

The Influence of the Market Economy on Graphic Design Activities in Ho Chi Minh City in the Pre-Renovation Period Of 1986

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ABSTRACT: The vitality of the Graphic Design industry in Ho Chi Minh City is as strong as the economic development here, always exploring, innovating and developing to build a fuller and better life. The development of the Graphic Design industry is part of the development of the goods industry, retail services, commerce, etc. This is also a measure of the prosperous development of the new and free economy. The market economy that existed in Ho Chi Minh City before 1986, especially before 1976, had many impacts on the Graphic Design industry here. On the other hand, the development of the Graphic Design industry from the time the French arrived in this land until the period before 1986 has contributed significantly to the development of the city's economy and the aesthetic life of residents people.

KEYWORDS: Graphic design, aesthetic life, Ho Chi Minh City, market economy, influence.

1. INTRODUCTION

The development of the market economy in the new era is taking place increasingly clearly and rapidly in Vietnam in general and Ho Chi Minh City in particular. With the strong development of media information, people tend to update information quickly through mobile media as well as in the surrounding social context, in which the development of design is outstanding. Ho Chi Minh City's graphic design is an industry that has a linear relationship with the development of the market economy, this can be shown by understanding the root cause of the problem and learning from it. History is the best way, the author chooses the specific pre-renovation period from the late 19th century when the French arrived, concurrent with the development of graphic design in the world to discuss.

2. RESEARCH STATUS OF THE TOPIC

In the book "Urban Fine Arts of Saigon - Gia Dinh 1900 - 1975" (Fine Arts Publishing House, Ho Chi Minh City, 2014), author Uyen Huy has seriously researched the developments of urban fine arts of Saigon - Gia Dinh city. Uyen Huy has pointed out the unique features of the process of forming the Graphic Design industry in the land of Saigon - Gia Dinh before 1975. The author of this article is based on the research results of author Uyen Huy and did shed more light on how market economic factors impact the formation and development of the Graphic Design industry.

In the book "Cultural Geography of Ho Chi Minh City, Volume III: Art" by the Council of Social Sciences of Ho Chi Minh City (2018), there was confirmation of the initial ideological formation of aesthetic trends in application. The use of the ancient Saigon people when they set foot to settle down in the lands of Dong Nai and Gia Dinh, "while shouldering the burden of children, food... going deep into the South to open land, the energetic Vietnamese immigrants also carried on his shoulders the long-standing cultural traditions of his ancestors to the new birthplace", the new and harsh natural conditions were "like a challenge, a stimulus, giving those cultural traditions with a long history a chance to reveal themselves soon. Revealed not in the form of intact reproduction of operations, stages and products as in the conditions of ancient lands, but in exploration, transformation, and adaptation to new habitats and new needs" (Faculty Council Ho Chi Minh City Social Studies (2018), p.602). This is the process of forming characteristics in artistic culture, building an identity that is a synthesis of many internal and external factors influenced by outside cultures, creating for This land has unique characteristics in development trends, always updating, exchanging, adapting and developing.

The book "The Land of Indochina - Memoirs" by Paul Doumer, translated by Nguyen Xuan Khanh (The World Publishing House, Hanoi, 2018), tells a vivid story about the Land of Indochina, including the land of Saigon - Gia Đình. In this lively story, the author touches on many issues. Memoirs of Joseph Athanase Paul Doumer (1857 - 1932). The author was Governor-General of Indochina from 1897 to 1902, and President of France from 1931 to 1932. The memoir records the five-year history of Paul Doumer governing Indochina through seven chapters. In the first chapter, the author tells about his inauguration journey from Paris to Saigon at that

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time. The following chapters are named after places: Overview of Indochina, Cochinchina, Tonkin, Central Vietnam, Cambodia, Lao. With an observant eye, the author leads readers to many stories about the natural, political, and economic conditions of each region. In the last chapter - The Rise of Indochina - the author summarizes his mission as governor of Indochina. He claimed to have created "a solid peace", "a sound political and administrative apparatus, a strong financial system, and a basic transportation system". This is an important event for the author of this article to confirm that the market economy has been formed since the French arrived in Saigon and has influenced the formation and development of the Graphic Design industry thereafter.

