

Contemporary Graphic Design in the Context of Cultural Diversity and Dynamism from Local Architectural Decorative Elements¹

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Abstract

In today's context, characterized by cultural diversity and ever-evolving meanings, contemporary graphic design has undergone a significant transformation. The necessity to convey ideas and connotations in a manner that is both diverse and dynamically resonant has driven this transformation. The primary objective of this study was to undertake experimental endeavors aimed at creating contemporary illustrations that effectively capture the nuances of cultural diversity and vitality. Drawing inspiration from the architectural decoration found in Thailand's Khon Kaen province, which is renowned for its cultural diversity, this research looked into contemporary graphic design processes. The study focused on concepts like cultural pluralism, dynamic identity design, and participatory design, incorporating expert interviews and evaluations from the target audience. The research findings reveal that contemporary graphic design processes, guided by principles of user participation and utilizing innovative application technologies along with flexible design methodologies, yield contemporary graphics that eloquently communicate the rich cultural diversity of the region, particularly in the realm of the arts. The diversity of cultural hybridity plays a pivotal role in transforming contemporary graphics derived from local architectural decorative elements into hybrid representations of traditional patterns. These modern graphics possess the capability to dynamically adapt their format in response to the user's creative input. Through this innovative design process, contemporary graphics have emerged, creating new opportunities and expanding

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the scope for culturally diverse and dynamically evolving creations, breaking free from static frameworks.

Keywords: contemporary graphics, dynamic design, cultural diversity

Introduction

Contemporary graphic design involves the creation of images, symbols, and patterns to convey meanings and convey ideas or narratives relevant to present-day society. In the context of globalization, where things are characterized by diversity in social and cultural dimensions, meanings undergo dynamic transformations without pause. Therefore, graphic design should be adaptable and adjustable, integrating a blend of various elements or even evolving into hybrid forms departing from their original states (Ministero Della Grafica, 2008). In the past, designing graphics in their traditional style allowed designers to convey meaning with a distinct and fixed characteristic to ensure that recipients could easily understand the intended message, which was limited to a single interpretation. However, in the era of globalization, where cultures are diverse and continually evolving, there has been a shift away from this traditional approach to graphic design. Thus, a more diverse and dynamic approach has emerged.

The modern approach to graphic design discussed in this article displays a diverse and dynamic personality that is closely associated with the concept of cultural pluralism. Cultural pluralism shows how essential it is to let things be seen from various points of view without judging them or placing them in precise categories. That statement recognizes and embraces a variety of differences, recognizing the absence of a single global standard as a framework (Songklin, 2018). The dynamic identity design method serves as a framework for the creation of identities through the use of autonomous, diverse, and adaptable visual components (Nes, 2014). Moreover, the use of participatory design facilitates the enhancement of diversity within contemporary graphic work by actively involving consumers in a collaborative production process. This is a departure from the

traditional paradigm of design, in which the designer had sole creative authority. These guidelines contribute to the development of contemporary graphic design by facilitating its capacity to communicate the meaning and identity of various entities in a more diverse and dynamic manner. Specifically, graphic design utilizes local arts and culture as a design expense to effectively communicate the cultural identity of each region.

The contemporary graphic design methodology encompasses inclusivity and vitality, adeptly encapsulating the multifaceted nature of the region's multicultural elements. The researcher had a special interest in investigating the cultural variety that is embodied by the ornamental patterns seen in vernacular buildings. The selected research site is Khon Kaen province in Thailand, with a specific focus on architectural samples. The scope of the vernacular architectural sample, exhibiting prominent decorative patterns linked to the region's sub-cultures, was determined through interviews with experts concerning ancient sites and vernacular architecture. The diverse array of decorative elements found in Khon Kaen province's vernacular architecture draws inspiration from a multitude of cultural origins, namely pre-historic art, the art of the Dvaravati and Khmer civilizations between the 6th and 14th centuries, artistic traditions of Lao Lan Xang, the influence of Siamese art, the contributions made by Vietnamese craftsmen, and local artists during the early Rattanakosin period. Moreover, the decorative elements in this geographical area have been influenced by Chinese artistic traditions and are currently undergoing further development due to the impact of modern architectural styles during the current Rattanakosin era.

