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Graphic design applied in the regions as a catalyst that strengthens and makes visible cultural identities (May 2021)

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Summary - Understanding today the difference between seeing, looking and observing, might seem such a simple or ordinary question that could be overlooked, however stopping to perform any of these activities would perhaps involve individuals a strength in time, concentration or knowledge, which derived from the current lifestyle, the excess of information, the daily activities and the visual overstimulation to which we are exposed, proposes the challenge that when the visual contents are developed they have to be created in a precise and detailed way, thinking about the subject, its use, its intention, exposure time or duration.

That is why Graphic Design as a means of visual communication allows designers to generate content thought from the planning of the content, the amount and accuracy of the information that will be used, the type of visual language to be used and the shapes or colors that will allow the subjects to understand in an adequate way what he sees.

Graphic design aims to focus the attention of the recipients with the intention of improving day by day all the visual stimuli that surround them, whether within a poster, a book, a magazine, a digital content, a signage, a brand, a catalog, etc. But, how is it that graphic design is found in everything we see. Abraham Moles and Joan Costa (1999) [1] propose a division of the visual space of design, for this they divide in the space of action of the design artifacts in three levels: the space of the printed support, the space of the support digital and urban space, as spaces of action of "microcommunication". Which leads us to understand that design is present in all our environments, contributing and strengthening society, culture and the environment, from its different social manifestations.

"We live in cities full of civigrafías, graphic objects that influence citizen life: they direct people to a place

determined, indicate to an outsider what he should do and what he should not do, they report on present and future events" (Grisolia, 2014) [2].

The concern of the designer today, must focus on building visual contents, capable of transcending in history, that strengthen and promote the visual identity of individuals from their

recognition as subjects belonging to an environment, possessing an ideology, a way of being and living, surrounded by stimuli that contribute to their culture.

We must think about design not only from the commercial point of view, but from the perspective of its contribution to society and its cultural identity, "through design". we are visually educating our society, we are exercising, from our different specialties, an authentic didactic insoquity as long as the ideas, messages and taste are contained in these creations, these propositions that we make from design and from communication" (Bonsiepe, 1989) [3].

Keywords - Graphic Design, Cultural Identity, Regions.

Abstract.

Understanding today the difference between seeing, looking and observing, could seem such a simple or ordinary question that it could be overlooked, however, stopping to carry out any of these activities would perhaps imply an effort from individuals in time, concentration or knowledge, which derived from the current lifestyle, the excess of information, the daily activities and the visual over stimulation to which we are exposed, proposes the challenge that when the visual contents

are developed they have to be created in a precise and detailed way, thought in the subject, in its use, its intention, exposure time or duration.

That is why Graphic Design as a means of visual communication allows designers to generate content thought from content planning, the amount and accuracy of the information that will be used, the type of visual language to use and the shapes or colors that they will allow subjects to adequately understand what they see.

Graphic design aims to focus the attention of the recipients with the intention of improving every day all the visual stimuli that surround them, whether within a poster, a book, a magazine, digital content, a signage, a brand, a catalog, etc. But how is graphic design found in everything we see? Abraham Moles and Joan Costa (1999)[1] propose a division of the visual space of design, for this they divide the space of action of design artifacts into three levels: the space of the printed medium, the space of the digital medium and the urban space, as "microcommunication" action spaces. Which leads us to understand that design is present in all our environments, contributing and strengthening society, culture and the environment, from its different social manifestations.

"We live in cities full of civic graphics, graphic objects that influence civic life: they direct people to a certain place, tell a stranger what to do and what not to do, inform about present and future events" (Grisolia, 2014) [2].

The concern of the designer today must focus on building visual content, capable of transcending history, that strengthen and promote the visual identity of individuals from their recognition as subjects belonging to an environment, possessors of an ideology, a way of being and live, surrounded by stimuli that contribute to their culture.

We must think about design not only from the commercial point of view, but from the perspective of its contribution to society and its cultural identity, "through design we are visually educating our society, we are exercising, from our different specialties, an authentic didactics insofar as ideas, messages and taste are contained in these creations, these propositions that we make from design and from communication" (Bonsiepe, 1989) [3].

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I. HACIENDO DISEÑO, CONTRIBUTING TO CULTURE.