3. RESEARCH METHODOLOGY

The topic is approached from the dialectical comparative methodology. Dialectical comparison is a method that not only analyzes and compares lists to see the differences between two objects, but it also helps researchers clarify the relationship between two objects flexibly in the process. The continuous fluctuations of two objects in history. The two main subjects that the author identifies here are Market Economy and Graphic Design in the land of Saigon - Gia Dinh (now Ho Chi Minh City) in the period before 1986.

4. RESULTS AND DISCUSSION

4.1. The period before 1975

The historical and cultural reflection of Ho Chi Minh City can be clearly seen in the development of Graphic Design here. With the characteristics of being a young land, with "urban nature in culture" (Ly Tung Hieu (2012), p. 88), it is a center of prosperity both economically, militarily and socio-politically. Saigon has a solid foundation in the development of Graphic Design based on a comprehensive scale industry, commerce, service and infrastructure. We can see the importance in the history of formation and development of the land of Gia Dinh - Saigon, thereby affirming the basic internal strength and development potential; Saying that this land's ability to assert itself before the French arrived is completely well-founded. However, the first premises that formed a solid basis for applied arts in Saigon were formed with the arrival of the French. The recognition of the qualities of the ancient An Nam people was recorded in Paul Doumer's memoir Indochina. "It wasn't until Japan that there was a people with the qualities of the An Nam people and the same as the An Nam people... Both are intelligent, industrious and brave... They are also exemplary workers, good farmers farming, skilled workers, skillful and intelligent artisans. Compared to other ethnic groups in Asia, as workers and soldiers, the Annamese people still rank one level higher" (Paul Doumer (2018), pp.92-93).

Gia Dinh land from 1900 to 1954 was colonial land of the French colonialists, so it received commodity economic management under the colonial government based on trade during this period including 6 areas. belonging to the Indochina Federation including Tonkin, Annam, Cochinchina, Cambodia, Ai Lao and Guangzhou Loan. Therefore, the trade of goods for the purpose of introducing and convincing customers is based on common standards of language (writing), advertising style in images, and aesthetic tastes. In the early days, Saigon was often associated with Cho Lon in developing industry, agriculture, trade, developing rice milling industry, exporting rice, and small shops forming a market economy from very early on early. Appearing earliest in Saigon - Gia Dinh, Gia Dinh newspaper is considered the first national language newspaper in the history of Vietnamese journalism, marking the development of the industrial printing industry at Saigon Publishing House. By 1865, there were Nong Co Min Dam and Luc Tinh Tan Van newspapers.

In the early twentieth century, the French colonialists built three schools specializing in teaching applied arts in the South, including Binh Duong, Bien Hoa and Gia Dinh Drawing schools, considered the first fine arts schools established in Indochina. Gia Dinh Drawing School has a training program through 3 departments: Department of Decoration, Department of Printing and Department of Architecture, in which the Department of Decoration and Department of Printing not only train on decorative painting but also create posters, symbols, signs for localities, leaflet designs, book covers, labels, postage stamps, certificates of merit, business cards, in Indochine magazine in 1947, Mr. Brecq - Director of Gia Dinh School at that time received review: "Teaching applied arts is teaching the life of art in practice... But always, with applied arts, creative ideas will depend on the laws of matter", this shows the idea The ideology of an applied art was formed early in this land (Georges Ribon (1947)). Most of the products are made manually using brushes, iron pens, watercolors to draw, line, write letters, and printing is done by stone printing, screen printing, copper engraving, and monolith printing. The trend for graphic advertising styles of this period was directly adopted from the French style. During this time, products were advertised for the banking sector such as Bank of Indochina, French Colonial Finance Corporation (Société Financière Française & Coloniale), entertainment such as Carabet Free Tea Room, Queen Bee, Rits, Maxim's, Pink Night, commercial advertising such as Duc Loi watch store, Co Ba soap, Phoebus lamps are carried out in newspapers, store signs, packaging, mobile advertising, outdoor advertising (Appendix Illustration, Figure 1).