The cultural diversity reflected in the decorative elements of local architecture in this case study region has become an inspiration for contemporary graphic design. By analyzing key concepts of cultural pluralism, the concepts for constructing the novel approach included dynamic identity and the principles of participatory design. This approach provides opportunities for users to actively engage in contemporary graphic design, which enables them to effectively

communicate and express their cultural identities within the ever-changing and diverse context of contemporary society. This effort has produced new guidelines and a new body of knowledge for the creation of graphics in contemporary contexts, based on a combination of inspiration that can connect to the diversity of local arts and culture.

Literature Review and Conceptual Framework

Contemporary Graphic Design

The Italian Contemporary Graphic Design Institute, Ministero della Grafica (2008), defined contemporary graphic design as the art of communicating visual elements to convey meaning, present concepts, or narrate stories that unfold in the context of modern society, which is characterized by dynamic globalization and social and cultural diversity. In its texts, images, or graphical symbols, modern graphic design should possess qualities that allow for alterations and modifications, as identities are constantly being reshaped. It should be open to a variety of cultural influences, potentially evolving into hybrid forms that are distinct from their original state. This modern approach to graphic design is based on participation, research, a global perspective, innovation, and adaptability.

Contemporary graphics, when used to convey identity, can be linked to the concept of visual identity design. According to Airey (2019), visual identity design plays a crucial role in enabling organizations to communicate with consumers through the use of visible graphic elements. With the spread of capitalism, designers are increasingly required to distinguish themselves in an oversaturated global market. This has resulted in a rise in the demand for visual identity design among businesses and entrepreneurs seeking to stand out. However, contemporary approaches to visual identity design differ from those of the past. Stability, repetition, and coherence are the enduring principles that form the basis of visual identity's fundamental values and characteristics. Nonetheless, in the modern landscape, visual identity design has evolved into a more complex and methodical combination of visual elements. This trend has shifted toward a more dynamic approach to graphic design, as observed by Angelini (n.d.).

Peters (2005) provided a multitude of additional examples of the adaptability and flexibility of contemporary identity graphic design. With this approach, the meaning or identity is permitted to perpetually evolve, unrestricted by a single interpretation imposed by designers or business owners. Instead, it invites consumers and the general public to actively shape its meaning through the incorporation of contemporary communication technologies, including a focus on consumer interactions. As a result, this modern identity in its new form can be shaped collaboratively by consumers, in contrast to the traditional approach in which it was created solely by artists and designers. Consequently, this evolving contemporary identity acquires greater adaptability.

Cultural Pluralism

Cultural pluralism, similar in meaning to multiculturalism, refers to the diversity of cultures. Cultural diversity, according to Sunanta (2013), is a concept or framework used to manage ethnic and cultural differences. Pattarakulvanit (2008) further defined cultural diversity in terms of three distinct characteristics: 1) the process of merging diversity into a unified whole (homogeneity or uniformity); 2) the act of reconciling various differences (diversity); and 3) the fusion and merger of identities (hybridity) among diverse cultural groups. These identities are neither static nor rigid; rather, they merge and overlap and are characterized by continuous exchange, enrichment, and change. This dynamic characteristic is intricately intertwined with the subcultural diversity exhibited by numerous groups.

Songklin (2018) established a connection between cultural pluralism and postmodernism, which is profoundly characterized by its pluralistic concept. By embracing the concept of openness, it permits the existence of multiple interpretations when defining what is the truth. The inherent nature of pluralism leads to the acceptance of diversity, the recognition of multiple approaches to achieving an objective, and the acknowledgement that there may not be a single international framework-serving standard. Therefore, postmodernism prioritizes

diversity over unity, whether it be a variety of values, cultures, traditions, or lifestyles.

Dynamic Identity

Nes (2014) characterized dynamic identity design as the practice of designing an identity using a diverse range of elements. This approach has been significantly influenced by the advent of new technologies and the shift from traditional print media to digital screens and online interactions. These changes have opened up new possibilities for organizations, enabling them to cultivate identities that are more fluid and adaptable. The identity of an organization is not a static entity; instead, it is in a constant state of development, growth, and adaptation to evolving contexts. When developing a dynamic identity, it is essential that graphic elements possess autonomy and diversity to fill the identity with adaptability. However, it is necessary to establish a framework and maintain specific elements, helping consumers remember and identify with the brand. As Nes explains, the adaptable operation of these elements functions as the framework of a dynamic system, which is anchored by at least one recognizable element. This anchor element enables the modification of other components, thereby increasing the identity's diversity.