Culture "makes" design and design contributes to contemporary culture, it is a cultural industry (Julier, 2010) [4]. Under this approach we can reflect on how it is that graphic design can have that character of social functionality that allows it to contribute to culture, understanding culture as "something alive, composed both of elements inherited from the past and influences adopted exteriors and locally invented novelties. Culture has social functions, one of them is to provide an estimate

of oneself, an indispensable condition for any development, whether personal or collective" (Molano, 2007)[5].

So the relationship between design and culture for his analysis No offerían be Of Entities Observed of way isolated, since as we stated earlier, "the graphic designer" must design your visual content thinking in the subject to whom the message will be addressed, analyzing detailed way your partner environmentl, who is he, who thinks, as Lives y which sound their traditions y customs his style of life –their culture-.

Although there are different definitions of culture, in general, they all agree on what gives life to the human being: its traditions, customs, festivals, knowledge, beliefs, morals. It could be said that culture has several dimensions and social functions, which they generate: a way of life, social cohesion, creation of wealth and employment, territorial balance, etc. (Molano, 2007) [5].

While culture is everything that integrates the individual, gives him shape and allows him to develop and integrate into a social group, we observe that for its analysis, graphic design poses its object of study from the position of understanding and empathy for the generation of content. or visual that allows you to make part of your life what you perceive, since designers have been throughout history, participants in the culture and visual production of the environment.



Figure 1. Infographic to describe the process of graphic design. Source: Prepared by the authors

Designers are engaged in nothing less than the manufacture of contemporary reality. Today we live and breathe design. Few of the experiences we value at home, in leisure time, in the city or on the street are free of their alchemical touch. We absorb design so deeply that we don't recognize the myriad of paths in which it moves, cajoles, disturbs, and excites us. It's completely natural. That's the way it is. (Poynor in Pelta, 2004)

The way we perceive our environment is influenced by the visual stimuli formed in the compositions of the design, because it is through which we find order, hierarchy, planning and integration in a message. Where typography, color or form are mixed to integrate visual compositions that lead the receiver to the interpretation of an intentional message, allowing us to see what we may not know, or even imagine or possibly something that no longer exists or that only in the collective imagination is told and it is recreated in the narratives.

II. A WAY TO MAKE CULTURAL IDENTITY VISIBLE

A people has identity when its individuals share representations around traditions, history, common roots, ways of life, motivations, beliefs, values, customs, attitudes and traits. Along with this, they must be aware of being a people with characteristics different from those of other peoples, and the consideration of the affective components and attitudes, which means feelings of belonging, commitment and participation in own social and cultural practices. (Alfaro, 1997)[7]

The individuals of a context, we develop based on those relationships that are established in coexistence, in the everyday, in what we share day by day, what they tell us and we listen to, what history is leaving and the future is forging. That is why our culture becomes everything that we live throughout our lives and that undoubtedly in sunsets, is transformed, adapted and in some situations is lost.

Cultural identity is assumed as a communicational process between cultures, through which specific features are manifested that characterize a group, region, community, people, nation, from the identifying and differentiating elements and in the one that takes place at different levels of realization. (Fernandez. Fernandez, 2012)[



Figure 2. Conceptualization of applied branding. Source: Photography as a strategic element in the positioning and cultural development of the traditions and customs of San Gabriel Chilac, by: Juan Antonio Flores Bravo y Ma. Inés Martínez Velázquez.

The responsibility of graphic design in the face of the challenge of

cultural identities, implies that transformation of information into key elements, conceptualized and converted into messages, that speak their own language, allow them to identify themselves through colors or shapes, in that sense the creative process of design involves the study and understanding of the subject, the context and space to whom it is will speak through the visual message. Since if in the construction of the message the appropriate signs are used for its creation, the receiver goes unnoticed the information that we want to send him. "The work of the designer implies: a constant reflective work on the communication logics of the communities for which it is designed, on their symbolic repertoires and cultural practices". (Melenje, 2014)[9].

This allows us to realize how through design we speak a language made up of all the contextual references that make up the cultural identity of the people who receive those messages.

When Create one March, Seek What the Signs What compose that identifier generate representative signs, with ways that make the people you will represent feel identified and represented by that brand, as well well Yes we created a book for a community that talks about them, their history o his culture herself Expect What in the interior the stimuli

visuals reflect through the colors, shapes, images, letters and design of the content their cultural identity, their essence and meaning.



