



CHINESE-THAI CROSS-CULTURAL COMMUNICATION: CASE STUDY ON
ZODIAC TYPOGRAPHIC DESIGN



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)
Graduate School, Silpakorn University
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By
Mr. Cao ZEYU

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Zodiac Typographic Design
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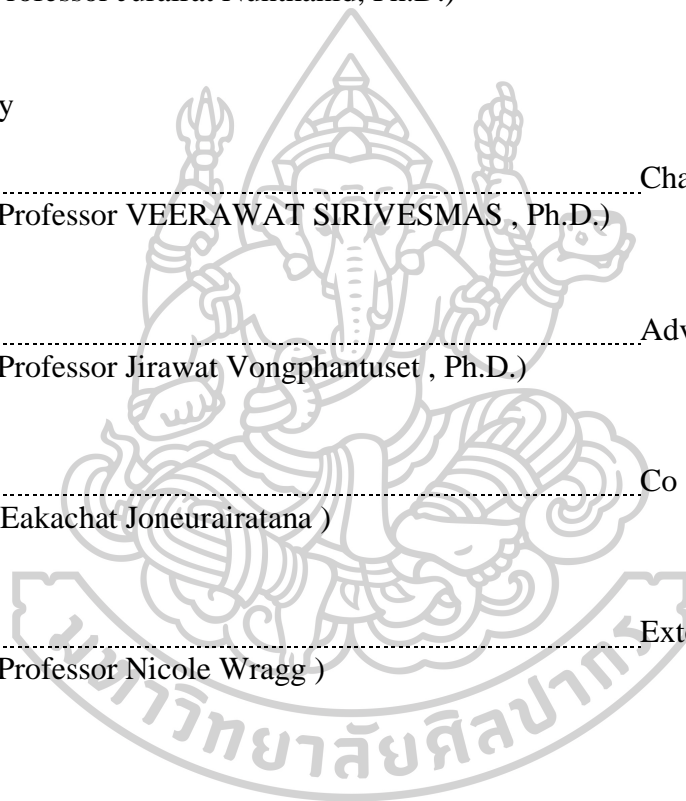
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2020 is the year that marks the 45th anniversary of the establishment of diplomatic relations between Thailand and China. Nowadays, Thailand is home to the world's largest overseas Chinese community. In the meantime, Chinese tradition and culture are embraced by and blended into Thai people's livings. With the deepening of China-Thailand exchanges, the demand for cultural exchanges is gradually rising. This includes "Chinese, calligraphy, and Chinese zodiac" that are currently common in Thailand.

The objective of this article:

1. Study and analysis of Chinese and Thai calligraphy
2. Complete related designs to promote cultural exchanges between China and Thailand
3. Application into public signage and personal items

The Research Methodology of this article is the Design step in cross-cultural communication design: First, analyze the history and cultural origins of the exchange of two or more cultures. Second, Combine the results of the investigation and analysis to find the similarities and differences between the two cultures. Third, take the common ground of the two cultures as the breakthrough point and carrier of the design work. Under the premise of maintaining differences, carry out cultural fusion design work and complete initial design works using common or similar points as the carrier. After that, through questionnaire surveys, do expert visits and other related channels, evaluate and collect opinions on the initial design works.

Fifth, according to the evaluation results and opinions of the design works, adjust the design works, improve and upgrade the design works. After that, develop related applications for design works, choose the corresponding design work application scope, and form for different countries. At last, the above steps can be cycled to continuously improve the design works.

The results of this article:

1. Cross-cultural design patterns and methods
2. Typography design for cultural exchange between China and Thailand
3. Application of graphic design for cultural exchange

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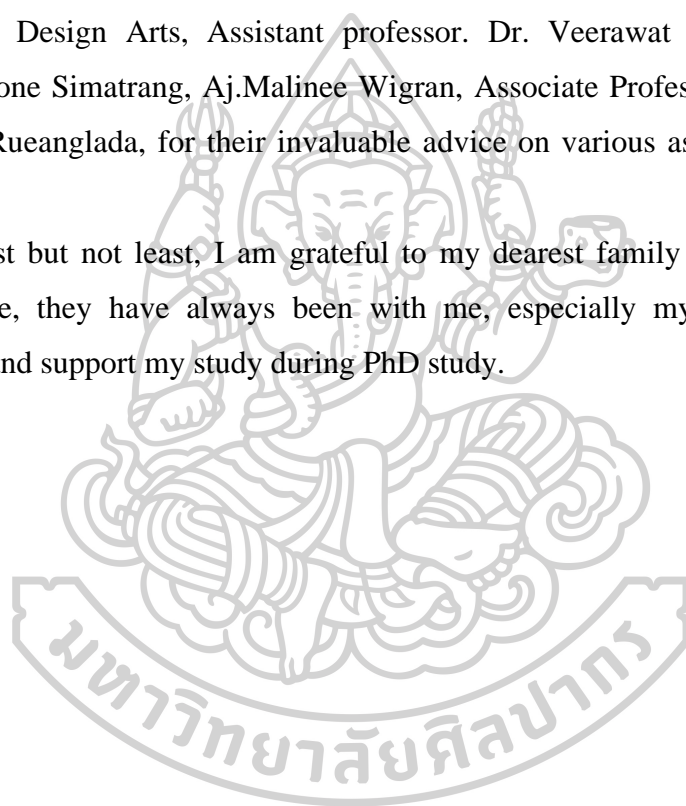


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Chapter 1 Introduction

1.1 Research Background

On 1 July 1975, Thailand and China officially established diplomatic relations, and 2020 marks the 45th anniversary of their diplomatic relations. Over the past 45 years, Thailand and China have remained cooperative and friendly bonds underpinned by frequent high-level visits, comprehensive cooperation at all levels, and different aspects of people-to-people exchanges, which foster mutual trust and understanding between the two countries. The Thai Royal Family members have made invaluable support and contribution to strengthen the tie between Thailand and China. Ever since 1981, Her Royal Highness Princess Maha Chakri Sirindhorn has paid more than 45 royal visits to China. On a recent visit for the 70th anniversary of the founding of China, Her Royal Highness the Princess received the Friendship Medal from President Xi Jinping, proving that there is a special bond of friendship present between the two countries.