Participatory Design

Participatory design is recognized in the field as a form of social innovation. According to Manzini (2015), traditional design procedures involved designers working in relative isolation from their context. The design process was often carried out by a team of experts, resulting in the production of a finished product predominantly by the designers themselves. However, the design process no longer adheres to this rigorous structure. People interact with one another in today's interconnected world, especially amateurs who find it simpler to interact with professional designers. This change has spawned a novel method known as the "participatory design process." Manzini characterized this procedure as highly dynamic and creatively proactive. In this context, the designer's function transforms into that of a mediator

or facilitator, encouraging the emergence of new creative ideas among the user community.

According to Reich et al. (1996), participatory design is defined as the antithesis of traditional design. It places a significant emphasis on involving users actively in the design process, allowing them to express their requirements. In this process, designers undertake a different role than they would in conventional design practices. Their primary purpose is to aid participants in identifying and articulating their requirements or how the intended issue will be addressed or communicated through the design. Designers serve primarily as facilitators, collaborating with participants to influence the design process collectively.

An example instance of participatory design is evident in the graphic identity of the Ontario College of Art & Design University, commonly known as OCAD U. A public art university located in Toronto, Ontario, Canada, it focuses on art and design education. The designer of its logo created a monochromatic rectangular frame that functions as a surface for students to incorporate their own artistic creations. This collaborative approach cultivates a feeling of ownership and commitment to the brand or organization among students and users, and also allows the university's visual identity to develop in distinctive and captivating ways.

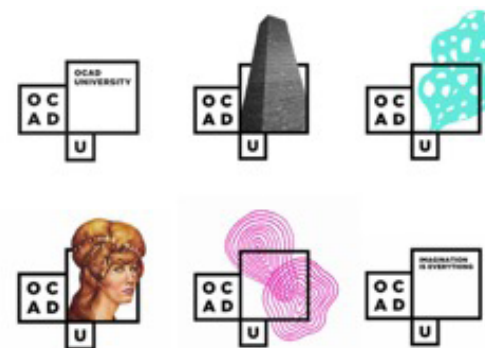


Figure 1 An example of participatory design of OCAD University graphic identity (Nes, 2014)

By incorporating theoretical frameworks of contemporary graphic design such as cultural pluralism, dynamic identity, and participatory design, the research process has the potential to enable the establishment of a clear research conceptual framework to introduce an innovative perspective on contemporary graphic design, with the aim of accurately portraying the cultural identity of the case study area within the dynamic and diverse context of the contemporary era, as outlined below.

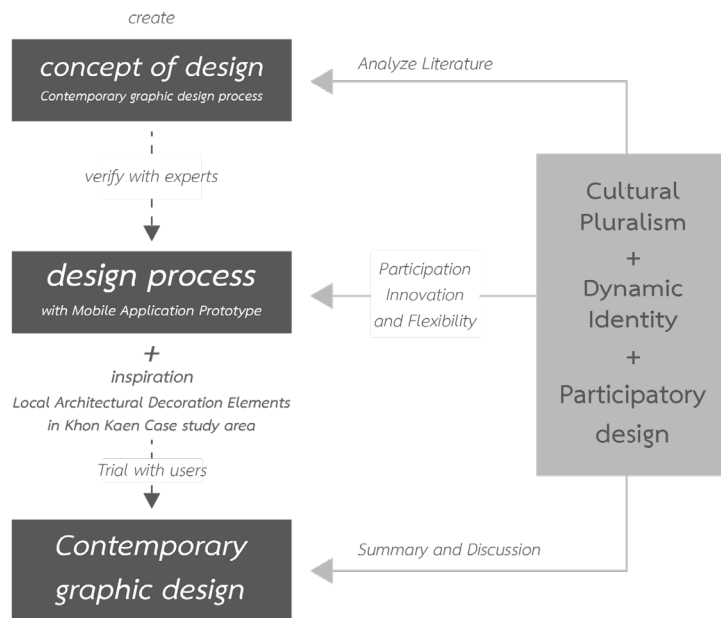


Figure 2 The research conceptual framework

Research Methods

Contemporary graphic design in the context of diversity from local architectural decorative elements was a study that employed qualitative research methodology. The research process is explained in three steps, as outlined below.