Regarding the development of applied arts here, it must be considered along with the foundation for forming cultural and educational ideology. Before the first Perfume Competition in 1796, in Saigon there was no policy of establishing schools by the royal court, however, there was the establishment of private schools taught by teachers who were immigrants from the North and Central regions. with the main purpose of training the next generation to have a certain cultural level and not necessarily follow the official path. Perhaps because part of Saigon's population is culturally diverse, this is a center for receiving and forming new cultural streams,

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starting liberal literary and artistic trends. do not follow a restrictive, stereotyped, or predetermined routine. All people here seem to be aiming for the same goal, which is to strive for a brighter life but not necessarily according to a pre-existing framework. This became the basis for the development of applied and decorative arts here. The formation of the foundation of pragmatic ideology has actually been shaped a long time ago in the way of using and enjoying folk aesthetics. In the book Cultural Geography of Ho Chi Minh City, volume III on Art, it is clearly stated about the folk painting of the South, this is an ancient art genre with a long history in the Southern region, the panels Folk paintings collectively known as Do The show many unique, highly Southern features in shaping, serving the need for worshipping glass to relieve drought, this affirms the aesthetic application in people's lives. "Before becoming an aesthetic need, it itself is an intimate need that, although full of mystery, is practical for humans. Before becoming a decorative painting, beautifying life, it must be a religious painting that meets the highest demands of people" (Ho Chi Minh City Cultural Geography (2018), p.482).

The arrival of the French and Americans in this area formed a capitalist-oriented economy, creating relationships between supply and demand in the art market with open and natural economic conditions. Because here, "Saigon people enjoy two types of applied arts and visual arts completely in the economic and cultural trend that is always open from thinking to activities" (Uyen Huy (2016), p. 362).

In conditions of free economic development, forms of artistic exchange create a competition in development thinking, always absorbing and innovating works of art, forming a fundamental system the commodity research and development agency became the foundation to turn Saigon into "the cradle of Southern advertising art" (Uyen Huy (2016), p.367).

The period from 1954 to 1975 was the period when Saigon and the entire South of Vietnam became a new-style American colony. During this time, Saigon's advertising industry passively absorbed the massive influx of US and allied troops, causing economic, industrial, commercial, and service activities to become bustling and vibrant. Moreover, the urban characteristics of Saigon's culture are even more evident in the rhythm of life and activities of the people here. This was the period when Saigon's advertising graphics industry had the opportunity to "absorb from the commercial culture of the United States the method of scientific thinking in market investigation and research: Marketing" (Uyen Huy (2014), p.438). If before 1925, billboards still did not appear on the front of Ben Thanh market, then after 1960, billboards advertising Perlton toothpaste and Bata shoes almost covered the entire facade Ben Thanh market (Appendix Illustration, Figure H1.4, H2.1). In the period after 1954, aid from the United States helped the new government in Saigon with infrastructure and economic development. Saigon has had strong development of commodity trade, especially after 1965, when liberal economic policies were issued instead of previously planned economic development, leading to the strong development of Products that are easy to produce but have high profits. In the 1960s and 1970s, there was an increase in street advertising signs. Graphic design products during this time were developed based on new technology such as television, radio, posters. advertising at cinemas, outdoor advertising posters, on the road, mobile advertising, etc. Advertising graphics for commercially developed products such as Hynoss toothpaste, Perlton, western medicine containing Cortal, Entero Sediv, Novabol,... foods containing Ong Tho milk, Foremost milk, Nestlé, Thien Huong monosodium glutamate, Con Cop beer, 33 beer, Phuong Toan deer soft drink, machines such as Sinco sewing machines, batteries, pin Con O, Vilyno, Kubota agricultural machines, Ducati motorbikes, velo Solex, Mobyette, Honda, Suzuki, Yamaha,... Vinatexco, Sicovina, Mai Thanh textile factories, cosmetics such as Co Ba soap, Viso washing powder..., medicine leaves like Bastos, yellow Mélia..., showing a rich graphic background despite the ongoing war.