Over the past decades, globalization and the bloom of tourism deepen the friendship between the two countries' people. There were more than 300 weekly flights traveled between Thailand and China. For several years, China has contributed greatly to Thailand's tourism. In the last year alone, 10.99 million Chinese, about a four-fold increase from 2012, traveled to Thailand. Meanwhile, approximately 870,000 Thai tourists traveled to China which is a 4.6% increase from 2018.

Thailand has opened 16 Confucius Institutes and 11 Confucius Classrooms, in partnership with China and nearly 1,500 Chinese volunteers to spread the Chinese language and culture in Thailand. In 2019, there were a total of 36,000 Chinese students studying in Thailand and 28,000 Thai students studying in China. The education opportunities for the two countries' younger generations further deepens the bond between China and Thailand.

During the COVID-19 pandemic, His Majesty the King of Thailand sent President Xi Jinping a royal message of sympathy, extended financial donation, essential medical supplies, and equipment to people who were infected by the virus. The Thai Government. Prime Minister Prayut Chan-o-cha also recorded a video of encouragement with Thai people to offer help. Meanwhile, the Chinese Government, non-governmental organizations, and the private sector also provided assistance and donated medical supplies to Thailand to return the favor. During this unprecedented time, our two countries have stood shoulder to shoulder and showed mutual support to

fight against the pandemic. With this, the China-Thailand relation has moved to a new level.

1.2 Significance of the Problem

1.2.1 Problem 1—The rising demand for cultural exchanges between China and Thailand

Thailand is the second-largest economy in Southeast Asia. In 2019, Thailand was listed as the world's sixth-largest medical leading country and ranked first in Asia. Thailand is famous for its white sandy beaches, crystal clear sea, ancient temples, delicious food, and hospitable people. For several years, the number of Chinese tourists to Thailand has been among the top. In 2019, the number of Chinese tourists visiting Thailand reached 10.99 million, an increase of about four times compared to 2012.

More and more Chinese people begin to settle, invest, and enjoy healthcare benefits in Thailand. In Thai airports, Chinese counters started to appear in Thai airports, such as duty-free shops, restaurants, shopping malls, etc. Meanwhile, with the rapid growth of Chinese training institutions in Thailand, many Thai tuk-tuks can now speak some Chinese.

Society is a complex mixture of competition and coordination of political, economic, and cultural systems. The economic exchanges between China and Thailand have entered a period of rapid development where it cannot be ignored. However, with this unprecedented period of high-speed development, issues related to cultural exchanges begin to emerge and attracts a lot of attention.

1.2.2 Problem 2—Misreading and misuse of Chinese or Thai is widespread

Thailand is regarded as the country that has the strongest Chinese foundation and shows the highest enthusiasm for learning Chinese in the entire Southeast Asian region.

The reason behind this phenomenon is mostly credited to the Chao-shan population in China who came to Thailand to do business and had vested interests in the local area, promoting the frequent exchange in trade, culture, and politics between China and Thailand in the past decade. With the overseas Chinese encouraging their children to study Chinese, local Thailand teenagers also become interested in Chinese. What's interesting is that in Thailand, the Royal family fully supports the promotion of the Chinese language and culture. The second princess, Sirindhorn, used to practice calligraphy and translated the Tang poetry.

With the widespread use of Chinese in Thailand, problems have arisen accordingly. Wrong Chinese characters began to appear on billboards, tourist attractions, restaurant signs, menus, and even some official announcements. These situations shouldn't have happened in the first place. Therefore, the Chinese students feel obliged to promote cultural exchange while reducing cultural misunderstandings and misuses of Chinese and Thai.

1.2.3 Problem 3—Cultural integration in cross-cultural design work

Thai characters are an analytic and isolated language. The basic vocabulary is mostly monosyllable, and different tones are used to distinguish between vocabulary and grammar. Synthesizing and overlapping are widely used in its word-formation.

Chinese characters, on the other hand, mainly originated from pictographic pictures of records. Pictographs are the foundation for the formation and development of the Chinese character system. Over thousands of years, the evolution of Chinese calligraphy includes oracle bone inscriptions, bronze inscriptions, seal script, official script, regular script, cursive script, running script, etc. Nowadays, the regular script is more widely used among people.

There are many differences between the two writing systems in visual symbols and meanings. Yet, as the foundation and representative of a culture, these two characters are an indispensable part of the cultural exchange activities between China and Thailand. With that in mind, the question of how to combine the two becomes a major problem.

However, in the process of dealing with this issue, past experience and methods will serve as guidance for solving the problems that may occur between the cultural exchange activities of the two countries. This focus is also the importance and necessity of this topic.

1.3 Research Objectives

The significance of choosing Chinese, Thai, and Chinese zodiac culture as the research objects in this article is not only to meet the current and practical needs of the cultural exchange between China and Thailand but also to explore the theoretical implication of the inheritance and innovation of cross-cultural communication design methods. This paper studies China's diplomatic principle of "seeking common ground while reserving differences", discusses the main issues in cross-cultural communication, finds ways and methods of cultural integration and connection, and applies them to related designs. Then, it summarizes and finds out the design strategies and methods of cross-cultural communication design. Finally, this paper

explores the potential application of this methodology in other cultural exchanges. The objectives of this research are set out as follows.

Objective 1—To complete related designs to promote cultural exchanges between China and Thailand.

The design work was carried out based on the theme of the Chinese and Thai zodiac culture. The Chinese characters and Thai characters corresponding to the Chinese zodiac are used in the designing process. Through the realization of integration, the work conveys the importance of cultural exchange. Through graphic design, it arouses cultural resonance and recognition among people and promotes cultural exchange activities between China and Thailand.

Objective 2—To explore new cross-cultural design methods.

For various reasons, the current approach to cross-cultural design is still in its exploratory stage. Since every culture has its own cultural characteristics, the question of how to retain its own characteristics while effectively carrying out cultural exchanges is a common issue that is impacting cultural exchange activities. In graphic design, the most common method at present is to compare the two different cultures, but without in-depth communication and discussion.

