

The Communicative Function of Text Graphic Design as Visual Symbols in Multicultural Interaction

Mingjia Li and Chanoknart Mayusoh

Suan Sunandha Rajabhat University, Thailand

Corresponding Author, E-mail: s63584948004@ssru.ac.th

Abstract

This article aims to study (1) To study the interactive relationship between characters and graphics in the historical development, (2) To study and compare typical cases of interchange design between characters and graphics in Chinese and foreign design history, and (3) To research and create cross-cultural semantic design works with a focus on effective communication, considering public demand as a premise. In this study, the researcher established a research framework and adopted qualitative and quantitative research methods, including literature review, questionnaire survey and semi-structured mixed research methods such as interviews. Taking Chinese characters as an example, this paper analyzes the actual effects and existing problems of text graphic design as visual symbols in multicultural interaction.

The research results are as follows: (1) Text and graphics continue to develop in a relationship that promotes and achieves each other. (2) The emergence of Chinese oracle bone inscriptions and Western Latin letters are both derived from graphics. (3) "Visibility means knowing" is the primary need for visual information among different cultural groups.

Keywords: Text graphic design; Multiculturalism; Visual symbols; Communication

Introduction

In multicultural communication, the communication mode using visual symbols as the carrier is particularly common and necessary. Different cultural backgrounds and social environments can have a profound impact on individual aesthetic concepts. Beegan, G mentioned in the book "Reading Graphic Design History: Image, Text, and Context. Journal of Design History" (Beegan, G : 2021) : "Design works are not only an artistic expression, but also the product of cultural context, and there are hidden meanings behind them. The theoretical framework provided by this perspective can help us better understand the relevance of text graphic design to specific contexts in multicultural interactions.

Each culture has its own unique aesthetic standards and values, which will directly affect people's preferences, evaluation and understanding of visual language. Dennison, J. mentioned in the article "Situating Graphic Anthropology" (Dennison, J : 2014) that "design is not only a form, but also an expression of cultural identity and a concrete manifestation of group concepts in the visual field." When we interact with things outside our own culture When making contact, words may be the first obstacle. But the concrete form can symbolically express the words of different cultures, such as graphic design of the words. At the same time, in the process of visual communication of information, we do often feel the symbolic expression of a certain meaning by symbols, which helps us to interpret more the different

meanings of different cultures. Different cultural backgrounds and social experiences will affect People's understanding and judgment of visual symbols (Figure 1).



Figure 1 M&Ms poster design
Source: <https://huaban.com/pins/112673444>

As a natural product of the development of human society, symbols are the bridge connecting today's cultures. In the process of a large amount of information dissemination in today's society, visual symbols have intuitive and visual perceptual characteristics. The audience will automatically associate with the visual content of the information carried, and directly reflect the meaning of the symbol to achieve the purpose of rapid communication. Visual symbols emphasize the The same spiritual pursuits of different nations and cultures are why visual symbols can become the most effective communication tool. Noble, I., & Bestley, R. emphasized in their book "Visual research: an introduction to research methodologies in graphic design" (Noble, I., & Bestley, R:2005) : "Visual research is a key tool for interpreting design culture and understanding design practice. Design research provides theoretical support."

It can be seen that cultural background and national preferences can directly affect people's acceptance and rejection of social information, and the same is true for visual information. Even if different cultures have different views and emphasis on the themes, emotions and concepts expressed in artistic works, they will have a deeper understanding of each other's intentions during visual translation using symbols as a medium. This article aims to discover the communication role of visual symbols shaped by text graphic design in multicultural interactions. Through the various forms of visual symbols in multicultural interactions, compare and explore how to use text and graphic design to create a more effective and vivid symbolic language, so that multiculturalism can be better understood and understood by the public with the help of the translation identity of visual symbols accept.

Research Objectives

1. To study the interactive relationship between characters and graphics in the historical development
2. To study and compare typical cases of interchange design between characters and graphics in Chinese and foreign design history.
3. To research and create cross-cultural semantic design works with a focus on effective communication, considering public demand as a premise.

