Benedikt Taschen Verlag GmbH, printed in Germany.

- Charlotte, P F. (2002). *Graphic Design for the 21st Century - 100 of the world's best Graphic Designer*, Taschen, ISBN 3-8228-1605-1, printed in Italy.
- Charlotte, P., & Cynthia, B, S. (1992). *Design of the 20th Century*, Benedikt Taschen Verlag GmbH, printed in Germany.
- Elizabeth, R. (2003). *Design for Communication - Conceptual Graphic Design Basics*, Simultaneously, printed in Canada.
- John, G. (1999). *Colour and Meaning - Art, Science, and Symbolism*, CS Graphic, printed in Singapore.
- Ori, K. (text copyright). Mizuho Kuwata (photographs copyright) (2005), *Inspired Shapes contemporary Design for Japan's Ancient Crafts*, printed in Japan.
- Polly, P. (2001). *Traditional Japanese Designs*, printed in Japan.
- Thuong, P.C. (2011). *The Art of Everyday Life*. Ha Noi: Knowledge Publishing House.
- Thuong, P.C., Luoc, C.K., & Viet, L. Q. (2001). *Ancient Vietnamese Graphics*. Ha Noi: Fine Art Publishing House.
- Zhongjie, L. (2010). *Kenzo Tange and the Metabolist Movement - Urban Utopias of Modern Japan*, Routledge, ISBN-10-0415776600.