Figure 3. Graphic Conceptualization Process. Source: Prepared by the authors

III. GRAPHIC DESIGN AS A CATALYST

Graphic design in its origins was not conceived in essence under the current nature of which it is known and defined, since its contemporary attribution is preceded by what we know today are the areas of graphic design, such as poster, photography, packaging, design of ma rca, editorial design, graphic arts, etc. However, this precedent historicly framed the path to the future and current design trends.

In the teaching of graphic design it has been foreseen that the skills learned under the great world examples, can be the aspirational reference of what the designer can achieve, however the designer must adapt and abstract the design process to be able to implement it in any of the fields of action that demand the interve nci3n of the dise1ador.



Figure 4. Applied brand development. Source: Collective brand as a graphic proposal to enhance knowledge of San Salvador Huixcolotla as cradle of Papel Picado, by Ericka Ba1uelos Maldonado.

As visual producers, graphic designers collaborate in the production of imaginaries and identities. The visual discourses we project arise from our contact with contexts and their practices, from which we cannot exclude ourselves. We are citizens and we participate as ttothe dynamics of the contexts where we live. The critical interpretation of the visual and its discursive forms are also our competence and responsibility. (Melenje,2014)[9].

The social commitment of the designer entails the responsibility of adapting the discipline of design in all the scenarios to which it is concretized, it is to make it possible for regional or local brands to compete with the same visual quality that another product of greater scope or positioncould possess. social. The regional design aims to raise the level of graphic representation and the potential of regional producers in scenarios not only local, but have the ability to be visible from the inside and reach more people in different s contexts.

The visual influence to which we are exposed today, allows us to have parameters or standards of what should be considered as functional or visually applied under terms of quality and complex conceptualization. In this way, becoming visible to the world no longer only implies going out and presenting oneself, it is generating a concept, an image and a discursive reference that has an idea, based on information and research.

While the "moment of design" is the key moment for the culturization of production, the continuity of the culture of everyday life rests largely on the backs of design. Hence the key importance that both the discipline and its specific professional agents assume the heirs, become their depositaries and incorporate them into the work of recreation of material culture (Chaves, S1nchez, 2001)[10].

Today to do graphic design from the regional, is to make possible through the visibility of cultural identity, as traditions develop in the artisanal processes of products, is to make a regional product can participate in the economy, enhancing its traditional elaboration, its ingredients andndemicos, its essence social, without neglecting that economic sectors that may no longer be attractive to the inhabitants are reactivated. Since the characteristic features of a community make its products unique and have a cultural identity that differentiates them from others.



Figure 5. Brand application project. Source: Marca territorio COMO estrategia identitaria de la indicación de origen: Zapotitlán Salinas, Puebla, by Dagoberto Castellanos Medrano.

From the cultural identity the regions have specific traditions or customs, such as their gastronomy, their festivals, their crafts, the endemic nature, the places, their people, their typical costume or their economic activities, graphic design from the regional must seek recognition, conservation and preservation of these activities, taking them exponentially from appropriation and identification to visibility not only commercial, but in the act of communication that seeks to show abroad the cultural wealth as a catalyst through graphic design.

IV. CONCLUSION

This research seeks to emphasize the importance of teaching design from the social, with a view from cultural identity as the important factor that seeks to promote the development of the regions. Think of design as the discipline that contributes, enhances and makes visible the value of cultural identities. Since the responsibility lies in the commitment to understand first, the value and social function of design, which contributes to visual culture and on the other hand how its teaching from the regions must be a factor of social commitment, in which not only the designer is trained as the generator of emerging visual content, but in the generator of content based on research, thought of individuals, where design contributes and is responsible under its social commitment to communicate.

Being a designer not only lies in the implementation of cultures of external influences, it is to recognize the development potential of our close contexts, which offer the

possibility that through recognition, identification and belonging, they can make the everyday, something extraordinary, with an addition of exceptional value, which for other cultures is unknown and has a unique and original value.

The current design, faces the challenge of communicating in a society full of ephemeral visual information, where being a generator of visual content, implies the challenge of leading not only to the visibility of a product from the recognition of its originalidad, but in the first instance, provide the regions, of the necessary resources. in order to understand its potential for development, able to show itself competitively in any context to which it wants to reach.

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