Literature Review

1. The role of visual symbols in promoting multicultural interaction

With the popularization of televisions and computers, as well as the promotion of electronic publications and the Internet, cross-border and cross-cultural communication and exchanges have become increasingly frequent. However, due to the influence of region, customs and habits, information is inevitably hindered in the process of globalization. In this context, visual symbols, with their concrete, vivid and representational characteristics, have become the "international language" and "bridge" in cross-cultural communication. However, at the same time, they can also lead to misunderstandings and ambiguities in the process of cross-cultural communication. The study by Usunier, J.-C., & Roulin, N., in "The Influence of High- and Low-Context Communication Styles On the Design, Content, and Language of Business-To-Business Web Sites." (J.-C., & Roulin, N. : 2010) The impact of contextual communication style on corporate website design, content, and language. They observe: "Design plays an important role in high- and low-context communication styles, determining the acceptance and effectiveness of websites in different cultural environments." This perspective adds to the empirical understanding that design needs to adapt to different cultural communication styles. Elaboration, but also shows the inevitability of cultural differences in design works. How to make full use of the advantages of visual symbols to avoid possible communication obstacles plays an important role in ensuring the quality of multicultural communication (Figure 2).

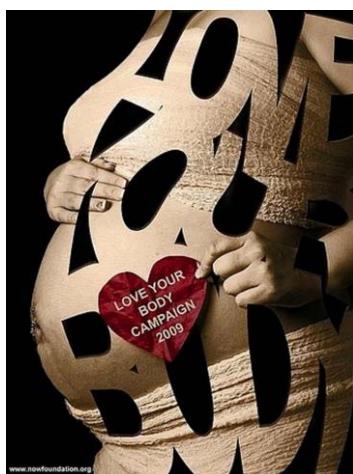


Figure 2 "Care for the body" poster design
Source: <https://huaban.com/pins/168576666>

In the process of cross-cultural communication, visual symbols will cause misunderstandings and distortions due to different historical backgrounds, customs, and ways of thinking. By strengthening common appeals to stimulate emotions, localization of visual symbols can be achieved, and the cross-cultural awareness of the audience can be cultivated, bridging cultural conflicts in the process of cross-cultural communication. For example, in foreign poster design, English text is an image symbol that conveys information and is also one of the important elements of visual communication. Graphical processing of English text can highlight the connotation and emotional appeal of the text. In posters, the graphic design of English text mainly changes the text through shapes, textures, colors and other forms of expression to increase the interest of the poster and improve the visual appeal of the poster.

2. Text graphic design enhances the effectiveness of visual symbols

Combination of form and meaning, efficient communication. The combination of text and graphics in design can enhance the efficiency of communication and make information spread faster. The combination of form and meaning also makes the dissemination of information more accurate. It is not a simple and direct beautification process of text, but "uses the internal combination relationship of glyphs and meanings as a medium for visual information transmission to carry out personalized design." When designing text in the form of graphics, it is necessary to express The properties of the theme are premised.

Lippmann, W. proposed in the book "Public Opinion" (Lippmann, W: 1922) : "Pictures have always been the most guaranteed way of transmitting thoughts, followed by words that evoke memories." The information conveyed by visual symbols in communication is in some cases words. Information is difficult to reach. It can transcend the meaning limitations of textual information transmission, and different audiences can interpret the meaning of self-identity based on past visual experiences. "The simplification and metaphor of graphic design not only affect the effect of information transmission, but also shape people's perception of geographical information in a multicultural environment." Tsai, C.-Y. in "Effect of graphic simplification and graphic metaphor on the The explanation of this point in the article "Memory and Identification of Travel Map" (Tsai, C.-Y: 2017) emphasizes how design conveys complex information in different cultures through graphic elements to influence users' memory and cognition(Figure 3).



Figure 3 Font design "teeth"
Source: Japanese designer Yu Miyama

It can be said that in the age of images, using graphic design methods to explore the characteristics of text expression is enough to express one's own theme more effectively based on visual personality. Cleverly using text for creative expression in design is undoubtedly a convenient way for people to quickly understand the information they are looking at. However, due to the complexity and diversity of text itself, this also poses new requirements and challenges to the current design research of text graphics. It can be said that the purpose of text graphic design is to transform the image of text into graphics that people can quickly understand, so as to better express the relevant visual content and cultural connotation (Figure 4).