Through the research of this article, we strive to explore a new cross-cultural communication design method with the foundation of cultural integration. Furthermore, we will verify and improve the results to improve the method and theory of cross-cultural design gradually. The integration and exchange between different cultures are like the way two different countries communicate with each other. To solve the problems encountered in the communication between countries is the same as solving the problems encountered in the design of cross-cultural communication. So, we strive to find a suitable method to deal with these problems, and this method can also be applied to cross-cultural communication between different countries.

Focusing on achieving this goal, this article has carried out research work and come to the conclusion of "seeking common ground while reserving differences" as a method of cross-cultural communication design.

Objective 3—To apply the design into public signage and personal items.

Apply the design results to public signs or personal items. Let people see, touch and use this kind of design works in their daily lives. Express the idea of cultural exchange through this design work. Enhance the interest of the two peoples in the culture of other countries, meet the cultural exchange needs of the two peoples, and provide a social atmosphere and public opinion foundation for cultural exchanges between China and Thailand.

1.4 Scope of the research

1. This research mainly concentrates on replacing the common zodiac culture between China and Thailand.

2. In the design work, Chinese characters related to the Chinese zodiac and the corresponding Thai characters are mainly used as the main visual element symbols.

3. The research aims to explore and verify the methods of cross-cultural communication design. The design work begins with "the combination of Chinese characters and Thai in the Chinese zodiac". Cultures and countries other than China and Thailand are not within the scope of this study.

4. The results of this research are presented in the form of graphic design, 3D animation, and some physical applications. It uses a new design model and methodology, which can also be applicable in other designs or research for cross-cultural communication.

1.5 Research Method

In order to achieve the research goal of studying cross-cultural communication design methods and related knowledge, design work is carried out based on the theory of "seeking common ground while reserving differences". The research methods are divided into chronological order. The first one is to collecting data, which is the process of reviewing literary works in relative fields that correspond to the research objectives. Then, the research is carried out on the alternative culture of China and Thailand and find out where it originates from. The study of the common zodiac culture and the design work are carried out by combining the foundations of Chinese and Thai culture: Chinese and Thai characters.

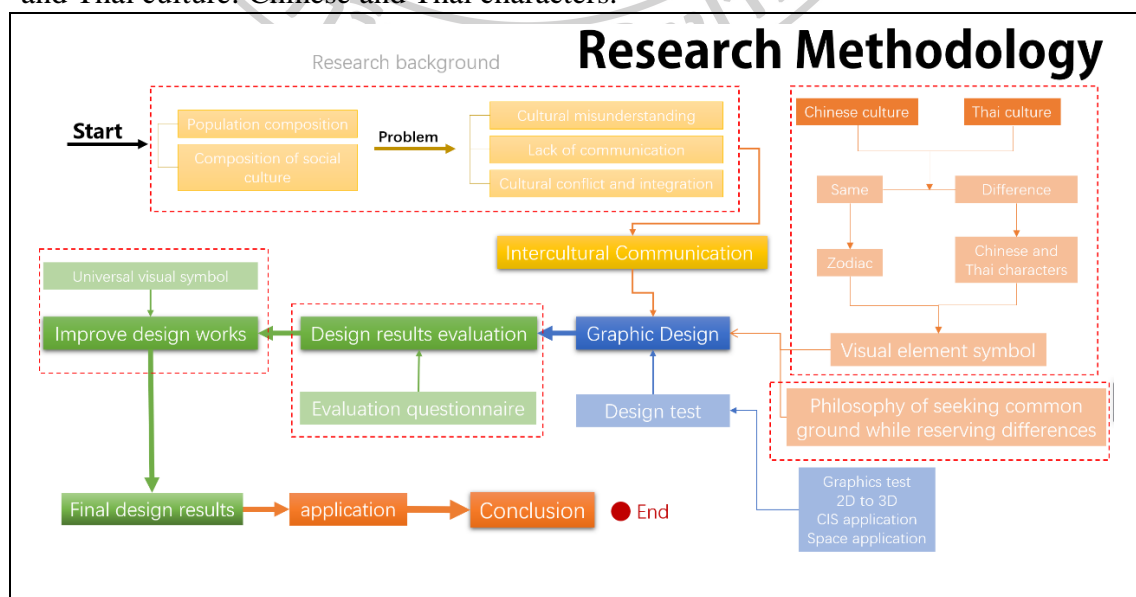


Figure 1 Research Method

In view of the cultural integration encountered, the design concept of "seeking common ground while reserving differences" is used to solve the problems. The visual element symbols of Chinese characters and Thai is extracted to complete a preliminary design. Next, all needed questionnaire surveys and other methods is used to evaluate the effect according to the results. Finally, through evaluation, the design works is enhanced, meanwhile, the feasibility and the effectiveness of the research method and design methodology is also verified.

1.6 Keywords

1.6.1 “Seeking common ground while reserving differences” Concept

After the founding of New China in 1949, China needs to re-establish a diplomatic system in order to have a stable and mutually beneficial diplomatic relationship with other countries around the world. The idea of "seeking common ground while reserving differences" was put forward under this background serves as an embodiment of coexistence and harmony, finding common ground, and resolving contradictions with differences. This idea has a long-term application prospect in cross-cultural design. Therefore, it is reasonable to use it as the main method to resolve cultural integration in cross-cultural design.

1.6.2 Design of cultural for communication

At present, we can see some forms of cultural exchange such as propaganda activities, exhibitions, commercial advertisements, and so on. Most of these events are officially recognized, but the display period of events is usually short which enable only small numbers of participants. Hence, making it difficult to achieve the desired circulation results. In order to achieve good communication results specifically on activities related to cross-cultural communication, I think better form of communication can encourage better public participation to use and feel.

As a student majoring in graphic design, I believe that graphic design which also known as visual communication can contribute specific values to improve design efficiency used for cultural exchange. Visual communication is the essential way of communicating using information and visual collaboratively. It is known that design works of visual communication can greatly benefit the efficiency of information connection in cross-cultural communication through different types of medias. In this research, forms of graphic and visual are used to define the concept of Cultural Fusion.

1.6.3 Chinese and Thai characters

The main content of "intercultural communication design" studied in this paper is based on combining two cultures and modern design. The first step in this design is to select specific design elements, i.e., related cultural content. At the level of cultural communication, among countries and cultures of a country, the most representative and recognizable language is that country's language. Characters are also necessary carriers in cultural communication activities.