Step 1: Conceptualizing the design approach

To generate design ideas, an analysis of relevant concepts such as cultural pluralism, dynamic identity, and participatory design was conducted. These concepts served as the foundational principles for the contemporary graphic design procedure. Subsequently, design concepts were presented and reviewed by experts in contemporary graphic design and participatory design. This collaborative process aimed to comprehensively outline the contemporary graphic design process.

Step 2: The contemporary graphic design procedure

This phase involved synthesizing the components of the contemporary graphic design procedure: graphic elements inspired by Khon Kaen province's decorative elements from local architectural and mobile applications function as platforms that enable users to actively participate in the modern graphic design process.

Step 3: Creating contemporary graphics

This phase involved publishing and undertaking experiments that enabled users to participate in the contemporary graphic design process via mobile applications. The purpose is to provide examples of contemporary graphics that illustrate diversity and dynamism. The research will then conclude with an evaluation of usability, a summary of findings, and a discussion of the findings.

Results and Evaluation

Concept of Design

1. The content and design concept issues

A thorough analysis based on the principles of cultural pluralism generated the content and design concept. This approach emphasized the importance of creating an environment that fosters the growth of diverse interpretations, free from any form of judgment or rigid categorization of inherent qualities (Songklin, 2018). This approach was linked to the diversity of cultures, traditions, and ways of life, consistent

with the concept of cultural hybridity that focuses on the identities of various cultural groups in which they are mixed, overlapped, exchanged, enhanced, and changed constantly (Pattarakulvanit, 2008). There is a dynamic that combines the diversity of numerous subcultural groups.

Using cultural pluralism and the cultural hybridity approach, the researcher was able to determine the content and concept of contemporary graphic design in relation to issues of diversity and dynamism. The content demonstrated the diversity of inspiration for architectural decorative elements in the province of Khon Kaen, including diversity in cultural influences, diversity in decorative element types, and diversity in graphic styles. Moreover, the content of graphic design was presented in a dynamic manner resulting from the hybridization of diverse cultures, regardless of the era or time period. There was continuous exchange, improvement, transformation, and adaptability.

2. Usability issues

To actualize the content and design concepts of contemporary graphic design, particularly in terms of embracing diversity and dynamism, the researcher conducted a comprehensive analysis of usability considerations. This analysis was framed within the concept of dynamic design, which incorporates the process of identity design via the production of various graphic elements. These elements fill the identity with adaptability while preserving the distinct elements that help consumers recognize the identity. In accordance with the findings of Nes (2014), the research made use of technological advancements, notably the format transition from print to digital and online interaction. This form of interaction is consistent with the principles of participatory design, which Krasae-in (2014) defined as actively involving users in the design process with the aim of meeting their needs as much as possible.

On the basis of this foundation, the researcher analyzed the usability issues of elements in the graphic design process that emphasize user participation, utilizing innovative application technology, and a flexible design process. Below are the following elements in the design process.

- Elements of design inspired by the decorations of local architecture in Khon Kaen province: They are designed in a variety of styles that can be utilized to produce contemporary graphics in a flexible format. The flexible format should have a proportionate ratio of anchored elements so that they can be remembered and connected with the identity of the province.

- The application platform, which is powered by multi-touch interactive media technology: This technology is an improved version of the traditional touch screen that allows for the recognition and response of multiple touch points at the same time. Users can engage with the multi-touch screen by employing various gestures, including scrolling, rotating, and zooming, which provide increased versatility. By utilizing touch-based controls, this technology enables efficient engagement in modern graphic design by directly manipulating content. In addition, the application should include an introductory section that provides fundamental information about the various decorative elements in the local architecture of the case study area. This section should be carefully developed to guarantee clarity and readability for users.

The Contemporary Graphic Design Process

From the analysis of the contemporary graphic design concept, which placed a strong emphasis on presenting diverse and dynamic content while prioritizing applications that emphasized participation, innovation, and flexibility, it enabled the synthesis of a comprehensive contemporary graphic design process. This comprehensive strategy incorporated a range of design elements, decorative components, and application platforms. These design concepts were crafted in collaboration with experts in contemporary graphic design and participatory design. In the subsequent phase, these concepts were transformed into prototype graphic elements and application prototypes. The following is a summary of the design outcomes.

1. Graphical elements

Graphic elements derived from decorative elements found in regional architecture were designed to exhibit a variety of styles. These

elements were meant to facilitate the construction of modern graphics that were easily adaptable and adjustable. They were categorized into three distinct elements: decoration elements, color tone elements, and container elements. Details for each particular of these graphic elements are described below.