Figure 4 Shampoo Logo design
Source: Mingjia Li

3. Text graphic design helps multicultural interaction produce positive results
McLuhan, M., in his book "Understanding Media: The Extensions of Man." (McLuhan, M : 1964) published as early as last century, asserted that human society (the entire world) will become a "global village" and proposed that human society will be divided into three main periods.: Oral communication period, text (printing) communication period and electronic communication period. Facts have proved that this is indeed the case. The current advancement of science and technology, especially the emergence of the Internet, has caused people living in all corners of the world to have a sharp increase in the quality and quantity of information needs, and cultural exchanges across borders and nationalities have become increasingly frequent. In the process of information dissemination, due to different cultures, different regions, and different languages in different countries, in order to break this restriction, visual symbols play an important role in cross-cultural communication and information dissemination (Figure 5).



Figure 5 2014 One Show International Creative Festival Silver Award

Source: <https://huaban.com/pins/1143691459>

The principle of visual perception points out that when people understand things, they first understand the large-scale properties, and then understand the details. Text graphics are of a larger nature than pure text. Our eyes react to the "shape" of the text long before the semantic meaning of the text is transmitted to the "brain". Therefore, in terms of cognitive ease, text graphics have greater communication advantages than pure text, and the principle of visual perception strengthens this advantage (Figure 6).



Figure 6 Poster design

Source: <https://www.duitang.com/blog/?id=826197052>

Maria,A. emphasized in the article " Graphic advertising, specialized communications model through symbols, words, images words, images " (Maria,A : 2011) : "Through the combination of symbols, text and images, graphic advertising successfully builds a professional communication model. Information transmission between different cultures has become more

efficient." As a unique expression of visual symbols, text graphic design can exert its significant advantages. Accelerate individuals' understanding of different cultures and promote the interaction and spread of multiculturalism.

Research Methodology

In this study, the researcher established a research framework and used qualitative and quantitative research methods, including literature review, field investigation and observation, to collect data and analyze it.

1. Qualitative research method

1.1 This research is based on the diverse art forms of visual symbols in multicultural communication. Based on the timeliness of visual symbols in the process of multi-cultural collision, the text and graphic design styles are organized and classified.

1.2 Through literature research, collect and study books, documents and historical materials related to this article, such as the development and application of visual symbols in the development of information communication. Visit design forums and exhibitions to collect information on text and graphic design.

1.3 Conduct on-site research and observation of relevant design works at home and abroad through the collection of literature, interviews, questionnaires, etc. Summarize the unique advantages of graphic design of text as visual symbols, and summarize the visual effects of graphic expression of text.

2. Quantitative research methods include:

2.1 Through literature collection, interviews, questionnaires, etc., obtain text graphical design methods and expression effects in multiple languages to form an existing basic database of the current situation.

2.2 Collect existing real design cases, sort out existing design cases through user satisfaction and on-site surveys, and accurately record and analyze them digitally to determine the psychological reactions of people from different cultures.

2.3 Elaborate on the communication effectiveness of text graphic design as visual symbols and clarify that text graphic design has an important influence and role on multi-cultural communication and interaction.

Research Conceptual Framework

The content of this article will be researched and written in the form of a total score. Summarize and analyze data through collection of works, visits to design exhibitions and observation records. Finally, the conclusion of this study was drawn, and the positive impact of text graphic design as a visual symbol in multicultural communication was researched and practiced and suggestions were made. The specific conceptual framework is shown in the figure below (Figure 7).