Admittedly, Chinese characters and Thai characters belong to different writing systems. Chinese characters are pictographs developed from oracle bone inscriptions. In the form of the gradual change from graphics to brushstrokes, pictographs to symbols, complex to simple; In the principle of character formation from the form, ideograph to sound. Invented by King Ramkhamhaeng in 1283, Thai is called "Sukhothai" and has a letter system derived from ancient Indian Sanskrit. Thai is an analytical language, with different tones distinguishing between vocabulary and grammar.

Furthermore, Chinese and Thai characters both exhibit their distinct visual features. Using and combining the visual features of Chinese and Thai characters in design is both a challenge and an opportunity for design work. Based on this concept, the design related to "China-Thailand Intercultural Communication" will more easily arouse the Chinese and Thai people's cultural resonance and attention.

1.6.4 Zodiac Culture

Art comes from life, and cultural exchanges should be closer to life. The leading group of cultural exchange is artists and the expected participation of ordinary citizens. People can touch and feel this art in their daily life and work, which is the biggest promotion to the spread and development of culture.

"Intercultural Communication Design between China and Thailand " should have a suitable carrier closely related to daily life. Throughout the Chinese and Thai cultures, it is found that "zodiac culture" has similar roots and homology characteristics. Therefore, Chinese and Thai characters corresponding to the Chinese zodiac is chosen to carry out relevant design work. Moreover, the design works will ultimately be combined with daily life to use this design in their daily lives. Truly integrate cultural exchange into people's lives. The design work enhances the public's interest in the cultural exchange between China and Thailand, laying a solid foundation for further cultural exchanges between China and Thailand.

1.6.5 Typography design

As it is known, written words play an irreplaceable role in culture. Written words and language are the signs of the emergence of a civilization, and the people of every country are very familiar with them. Written words are used in daily communication, which influences every part of lifestyle. With the habitual usage of words, it is applied proficiently without much thought. However, due to proficiency, neglection can be observed in many written words. In this research, the written words of Chinese hieroglyphics are characters that consists its own unique organizational structure, values and some even connotes a meaning. Every character has its origin, unfortunately this part of culture has been gradually ignored in modernization. By designing the characters as typography form, this research aims to understand, apply and promote the development of the characters. Other than creativity, the cross-cultural communication design is more interactive and universal. In this research, I emphasized on the participation and interaction of users to ensure that the design of characters able to communicate efficiently. In the design approach, characters are firstly designed in 2-dimensional and then these characters are transferred into 3-dimensional forms which function as display in the public environment. The cultural exchange across the world will continue to develop, and ultimately the concept of using typography to create design form can benefit to the foundation of Chinese hieroglyphics.



Chapter 2 Literature Review

2.1 Cultural exchange between China and Thailand

2.1.1 The history of cultural exchange between China and Thailand

According to research from the expert, the cultural ties between China and Thailand traces back to the bronze-iron age. Along the Mekong River in Yunnan, China, there is the discovery of rock paintings in the Neolithic Age, and various Neolithic tools and pottery. Meanwhile, many bronze ware-like bronze drums were found in Chiang Mai and Chiang Rai in northern Thailand, and even in central and southern Thailand.

Japanese scholar Sugi Naoye believes that the shell coins, which were widely used in Yunnan during the Middle Ages, were produced in the South China Sea, but were also found in Thailand. The only reasonable explanation is China and Thailand have been having land transportation since ancient times. However, with the opening of the Maritime Silk Road, the original land transportation route between China and Thailand was less used and gradually lost its function.



Figure 2 Shell coins used in ancient Yunnan, China.

Thai culture is a mixture of its own culture, Indian Buddhist culture, Brahman culture, and Chinese culture. Among them, Indian culture poses a great influence on Thai people's religious beliefs, while Chinese culture spreads and influences Thailand. In addition to clothing, food, housing, and transportation, it also manifests itself in

various aspects such as the Chinese calendar, language, architecture, medicine, literature, and opera. Back when the ancient Chinese people invented the method to designate the years the Heavenly Stems and Earthly Branches, this method was also introduced to the king of Sukhothai, Khun Rama Kham Haeng. Therefore, the people in Thailand also began to use this method to record history.

In 1282 AD, King Sukhothai created the ancient Thai script. Judging from the 20 Sukhothai inscriptions discovered between 1292 and 1518 AD, 7 of them are based on the Chinese chronological calendar method. This is the historical testimony of the Sukhothai dynasty absorbing the Chinese culture. The emergence of the Thai language and calendar marks the entry of a new historical stage in Thai culture.