1.1 Graphic decorative elements: These are derived from ornamental patterns found in regional architecture. In the case study area, the province of Khon Kaen, is designed to be diverse through classification according to graphic types, including the following: 1) ornamental, 2) floral, 3) angel and protector, 4) human, 5) animal, 6) geometric, and 7) abstract. Each type of graphic is influenced by a multitude of cultural origins, namely pre-historic art, Dvaravati culture, Khmer culture, Siam, Lao Lan Xang, Vietnamese artisans, local artisans, Chinese art, and modern architecture, as well as a variety of graphic styles, including outlines, solid colors, and di-cut photos. The following are examples of decorative graphic elements:

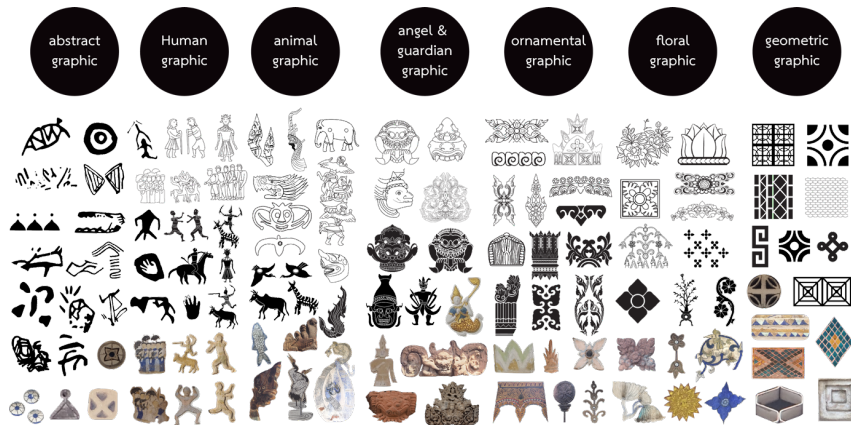


Figure 3 Examples of graphic decorative elements

1.2 Color tone elements: The creation of color tone elements involved combining colors derived from samples of decorative patterns. These color tones encompassed the following palate:



Figure 4 Color tone elements

1.3 Container elements: The picture frame or container was a graphic element designed to be memorable and evoke an association with Khon Kaen by incorporating the province's abbreviation, which involved designing the letter "K" in a simple manner. This approach allowed for flexible adaptation to a variety of decorative graphic styles. There were two primary design approaches: one employed the letter "K" as the container picture frame, and the other employed a square container picture frame while incorporating the letter "K" within. These two primary strategies were subdivided into two variations: One design utilized the letter "K" as the container frame and incorporated decorative elements within the container frame. The other involved placing the decorative pattern outside of the container's frame. Frame for Square Containers: This design positioned the small letter "K" in the center of the container frame. In addition, the large letter "K" was located in the container frame's corner. Within the application platform, all four container frame styles were utilized to create space and design contemporary graphics for the intended audience of users.

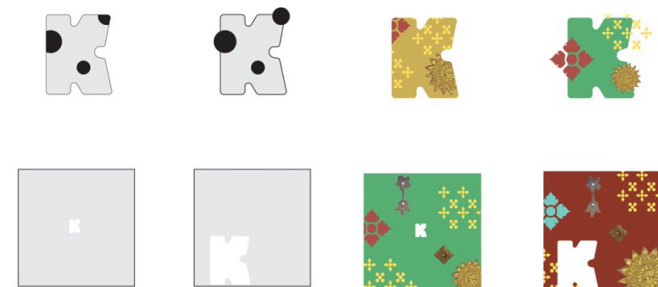


Figure 5 Container elements and their utilization

2. Application platform

The application platform is an integral component of the contemporary graphic design process because it allows the user to create modern graphics through multi-touchable interactive media technology by touching the screen of the device with a finger. The application was designed to emphasize graphic creation steps that facilitate user participation by being concise, straightforward, and uncomplicated, as described below.

Step 1: Introduction: This step is a brief introduction to the application details that enables the user to comprehend the application's background and primary purpose. The user can select a path that leads to the graphic design process or fundamental information about the variety of decorative elements in Khon Kaen's local architecture.