Domestic and international banks also develop advertising in the press such as Vietnam Thuong Tin Bank, Mekong Bank, Bank of America, Phap A Bank, Industry and Trade Bank... Period In this time, advertising companies have appeared, with a clear division in business strategies, specifically: The first category is advertising companies that have professional qualifications and can offer orienting business strategies such as French advertising company AIP (Agence Internationale de Publicité), Vietnam Express, Ky A Commercial Advertising KAA, Vietnam Advertising Company VAC (Company Vietnam),... The second category is dominated by advertising drawing units and individuals that carry out simple advertising drawing works according to customer requirements such as Butterfly Vang, Xuan Mai, Thien Nhien... Appearing since the 1960s are graphic design contests such as designing postage stamps, posters, comics, and coins. The application of science to advertising is carried out in a very methodical way such as advertising campaigns giving free trial products, social surveys, understanding customer psychology, which are statistically and reported to producer. Receive and develop professional tools in the field of Graphic Design such as photocopiers, air pens, books on typography, ... In the open conditions of market economic and fine arts exchanges Saigon continuously thrives in both creativity and production to serve all types of goods, continuously developing research and development centers for handicrafts, and technical technology. "From 1954 to 1975, the The fine arts economy develops strongly and equally between the two fields of visual arts and applied arts" (Uyen Huy (2014), p.150). Authors serving the field of applied graphics during this period typically include Nguyen Sien, Luong Dong, Hoang Tuyen drawing for cinemas or reformed art. Artists specializing in drawing for pharmaceutical packaging include Truong Van Y, Le Minh Ngu, Nguyen Tri Tue... Artists drawing music covers include Ta Ty, Phi Long, Phi Hung, Duy Liem, Kha Thuy Chau... Artists drawing book covers include Le Trung and Le Minh specialize in drawing swordplay novels, Vy Vy draws for Tuoi Hoa newspaper, Huynh Kim Ngoc draws for Tuoi Ngoc newspaper... (Appendix Illustration, Figure 2).

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4.2. The period 1975 - 1986

From 1975 to 1986 was the period when the South entered the period of subsidized economy. This was the period when the advertising graphics industry was interrupted because the market economy had no place, goods were produced and Distribution is based on state-run stamps, private enterprises are gradually eliminated, and service trade has no competition. Some private enterprises before 1975 donated to the state such as Bich Chi brown rice flour, some enterprises under the former government were nationalized such as Saigon Brewery, Bach Tuyet state-owned cotton enterprise (predecessor Bach Tuyet Cotton Company), Binh Minh Plastic Joint Stock Company (formerly Kieu Tinh Plastic). In addition, there were a number of state-owned enterprises and cooperatives established during this period in Ho Chi Minh City such as Viet Tien Garment Company, Binh Tien Consumer Goods Manufacturing Company (Biti's), Nam Duong Industrial taken over by the state. and transferred to the Ho Chi Minh City Purchasing Cooperative Union (Saigon Co.op),... The form of promotion using graphic products is still underdeveloped, mainly in the form of product identification, not yet Competitive and convincing to customers. Due to the specific characteristics of the period of building and defending the Fatherland, only the development of cultural products of journalism and posters with the meaning of propaganda and political promotion is a popular genre of Graphic Design in the world. this period. The works were made with a high revolutionary spirit with images of soldiers fighting and the working class and peasants thoroughly reflected (Appendix Illustration, Figure 3).

Although in fact, Vietnam has had political integration since joining the United Nations in 1976, the economy when joining the Council for Mutual Economic Assistance in 1978, but until 1986, the thinking The Party's awareness of international integration has just begun when entering the Doi Moi period, the productive economic forces in Ho Chi Minh City seem to be revived, enthusiastically entering a new period with transformations and changes. Fashion trends not only in the field of economics and trade, but also in art and culture, "applied arts can only develop in free and open economic conditions in which there is always communication and trade competition, good cultural exchange" (Uyen Huy (2014), p.150). With the view expressed very clearly at the 6th Party Congress in 1986 on economics "Building and consolidating socialist production relations, properly using and renovating economic sectors, consider the economy with a multi-sector structure as a characteristic of the transition period in our country; Innovate the economic management mechanism, switch to socialist business accounting, according to the market mechanism, ..." (Communist Party of Vietnam (2010), p.513). The process of internationalization was a premise that was seen to have a special role in promoting national development until the term integration was officially used for the first time in the Documents of the 8th Party Congress in 1996 "Building an open economy, integrating with the region and the world, focusing strongly on exports, while replacing imports with effectively produced domestic products" (Communist Party of Vietnam Nam (2010), p.513). Innovation and integration have taken place on a large scale in the fields of economics, culture, and fine arts.