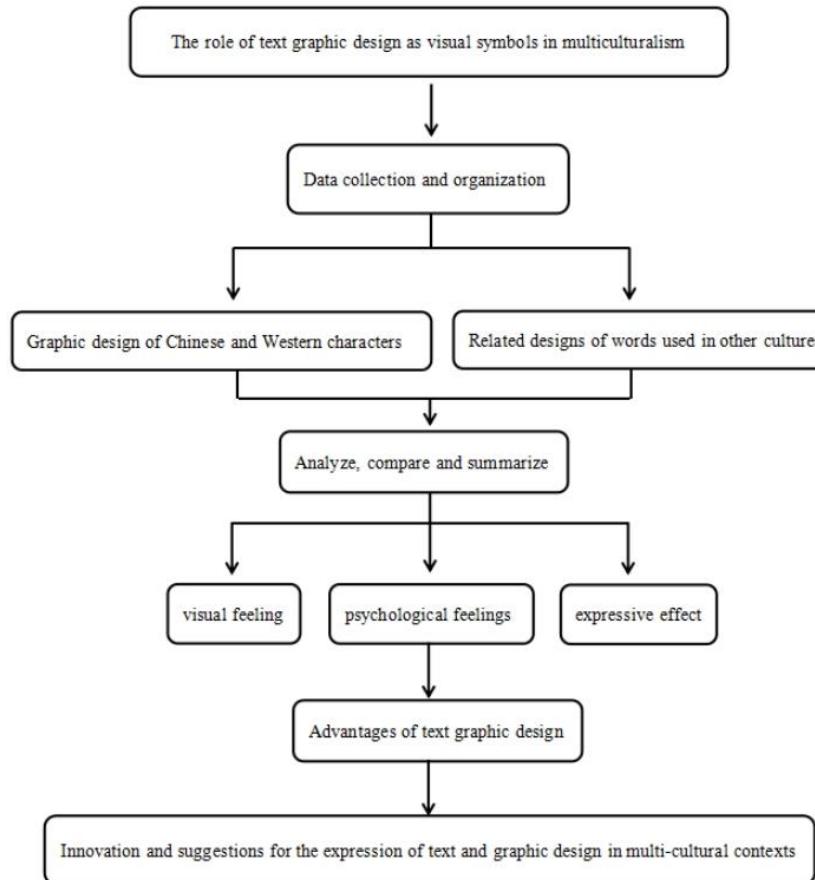


Figure 7 Research Conceptual Framework

Source: Mingjia Li

Research Results

1. Text and graphics continue to develop in a relationship that promotes and achieves each other.

Texts and graphics can be separated separately or can form different visual symbols with each other, and visual symbols are ambiguous. Due to the influence of their own traditional culture and foreign culture, different receiving subjects will reconstruct and associate ideas related to themselves based on their own visual experience. Even subjects of the same culture will deconstruct the same image with different meanings due to different life experiences or differences between individual and group factors. Therefore, in the process of understanding, the subject gives different meanings to visual symbols. When using realistic and objective symbols as basic elements to express images, it also implies inner thoughts, beliefs, emotions, concepts, life values, political tendencies, etc. This is also the charm of the ambiguity of visual symbols.

Therefore, the interaction of text and graphics is a serious problem that must be solved no matter how simple the representation is. Text, like graphics, is composed of light and shade, linear movement, and linear volume, outlines, blocks, and textures. In a specific form, text is not only as important as the image, but can also become a supplementary element of the image.

If the text is removed from the layout and the remaining image composition still looks distinct, then the interaction between the text and the image is not strong. The trick is to not only establish a certain balance and similarity between pictures and words, but also a certain degree of contrast, so as to promote visual stimulation and attraction. (Figure 8).



Figure 8 Event poster design by Thiago Lacaz
Source: <https://huaban.com/pins/2398547606>

Vision is a natural function for human beings to understand the world, and modern society is a sensory era in which visual representational symbols play a role in human cognition. Conceptual symbols expressing perceptuality are increasingly surpassing textual content expressing concrete information. In this process, the fluency of human interpretation of images is particularly important, because visual communication has long become the main way for contemporary people to obtain information. "Visual" here does not refer to general "seeing" and "reading", but refers to the interpretation of some kind of concrete object. Visual symbols are usually composed of lines, light, color, strength, balance of expression, form and other elements. It can be used to convey a variety of information. Visual symbols can be divided into static expressions and dynamic expressions. This kind of concrete object is structured by the narrative of visual symbols.

2. The emergence of Chinese oracle bone inscriptions and Western Latin letters both originated from graphics

Among the current diversified text art design methods, more and more changes are taking place in its presentation techniques, design methods, media usage, and communication methods. For example, oracle bone inscriptions, as a kind of hieroglyphics, are the originators of Chinese character graphics. Characters such as "said, moon, mountain, river, horse, fish" are all depictions of natural things. During this period, "paintings are characters, and characters are characters." It is also a painting"(Figure 9).



Figure 9 Chinese Oracle

Source: http://www.360doc.com/content/19/1221/09/57593710_881132396.shtml

Similarly, Latin letters also originated from pictures, and their fonts also developed in the direction of beauty and practicality. From the perspective of design culture, text art design is a very ontological design type. It can directly and concisely embody media functions and information transmission. It is also the design that best reflects history, region, nation, language, culture, and identity. Language and graphical symbols are expressions with great visual tension. But what is even more interesting is that text art design has shown strong vitality, adaptability and expressive effect in the digital era conditioned by computer technology.