Step 2: Frame: In the first stage of the graphic design process, the user had to choose a container that would serve as the graphics' frame. There are four available frame designs.

Step 3: Design: After selecting the frame or container, the user could select the frame's background color based on the specified color tone. The user was then able to select graphic decoration elements based on a variety of categories and arrange them within the frame according to their needs.

Step 4: Edit: The user-selected arrangement of graphic decoration elements could be adjusted with a variety of tools, including color adjustment, effect adjustment, opacity adjustment, duplicating, deleting, and the ability to resize and rotate elements.

Step 5: Finish: When the user had completed designing the graphics as desired, the application system required the user to press the confirm button, which then concluded the design process. In this phase, the user could save a copy of the graphic that was designed on a device and begin designing again.

From the steps of user participation in the application, there can be a guide to designing a workflow system and a user interface system as follows:

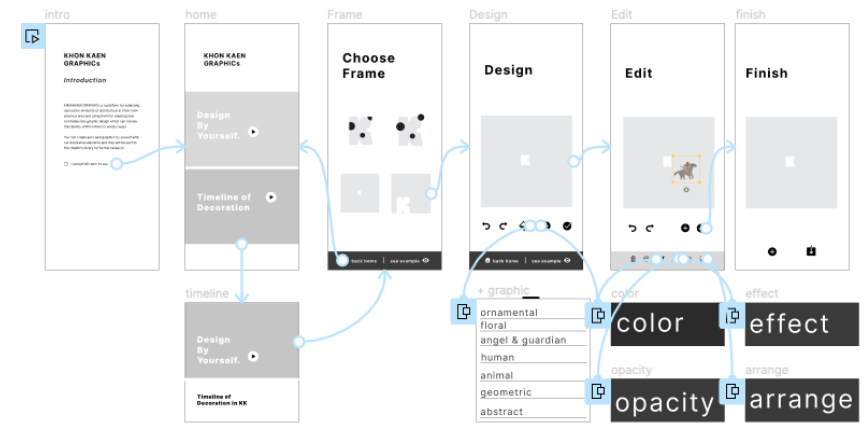


Figure 6 Application workflow design

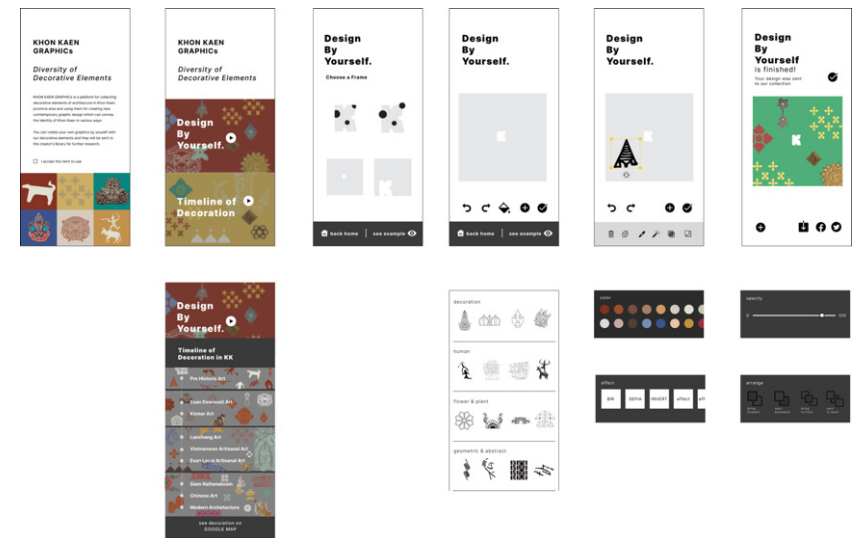


Figure 7 Application user's interface design

After the creation of application prototype, the researcher proceeded to conduct a trial including both contemporary graphic designers and members of the general public in Khon Kaen province to explore the utilization of an application platform. Presented below are

instances of contemporary graphics that were actively contributed by users.