5. CONCLUSION

In the course of history, the Graphic Design industry in Ho Chi Minh City was born and developed with many influencing factors, of which the market economy is the decisive factor. The market economy not only determines the birth but also determines the content and form of existence of the Graphic Design industry. After the Graphic Design industry was formed, it impacted the market economy quite strongly. From specific socio-political conditions, when the force of the Graphic Design industry is strengthened (more artists, the ability to make a good living, high sense of creativity, ...), the Design industry will Graphics promote economic development through the ability to meet aesthetic needs in a number of economic sectors such as services, tourism, entertainment, ... ; And vice versa, in conditions such as war or economic recession, the Graphic Design industry loses its development motivation, making it difficult to support the economy in improving growth. In short, if the economy is strong, Graphic Design will be strong and it can boost the economy even stronger; but if the economy is weak, Graphic Design will be weak and then it cannot help the economy. "In modern society, values such as free labor, individual creativity, and relationship diversity are increasingly promoted. Equality and diversity in occupations and individual needs are also popular. However, along with these advances is the rise of the market economy, where products and money become the primary measure of value. The diversification of products has led to the diversification of human needs, from basic material needs to lofty spiritual needs" (To Van Dat, Nguyen Van Bung, (2024), P.1134). And Graphic Design must read itself in the market economy in Ho Chi Minh City to continuously develop.

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Appendix Illustration

Figure 1: Saigon graphic design before 1954



H1.1

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H1.2



H1.3

Figure H1.1: Newspapers during the French colonial period, Gia Dinh Bao (1865), Nong Co Min Dam (1901), Luc Tinh Tan Van (1907), Phu Nu Tan Van (1929)

Figure H1.2: Delahaye car advertising poster

Figure H1.3: In front of Ben Thanh market gate in the first half of the twentieth century

Figure 2: Graphic of Saigon in the period 1954-1975

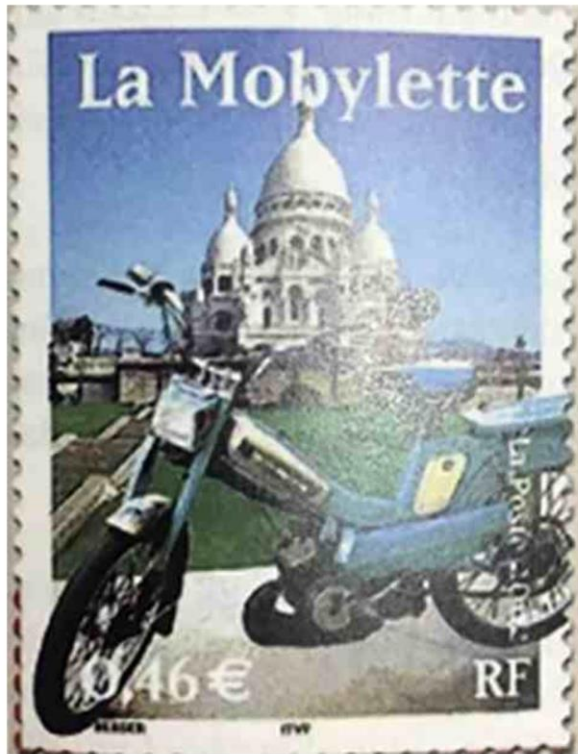


H2.1



H2.3

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H2.2

Figure H2.1: In front of Ben Thanh market gate.

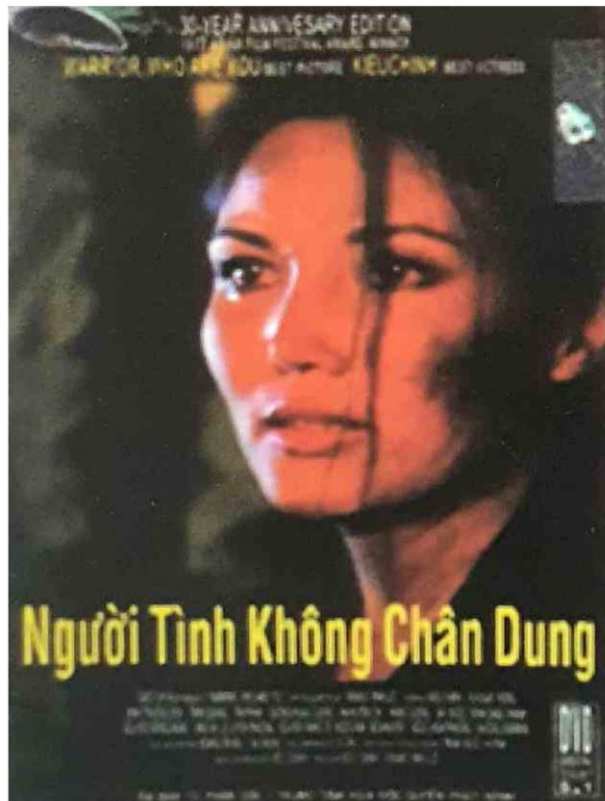


H2.4

Figure H2.2: Mobylette car advertising stamp in the early 1960s

Figure H2.3: Tiger soft drink advertisement

Figure H2.4: Book cover illustrated by artist Vy Vy (Vo Hung Kiet)



H2.5



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H2.6

Figure H2.5: Movie poster.