Compared with text, whether it is abstract graphics or concrete graphics, they can bring huge visual impact to the audience. Although the reading of graphic information is not as direct as text information, it can carry a greater amount of information and give people unlimited room for reverie and thinking. For example, common roadside warning signs do not require any text explanation through patterns, and can directly convey information. Image visual symbols realize the sharing of information resources on a global scale, allowing the cultures of different regions to spread to every corner of the world through visual symbols, breaking through the constraints of language(Figure 10).



Figure 10 Poster Design by French designer Aurane Loury

Source: <https://cj.sina.com.cn/articles/view/2607584043/p9b6c932b02701hmny?autocallup=no&isfromsina=no>

Regardless of graphics or graphical text, as visual symbols it is far easier to achieve the transmission effect of information than pure text. The evolution of text graphic design not only reflects the aesthetic concepts of a specific culture, but also has a profound impact on social concepts. Design is not only a communication tool, but also an expression and guide of culture. In multicultural interactions, design itself continues to evolve, becoming a link between different cultures and conveying common values.

3. "Visibility means knowing" is the primary need for visual information among different cultural groups

In cross-cultural communication, the audience needs to seek common characteristics among different cultures in cross-cultural communication to form a cross-cultural concept or "third culture", that is, the audience needs to absorb different cultures on the basis of building their own main culture. The parts of culture that can understand and integrate with each other. The formation of cross-cultural concepts requires the audience to not only master and acquire knowledge of Eastern and Western cultures, but also have the ability to quickly adapt to and understand different cultures. Bridging or adapting to cultural differences is a process of cultural reconciliation, understanding, and acceptance. It is a step-by-step time process. It is definitely not something that can be seen and known on the surface. Therefore, the audience needs to be patient and tolerant to understand and receive cross-cultural information. Facing the visual symbols of different media in different cultural backgrounds, flexibility and adaptability can enable the audience to quickly adapt to the current environment and respond and resonate with external information in a timely manner.

Mohamad Faizuan Mat, Naemah, S., & Nourah Nasser Al-Nahari. pointed out in "A Discussion on Interdisciplinary Approach of Visual Art Syllabus in Malaysian Higher Education." (Mohamad Faizuan Mat, Naemah, S., & Nourah Nasser Al-Nahar : 2023) : "Interdisciplinary visual art education can cultivate students' understanding of different cultures. and respect, providing the necessary context for designers to work in multicultural environments." As a visual symbol for information transmission, it must not only express the natural attributes of a specific meaning, but also express the culture and connotation behind the symbol, so as to convey as complete a context as possible through design. This is undoubtedly a major challenge. . However, this is also a big opportunity to drive the effectiveness of visual delivery. Whether you are the creator or recipient of visual symbols, educational guidance is essential.

Our common words or graphics are more concise and vivid, and are easier for people to understand and recognize. But without the popularization of multiculturalism through education, we cannot promote the tolerance and understanding of cultures that exist outside the individual among different groups. For example, Baine, B. K. mentioned in the article "Reading Graphic Design History: Image, Text, and Content" (Baine, B. K : 2021) that "the development and evolution of design not only reflect the aesthetic concepts of a specific culture, but also have a profound impact on social concepts." Any Behind every kind of culture, there is an imprisoned side. Even if text and graphic design presents a more powerful visual expression, which can greatly increase people's attention and interest, without the guidance of relevant education, we will be very disappointed. Delivering those valuable visual symbols on the premise of incomprehension and respect.

In summary, people with different cultural backgrounds have different interpretations of visual art, which stems from their different histories, philosophical concepts and aesthetic standards. Individual differences and diversity in multicultural interpretations also have an impact on the understanding and evaluation of art. In the contemporary globalized society, cultural integration makes visual art more diversified, transcending traditional regional restrictions and creating rich and unique artistic experiences. Through case analysis and empirical research, we can see that there are differences in the interpretation and understanding of visual art by audiences under different cultural backgrounds. These differences not only enrich artistic expression, but also promote dialogue and exchanges between cultures. At the same time, cultural differences and diversity also bring inspiration and innovation to artistic creation, promoting the development of cultural dialogue and understanding. Multicultural visual art exchange and diversity have a profound impact on art exchange, education and creation, opening up new space for us to think and create, enriching the diversity of art and cultural exchanges in the world.