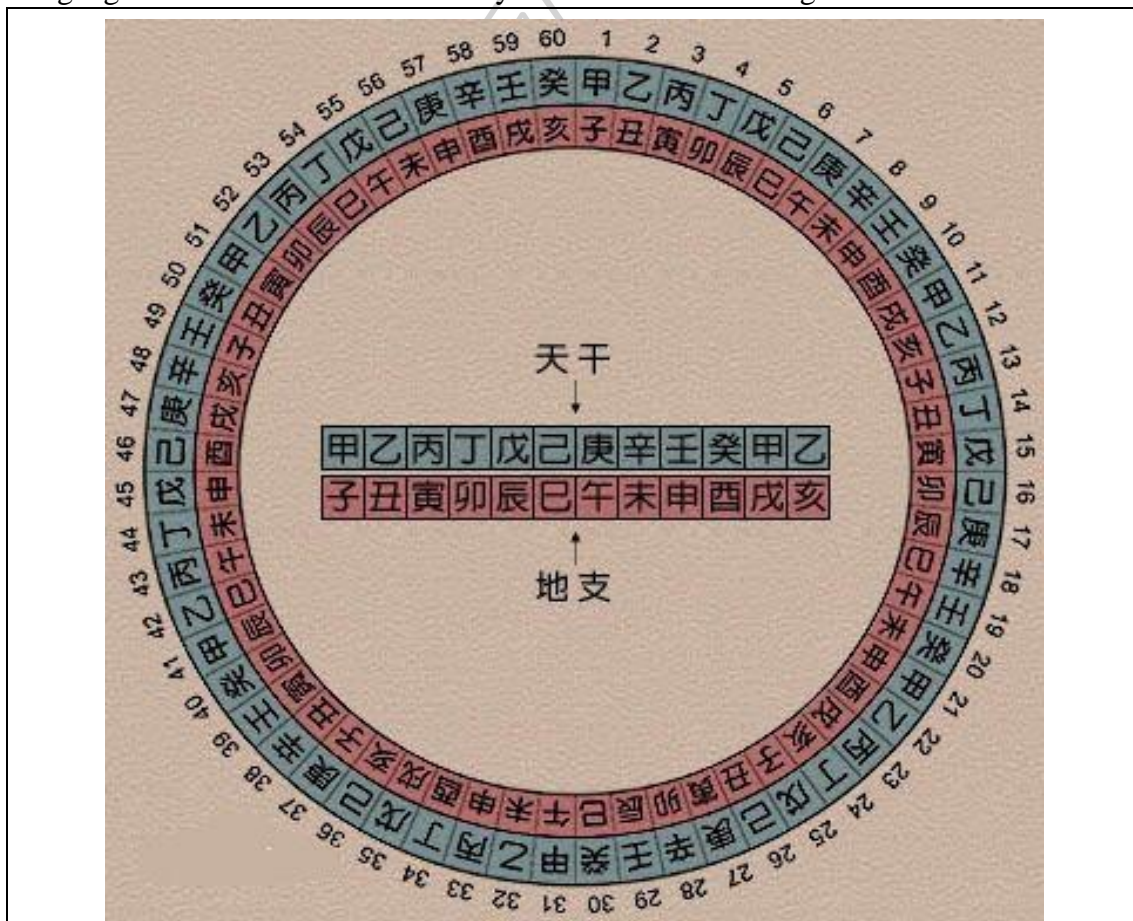


Figure 3 Chronology of Ganzhi.

Languages — Sukhothai people are good at absorbing foreign cultures. They have used 5 methods (Dalian, Small Calendar, Buddhist Calendar, Ten, Chinese Zodiac, Thousand Branches) to record the year, and 3 methods (Lunar calendar with white points and black points) to record the day.

The Sukhothai people precisely translates the Chinese Heavenly Stems and Earthly Branches method into Thai style or Thai date. The so-called "Thai" or "Thai

Day" is the Thai people's way to refer days. On the inscription, there are the twelve zodiac year and Qi Yao (yào, moon and fire, water, wood. Gold and Saturn were collectively called Qi Yao and were used to refer to the seven days of a week). Weeks and weeks are marked with year, day, and according to scholars' research, Thai chronology of style stems and branches from the methods used by the Zhuang-Dong people in Guangxi and the Dai (dǎi) in Xishuangbanna, Yunnan, adjacent to Thailand.

According to research, Sukhothai, Thai Thais in Lanna, and Dai people in Xishuangbanna, China, all use ancient Chinese words to call Ganzhi. Among the 22 pronunciations of the ten major stems and the twelve earthly branches, the pronunciation of 13 characters includes 子寅 (yín) 卯辰巳 (sì) 未申戊 (Wù) 亥甲己庚 (gēng) 癸 (guì) apparently comes from ancient Chinese.

The pronunciation of the other 9 characters is also related to ancient Chinese. Experts infer from this that the ancestors of the Zhuang-Dong ethnic group in Xijiang (the mainstream of the Pearl River, in the west of Guangdong Province) and Yunnan accepted the Ganzhi calendar of the Han nation very early. Later on, when they migrated to other areas, they brought the traditional calendar of the Ganzhi year and date with them. As for the reason why the Ganzhi is called the Thai people on the 14th-century Sukhothai stele is mostly that the Chinese Ganzhi chronicle and Japanese method was completely integrated into the production practice and daily life of Thais, so they couldn't distinguish its origin.



Figure 4 Sukhothai Dynasty Ruins.

As a result of the frequent contact between the two ethnic groups in Chinese and Thai, the mutual borrowing of language as a means to communicate appeared, and the ancient Thai inscriptions in the 13th century takes us back to the Sukhothai dynasty, in 700 years ago.

At the time, the unified dynasty had a complex set of administrative institutions, and there was an urgent need to develop an effective way of communication between these institutions. Previously, the chiefs of the original Thai settlements would just imitate the scripts of neighboring civilized peoples, namely Meng, Ji Mi, Sanskrit, and Pali that were inscribed on the stone. Scriptures were used to record their achievements, major historical events, and national customs and fragments. King Kunluma Ganheng decided to gather a group of literati to follow the civilization model of Meng Ji Mi and created the ancient Thai language based on the extensive collection and sorting of the languages of various nationalities in the country.