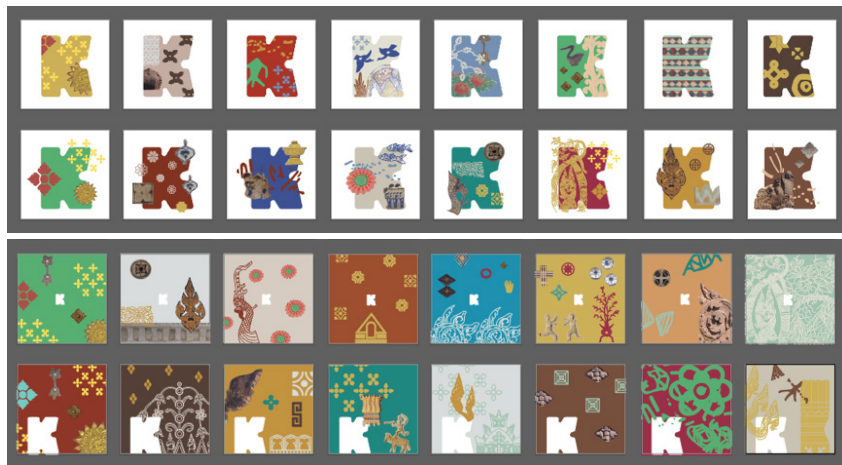


Figure 8 Graphics co-created by users

The Design Evaluation

Evaluation of contemporary graphic design in Khon Kaen province was a process of assessing the effectiveness of the concept in contemporary graphic design processes, emphasizing the rise of diversity and dynamism through participation, innovation, and flexibility. This evaluation was carried out by the researcher through group discussions with users on the following topics.

1. Participation Issues: During the trial period, users showed a significant inclination to actively engage in the design process of contemporary graphics that align with the cultural identity of their province. The active participation of users in the selection of varied graphic elements and their creative integration into designs based on personal preferences was particularly remarkable. The utilization of the participatory strategy, particularly including members of the general public, resulted in elevated levels of pleasure and a renewed perception of personal involvement in the development of contemporary graphics.

2. Innovation issues: The majority of users agreed that the applied innovation was suitable for contemporary graphic design processes, particularly in terms of the application platform. The participants reported that they considered the touchscreen interface to be highly intuitive and well-suited for their accustomed method of finger input, which enabled effective customization and the creation of contemporary graphics. Users identified specific application areas that require refinement and the inclusion of features. These challenges included graphic elements that overlapped, making it difficult to select a large number of elements. In addition, users expressed a desire for future updates to resolve these issues and improve the application.

3. Flexibility issues: Users generally perceived the modifiable graphical elements to be quite adaptable. However, they wished for even more variety, especially in terms of design trends and color tone elements. Users suggested that recommending color tone options based on design trends could improve the productivity of creating contemporary graphics.

In an evaluation of contemporary graphic design processes resulting from participatory approaches integrating innovation and guidelines for adaptability, user opinions were generally favorable. Using this novel method, they found the process of producing contemporary graphics in Khon Kaen to be fascinating. The contemporary graphics created had the potential to effectively communicate the cultural identity of Khon Kaen province in a variety of ways and could be modified and personalized to deviate from the original form. Users valued the ability to combine and modify graphics in accordance with their individual perspectives and aesthetic preferences.

Conclusion and Discussion

The Diversity of Decorative Elements Leads to the Diversity of Cultural Identity of Khon Kaen Province

Contemporary graphic design was viewed as a creative endeavor motivated by a need to convey cultural diversity. It was inspired by the

rich and varied architectural decorative elements found in the case study area of Khon Kaen. This process required a wide range of design elements, including graphic components, color tones, and containers, all of which offered users a variety of format options.

Diverse sources of inspiration, including decorative elements and a multiplicity of design elements, were available for creative expression, empowering the intended users to produce an enormous variety of contemporary graphics. This diversity took the form of hybridity, which was characterized by the blending and overlap of characteristics from various cultures via graphic elements derived from interchangeable, adjustable, and ever-evolving decorative elements.

The diverse range of contemporary graphics mentioned previously can be connected to the cultural identity of Khon Kaen province, which was the result of the fusion of numerous subcultural groups. This cultural diversity is consistent with the principle of pluralism, which advocates for the coexistence of various subcultures, each possessing its uniqueness and importance, and acknowledges the existence of their multiple identities and selves (Bunmee, 2003). This alignment with postmodern pluralism is also related to the idea of opening space for micronarratives. There were numerous micronarratives, including the concept of “phrase regimens” proposed by influential postmodern theorist Jean-Francois Lyotard. Using this method, a multiplicity of semantic combinations resulted from the combination of various subunits and ultimately led to the emergence of new meanings (Charoensin-o-larn, 2011).