Design Results

The design was conceived for the purpose of emotional interaction, and the theme was selected from the perspective of animals' emotional healing of humans. Finally, the design was decided to use the Chinese character “cat” as the prototype. There are still some shortcomings in the design results. For example, the graphic text has visual tension, but due to cultural differences, the overall form recognition is still slightly lacking. At the beginning of the design, I wanted to display the text graphically through dynamic scenes. The combination of vision and hearing can more effectively convey the things I want to express and the different atmospheres of the festival. However, due to technical reasons, it was not possible to implement it, and finally it was two-dimensional. The static text and graphic form did not fully meet the original vision in terms of visual impact and dissemination. (Figure 11)

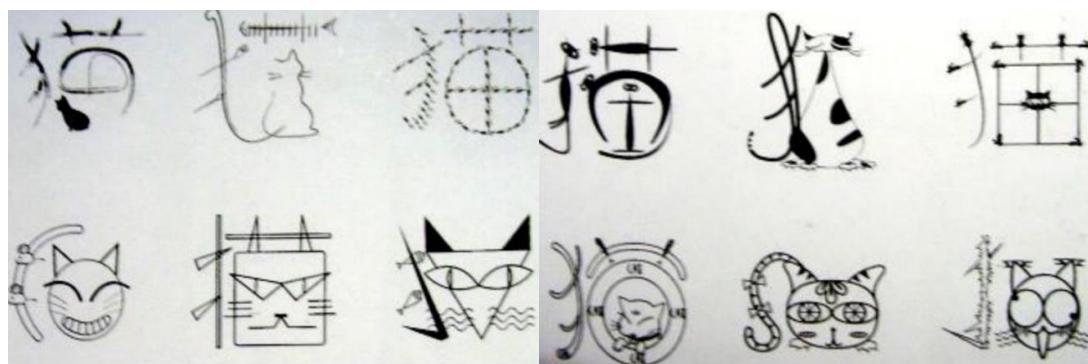


Figure 11 Chinese character font design - cat

Source: Mingjia Li

Evaluation of design results

For the evaluation of this design, five audiences from different professions were interviewed. The audiences had different understandings and feelings based on the design works, and made corresponding suggestions.

Table 1 Evaluation results of design works

question figure	Can you determine its meaning?	Can you recognize the Chinese characters?	Feelings and suggestions
Liang Yu (New Zealand Chinese, designer)	can	can	This design is interesting and vivid, and it would be very creative if used as a trademark.
Zhang Yuzhou (College student majoring in physical education)	not all can	Almost impossible	Putting these several design results together, I can identify their meanings and what words they are, but if I take out any one of them individually, I am not sure.
Zheng Ya (Associate Professor of Visual Communication Design)	can	can	This is a very creative design that can make people feel the emotional comfort of cats to people to a certain extent. They look very cute.
Li Yiming (Ph.D. in Chinese)	Basically ok	Basically ok	It's fresh, but some of the designs look a little complicated and could be simpler.
Deng Liangmin (College student majoring in visual communication design)	can	can	I think they are very cute and can be made into a series of text creative designs and applied to commercial objects. I think they can create commercial value.

Source: Mingjia Li

Discussions

1. Differences in visual interpretation across cultures

“For most historians an increasing separation between design as conception, and the subsequent production of that design, is critical for an historical understanding of the term”

(Baine, B. K:2021) .It can be seen from this that, Cultural differences and diversity have important implications for visual art communication and education. There are certain differences in the interpretation of visual art between Western culture and Eastern culture. These differences stem from their different histories, philosophical concepts, and aesthetic standards. In Western culture, art often emphasizes individual creativity, independence, and free expression. Western culture's understanding of art emphasizes individual independent thinking and emotional expression, and pays more attention to the artist's unique creativity and self-expression (Figure 12).



Figure 12 IKEA home poster design

Source: <https://gonglue.epwk.com/187879.html>

In contrast, the visual arts of Eastern culture pay more attention to integrity and connotation. Eastern art pursues the expression of artistic conception and natural expression. Art works in Eastern culture often tend to blur boundaries and express images, leaving more space for viewers to associate and emphasizing the viewer's subjective feelings and inner experience (Figure 13).