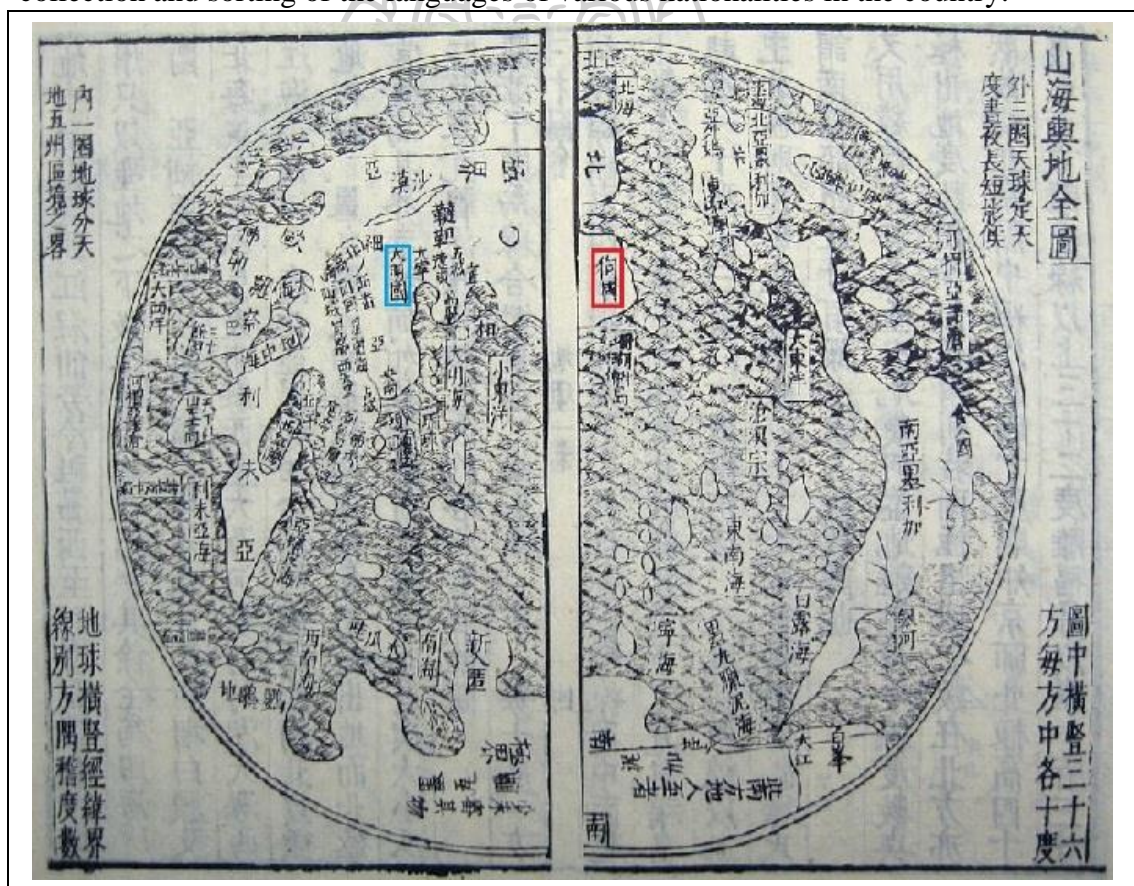


Figure 5 Zhizhong's. 《Foreign History》

The glyph of ancient Thai is very similar to that of Gujarati, but it is very different from the later reformed Thai, which makes it difficult for nowadays' people to recognize. With the frequent exchange between China and Thailand, Thais have absorbed vocabulary from the Chinese language to enrich the Thai language. During

the Ming and Qing dynasties, a large number of Fujian and Cantonese immigrants brought various dialects of Fujian and Guangdong to Thailand. Gradually, the Hainan dialect of Hainanese became the daily language used in Thai. What's more intriguing is that the Thais borrowed the original pronunciation of "Uncle" in the Teochew dialect to honor the "Tang people" who lived in Thailand. The appearance of a large number of Chinese vocabularies in Thai has further shown the deep connection between the two nations of China and Thailand.

The reason why there are so many Chinese vocabularies used in Thai can trace back to historical periods. In Zhou Zhizhong's 《Foreign History》 from Yuan Dynasty mentions that Chinese characters are highly regarded in Thailand.

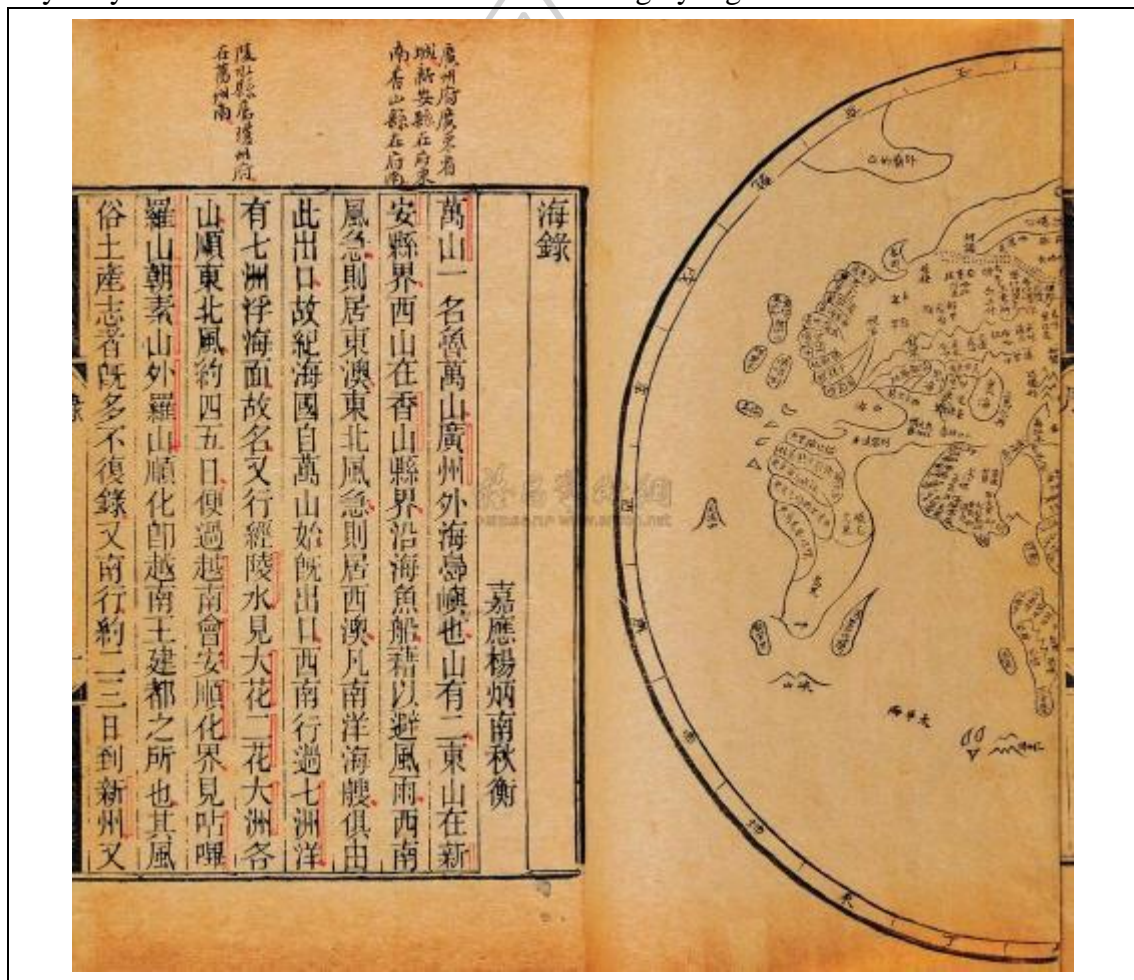


Figure 6 《Hai Lu》

In order to learn Chinese, Thailand sent overseas students to study at the Imperial College of China in the fourth year of Ming Hongwu (1371 AD). At the age of 18, Qing native Xie Qinggao went overseas with foreign merchants, traveled to many countries, and learned his language. He recorded their islands, walled cities, customs, and properties. Finally, after 14 years of sailing, Xie Qinggao returned to China, but

had lost sight of both eyes and lived in Macau. Based on his dictation, his fellow Yang Bingnan wrote the book 《Hai Lu》 .