This concept illustrates how cultural identities can arise and be conveyed through modern graphic design. Graphic elements such as illustrations, symbols, and color palettes are created and made available for users to choose from. These elements incorporate decorative patterns that represent the meanings or cultural identities of different subgroups in Khon Kaen province. By engaging in this collaborative process, it is possible to generate a novel style of modern graphics that combines various cultural significances or representations of Khon Kaen’s multifaceted diversity.



Figure 9 Examples of subcultural decorative pattern diversity and the way in which the new meaning came to emerge through contemporary design

Dynamic of Cultural Meaning within the Context of New Contemporary Graphic Design

This study demonstrates that contemporary graphic design processes place a strong emphasis on participation, innovation, and flexibility, which has resulted in a novel, non-traditional approach to creating contemporary graphics. In the traditional graphic design process, creation depended solely on the designer’s selection of sources of inspiration and design decisions. This approach tended to define the meaning of contemporary graphics in a specific and unchanging way. Frequently, dominant meanings had been repeated until they became the primary associations associated with a region’s cultural identity, becoming fixed and unchangeable.

The cultural meanings of the contemporary graphic design process have changed, becoming more dynamic and diverse. Through an innovative application platform that was flexibly adjusted, a process in which users actively participated in the design was derived. Therefore,

contemporary graphics had meanings that were tied to the artistic and cultural identity of Khon Kaen province. These graphics had a dynamic aspect that allowed for flexible adaptations based on the user's preferences and design choices. The dynamics of meaning were fluidly adaptable, facilitated by this innovative method of contemporary graphic design. This adaptability corresponded to Jacques Derrida's concept of deconstruction, which examines and dismantles the structure of meaning and reality that had been constructed through the mechanical system of symbols. The mechanism of meaning construction, according to Derrida, is not controlled by inflexible interpretations. In contrast, it moves freely, substituting and imitating, similar to a play with an endless stream of meaning generation (Charoensin-o-larn, 2011).

This fluidity of meaning was closely related to Derrida's concept of "différance," where meaning is formed through a collection of interconnected differences. These differences lacked a fixed identity, did not adhere to a static state, or exist solely in opposition, as per structuralist notions. Instead, they exhibited constant movement, adapting to the ever-changing context (Derrida, 1981). Likewise, the elements derived from decoration in the graphic design process demonstrated remarkable diversity and *différance*, which can be adjusted flexibly. They gave rise to a plethora of fresh contemporary graphic styles and continuously connected to the meaning or cultural identity of the area in new ways.



Figure 10 Illustrated example of the concept of *différance* in the decorative element's meanings

Furthermore, the contemporary graphic design process involved user participation, aligning with Roland Barthes' theory of the text, which explains the text and the meaning of the text. In this context, contemporary graphics and their meanings, intertwined with cultural identities, were not static objects. They did not arise from the traditional reader-author relationship but rather from the interaction between the reader and the work itself (Barthes, 1973). From this novel perspective, texts or contemporary graphics were viewed as a process that continually generates new meanings based on the reader's interpretation or the user's design decisions. This innovative design process removed texts or contemporary graphics from the exclusive control or dominance of a single master designer, thereby dismantling the traditional monopoly on meaning or truth in graphic works. Instead, greater emphasis was placed on users and non-experts.

Contemporary graphics originate from a novel graphic design approach inspired by various regional architectural decorative elements. In addition, users actively participated in selecting and creating their own graphic designs through an innovative application platform that offers a flexible method for managing, designing, and customizing graphic elements. Therefore, this new method of contemporary graphic design served as an experimental method, broadening the possibilities for diverse and dynamic meanings and cultural identities in the case study area. It escaped static frameworks, which made it very interesting.

Recommendation

This novel approach to contemporary graphic design focused on redefining cultural identity within the specific case study area of Khon Kaen province. The project was an experimental initiative that sought to reinterpret the cultural essence of Khon Kaen. It aimed to provide new and diverse meanings, primarily targeting a specific trial group for their initial perception. However, in order to achieve wider acceptance, it is crucial to establish a structured procedure for effectively communicating the story behind the project's creation and the sources

of its inspiration to the general public, especially to those who are not directly involved in the testing phase. Consistent communication through media channels that are closely aligned with the local culture is crucial for effectively expressing the cultural identity of Khon Kaen province in this innovative approach to reaching a broader audience and promoting greater awareness of it.

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