Figure 13 Chinese poster design
Source:<https://huaban.com/pins/1364881239>

Individual differences and diversity are also important factors in multicultural art interpretation. “Even if it does not require extensive schooling, design is one of the most perplexing pursuits in which to excel” (Rand, P:1987). Therefore Each person's cultural background, experience and personal tendencies will have an impact on the interpretation of the artwork. The same work may have different understandings and evaluations in the eyes of people from different cultures.

2. Using visual symbols with respect in multicultural communication

“both as arrangements of forms or as the broadly economic, social, and political considerations that bear upon the conceptions for those forms, design also is the visible expression of values and attitudes” (Baine, B. K:2021) .Because visual symbols themselves are intuitive and iconic, the information they see can be perceived directly through the sense organs. This is the most essential difference between visual symbols and simple text in the communication process. Although visual symbols play an irreplaceable role in the process of cross-cultural communication, they inevitably encounter cultural conflicts when realizing their value. Due to cultural diversity, even visual symbols can transcend the barriers of words., but due to different religions, beliefs, values, cultural models, etc., the referents of different visual symbols will change or even conflict. We must try our best to avoid such obstacles to cross-cultural exchanges and achieve accurate, effective and broad practical effects of cultural communication.

3. Visual symbols guide spiritual interaction from the eyes to the heart

“Graphic advertising must be smooth, clear and easy to understand. The message must be powerful, without obstacles and without explanations” (Maria, A: 2011).Due to the high degree of consistency between the "signifier" and "referred" of visual symbols, anyone with normal vision can clearly see the information conveyed by the image, regardless of nationality, language and cultural quality. Moreover, image symbols are closer to the true representation of things, and the form of their signifier is the true nature of reality. Therefore, the content and form represented by the signifier and referent of image language have the characteristics of

intuitive visualization. Human beings can use their own perceptual experience and vision to Perceptual thinking directly perceives visual symbols as a kind of image symbol, which can directly reflect the real world through perceptual experience without using the subject's rational thinking.

Conclusions

In contemporary globalized society, the exchange and integration of different cultures have made visual art more diverse. Artists can draw inspiration from different cultural traditions to create unique works. The integration and collision of cultures also promotes the audience's contact and understanding of other cultures. Different cultural backgrounds and experiences will shape people's inherent understanding of various art forms, symbols and themes. The visual symbols created by text and graphic design can break this inherent understanding as much as possible and help people get closer to each other in a more vivid, intuitive and emotionally resonant way.

Visual symbols are a kind of image symbols that can be "read" by the human eye. "Visible means knowing" is more intuitive in the process of information dissemination, so when expressing meaning, visual symbols have directness and indirectness. "Reading pictures" has become a cultural pursuit. The biggest feature of this culture is that it comprehensively promotes the gradual "visualization" of cultures around the world, directly replacing information and culture into the visual "consumer goods" that people need most. The abstract information of words is replaced by perceptual image information. People quickly capture the required patterns with their eyes, and then fix them to form cultural memories. The recipients use their pleasure to promote the continuation of multicultural communication in vision. . However, sometimes image symbols not only directly express the original meaning, but also indirectly express more abstract extended meanings. Even though individuals from different cultures may have diverse understandings and emotional reflections due to aesthetic preferences and cognitive differences, these diversities can still bring richer layers and visual tastes to the meaning and interpretation of culture. For example, when we cannot use text to express more complex and profound content in a simple form, we can use visual symbols to express abstractly (Figure 14).



Figure 14 Hong Kong graphic Design studio "Tomorrow Design Office" poster design
Source: <https://www.hellofont.cn/newsdetail?id=229370>

The symbols we see through vision are composed of two levels. One is the direct presentation consistent with the image of the "signifier", and the other is a deeper level of abstracting some conceptual thought or emotion from the image of the "signifier". Indirect presentation. In the design method of text graphics, "signified" and "signifier" have reached the most complete integration. The form contains the bones of the text, and the text wears the coat of form. The combination of the two elements can create a More intuitive and effective visual symbols.

Suggestions

1. Theoretical suggestions

Cultural differences and diversity provide opportunities for artistic creation to promote cultural dialogue and understanding, allowing creators to reflect on and criticize their own cultural background and creative methods. Through comparison and dialogue between different cultures, creators can broaden their horizons, challenge traditional concepts, and express their creative ideas in new ways. Design works can become a bridge between diverse cultures and promote communication, sharing and respect between people.