Due to the increasing development of the trade between China and Thailand, the study of the Siamese language became to be on the agenda for Chinese. In order to train translators, the Ming court set up Siyi Pavilion in Nanjing. In the tenth year of Hongzhi (1497 AD), Siam sent an envoy to visit.

At the time, no one in Siyi Pavilion understood Siamese. Therefore, Xu Pu, a cabinet minister, suggested that the Chief Secretary of Guangdong should find someone who speaks the Siamese script to go to Beijing as a backup. In the tenth year of Zheng de (1515 AD), Siam visited China again. However, there was still no one to translate the Siamese language in the Siyi Pavilion, so the cabinet minister Liang Chu suggested that one or two people should stay in Siam to teach this language. Thai teachers would learn Chinese first and then teach Thai. After this visit came to an end, the teacher returned to Thailand.

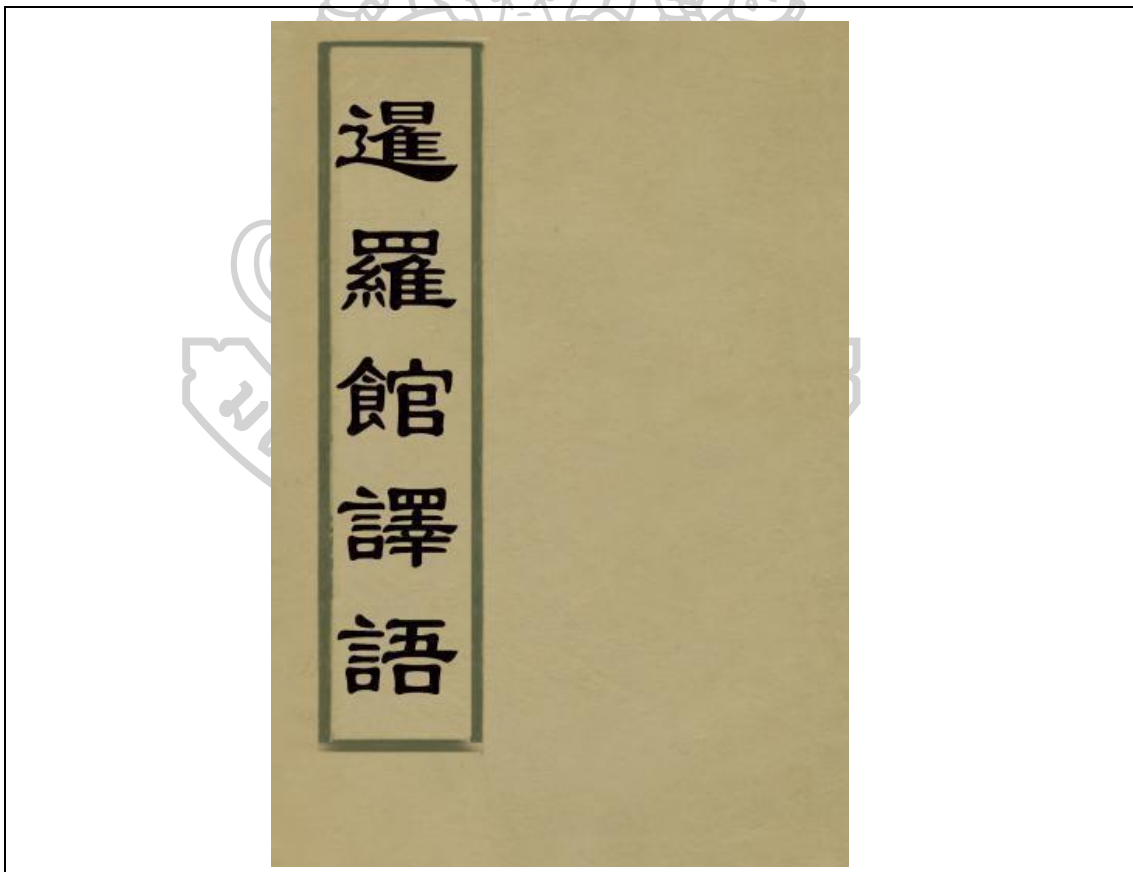


Figure 7 《Siam Translated Language.》

In 1577, the Ming Dynasty hired Siamese envoys to come to Beijing to teach the Siamese language and introduce Chinese to the Siamese customs, products, and other national conditions. In the second year, politician Zhang Juzheng suggested that the

Siam Pavilion should be added, and 12 students included Ma Yingkun should be recruited to learn the Siamese language from Thai envoys.

《Siam Translated Language》 was the teaching material for learning the Siamese language at that time. It is the collective efforts of teachers and students from both China and Thailand. It is also the earliest Thai-Chinese dictionary in China. After the establishment of the Siam Pavilion, a large number of Siamese translators were trained, some of whom were sent to work in the Siamese court.

Architectural art — In 1767, the capital of Siam fell to the Burmese army, which marked the end of the 417-year Ayuttaya dynasty. At this time, the feudal warlords from all over Siam took the opportunity to maintain a separate regime, causing chaos in the country. At this moment of life and death, Zheng Xin of Chinese descent rose up against Burma for national restoration. With his lofty prestige and outstanding talents, he quickly won the victory. In 1771, Cheng Xin became the king of Siam and established the Thonburi Dynasty. After being recognized by the Qing government, in 1781 (the 46th year of Qianlong in the Qing Dynasty), Zheng Xin drafted a letter of credence and asked the Qing government "in exchange for building materials for the construction of the palace."