Figure H2.6: Old Saigon music cover.



H2.7

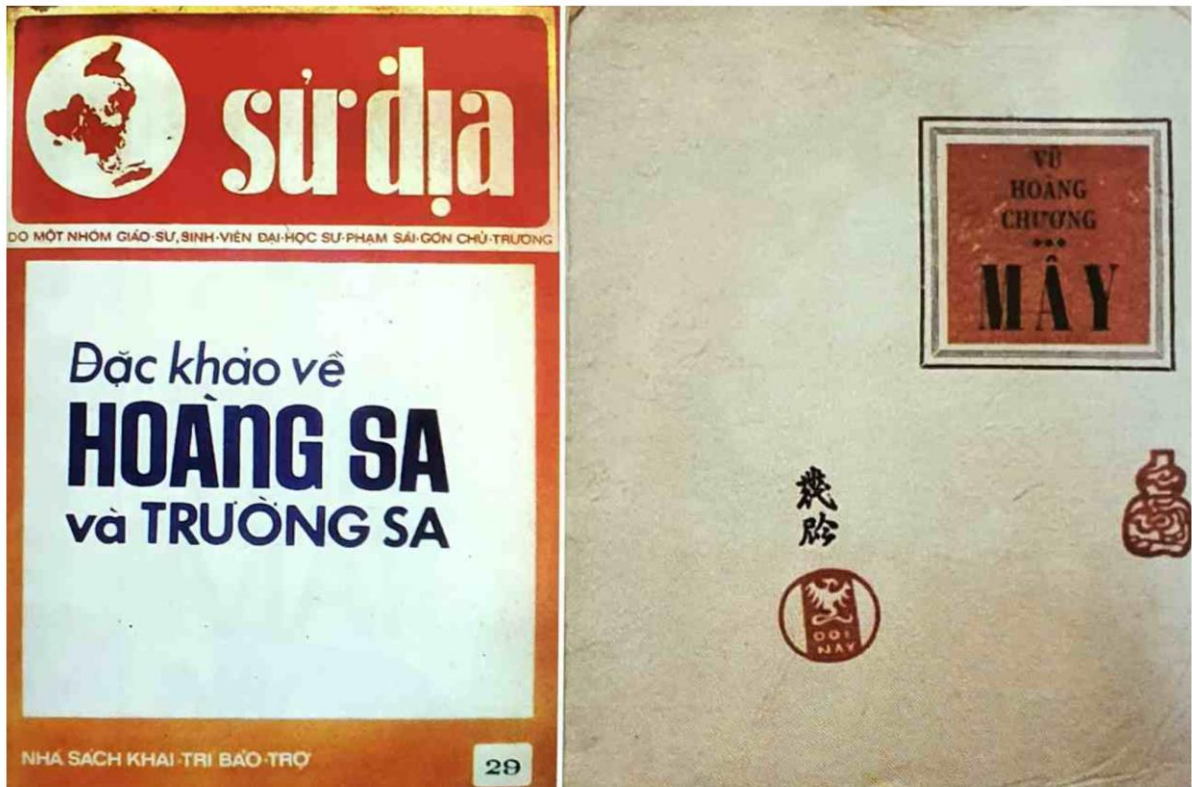
Figure H2.7: The stamp talks about the construction of the oil and gas system in the South.



H2.8

Figure H2.8: Orient watch advertisement on the street Old Saigon.

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H2.9
Figure H2.9: Textbook cover.

Figure 3: Graphic of the period 1975-1986



H3.1



H3.2



H3.3

Figure H3.1: Stamps during the subsidy period. (Source: Internet)

Figure H3.2: Department store. (Source: Internet)

Figure H3.3: Promotional painting "Share a flag". (Source: Internet)