2. Policy recommendations

Strengthen educational content on multiculturalism and add diversified exhibitions. Not only can creators draw inspiration and elements from different cultures to create works that integrate multiple cultural characteristics, but it can also help audiences better understand the meaning and value of the works, and promote in-depth exploration and interpretation of multicultural art. Multicultural interaction can break traditional boundaries and innovate unique and interesting art forms.

3. Practical suggestions

Text graphic design is a qualitative transcendence compared to text. It is not only the inheritance and development of local culture, but also the adaptation and exploration of the modern media era. With the continuous innovation and development of modern science and technology, the expression forms and expression methods of text and graphics elements in design are becoming increasingly diverse like visual symbols. People's understanding of visual symbols should be a process of mutual learning. Through mutual sharing and exploration, we can understand and appreciate the artistic expressions and creative concepts of different cultures, and gain inspiration and new perspectives from them. At the same time, we are looking for common artistic languages and symbols to promote multicultural communication and understanding through common visual elements and expressions.

Through this research, it was found that whether common Eastern and Western characters or some little-known cultural characters are shaped into graphic visual symbols, when facing multi-cultural communication, it is necessary to give full play to one's own specialties. With the pace of the information society, this also poses new difficulties and challenges for text and graphic design. In the future, we should continue to enrich the diversity of text and graphic design through continuous research and innovation, and strengthen the power of visual symbols to spread multiculturalism.

Acknowledgement

Researcher would like to express her sincere to the thesis advisor, Asst. Prof. Dr. Chanoknart Mayusoh for her invaluable help and constant encouragement throughout the course of this research. In addition, the researcher has to give thanks to all lecturers for their assistance: Asst. Prof. Dr. Akapong Inkuer and Asst. Prof. Dr. Pisit Puntien. At the same time, the researcher gratefully thanks to everyone who give great supports. Finally, the researcher would like to express her gratitude to the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University for supporting in every aspect.

References

- Baine, B. K. (2021). Reading Graphic Design History: Image, Text, and Content. *Design and Culture*. 13 (3), 341–344. <https://doi.org/10.1080/17547075.2021.1973786>
- Beegan, G. (2021). Reading Graphic Design History: Image, Text, and Context. *Journal of Design History*. <https://doi.org/10.1093/jdh/epab022>
- Dennison, J. (2014). Situating Graphic Anthropology. *Visual Anthropology*. 28 (1), 88–108. <https://doi.org/10.1080/08949468.2015.973339>
- Lippmann, W. (1922). *Public Opinion*. New York: Harcourt, Brace & Co.
- Maria, A. (2011). Graphic advertising, specialized communications model through symbols, words, images words, images. *Journal of Industrial Design and Engineering Graphics*. 6 (1), 9–12.
- McLuhan, M. (1964). *Understanding Media: The Extensions of Man*. Berkeley, Calif.: Gingko Press.
- Mohamad Faizuan Mat, Naemah, S., & Nourah Nasser Al-Nahari. (2023). A Discussion on Interdisciplinary Approach of Visual Art Syllabus in Malaysian Higher Education. *Journal of Visual Art and Design*. 15 (1), 68–84. <https://doi.org/10.5614/j.vad.2023.15.1.5>

- Noble, I., & Bestley, R. (2005a). *Visual research: an introduction to research methodologies in graphic design*. Lausanne, Switzerland: Ava Publishing.
- Noble, I., & Bestley, R. (2005b). *Visual research: an introduction to research methodologies in graphic design*. Lausanne, Switzerland: Ava Publishing.
- Tsai, C.-Y. (2017). Effect of graphic simplification and graphic metaphor on the memory and identification of travel map. *International Journal of Industrial Ergonomics*. 61, 29–36. <https://doi.org/10.1016/j.ergon.2017.05.016>
- Usunier, J.-C., & Roulin, N. (2010). The Influence of High- and Low-Context Communication Styles On the Design, Content, and Language of Business-To-Business Web Sites. *Journal of Business Communication*. 47 (2), 189–227. <https://doi.org/10.1177/0021943610364526>
- Rand, P. (1987). Good Design is Good Will | Paul Rand: Modernist Master 1914-1996. *Online*. Retrieved from www.paulrand.design website: <https://www.paulrand.design/writing/books/good-design-is-good-will.html>