Figure 8 King Zheng Xin.

During Zheng Xin's 15 years in power, he implemented preferential policies for overseas Chinese and welcomed Chinese to emigrate to Siam. This is the time when many immigrants from Fujian and Guangdong moved to Siam. Later on, after the establishment of the Bangkok dynasty, more Chinese emigrated to Siam, which leads to a period of great prosperity of immigrants in Siam. Chinese architectural art was also spread to Siam. According to historical records, the palace and city walls of the Bangkok Emperor Rama the First were built by Chinese craftsmen. The Dragon City surrounds the imperial palace, and beyond the City, there is a city siege, imitating the inner and outer city buildings of Beijing.

The palace of King Rama the First extended from the style of a Thai Buddhist temple, and most of the stone materials used for buildings were from China. There were walls around the palace and four gates, each of which houses a tall stone lion carved by Chinese craftsmen. The top of the gate was also inlaid with a dragon-flying-phoenix-dancing porcelain flower table made by Chaozhou craftsmen using broken porcelain pieces. Today, despite the ups and downs of more than 200 years, the architecture and decoration of Buddhist temples and palaces are still radiant and brilliant. The one that is most influenced by the Chinese architectural art is the Bang Pa Yin Garden in Ayutthaya, Thailand. Bang Pa-in was originally a small island located between the old capital Ayutthaya and the capital Bangkok.

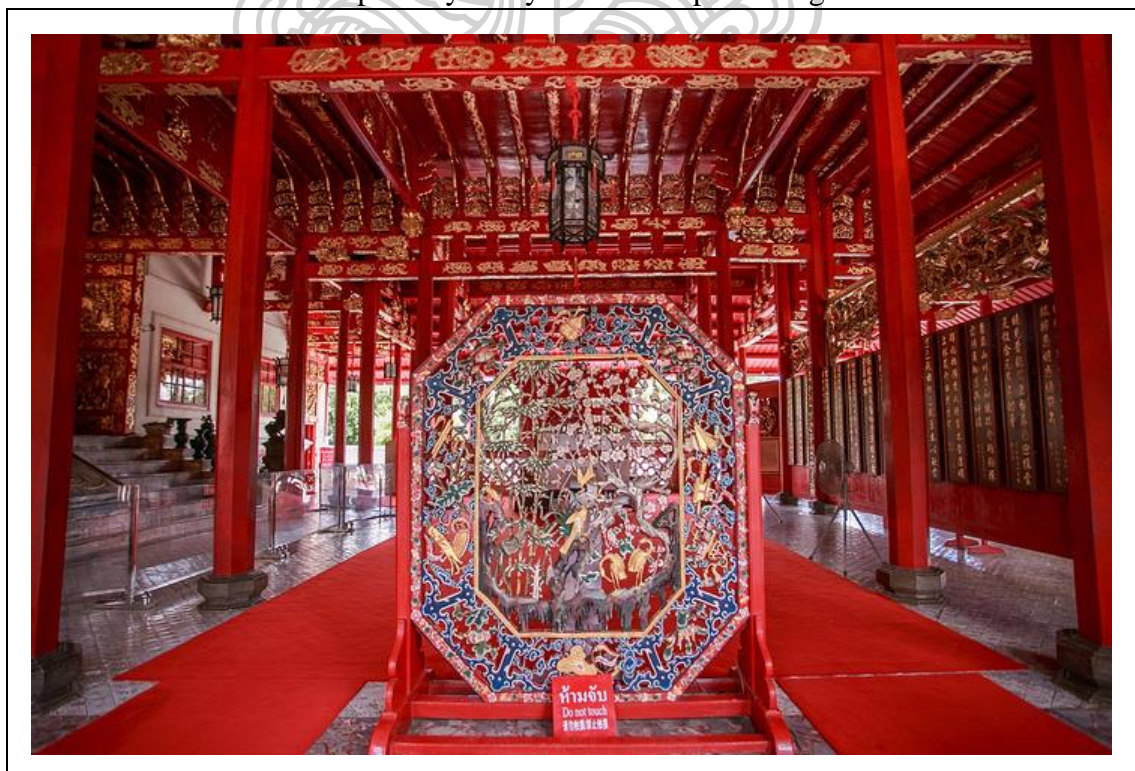


Figure 9 Bang Pa-In Royal Palace (Summer Palace).

After Rama IV visited Ayutthaya, he specifically ordered to build an underwater place in Ayutthaya to commemorate Emperor Ayutthaya's photograph of Emperor Basaitong. At the time of King Rama V, the king hired artisans in architecture from China to build a palace that imitates the style of a Chinese palace.

The Royal Garden's main building is a Chinese-style imperial palace with red walls and green tiles. At the gate of the palace, there is a large wall carved with phoenix and dragon dance. The doors, windows, screens, columns, and paintings in the palace all show the style of Chinese architecture.

In the Tianming Hall, there are Chinese woodcuts detailing some famous Chinese dynasties and rare and ancient Chinese porcelains on the table. The one hanging on the wall is a huge portrait of the Great Chulalongkorn wearing the "dragon robe", just what a Chinese emperor would wear. The Chinese characters copied by the Emperor of Thailand are also preserved here.

The buildings of several large Buddhist temples in Bangkok are also more or less influenced by Chinese architecture. Take the Yunshi Temple built by Rama V Chulalongkorn in 1899 as an example. Its building materials are made of Italian marble, but the design of its roof is similar to the architecture of Chinese Buddhist temples.



Figure 10 Yunshi Temple.

In Thailand, people can also see many stone sculptures that relate to Chinese architectural art. It is generally believed that these stone carvings were ordered from China by the Thai royal family and are mainly used for the decoration of royal palaces and temples. According to records, since Rama the First, many valuable items such as stone lions and sculptures were imported from Ningbo, China.

These stone carvings are very finely carved, especially the meticulous details of faces, costumes, and postures of the statues. They vividly illustrate the social and cultural conditions from the past and have high artistic value.

The height of the stone carving man is twice that of ordinary people, which is consistent with the statues in the underground palace of Chinese emperors. After the reign of King Rama III, the Chinese galleon withdrew from the voyage trade, marking the end of the stone sculptures' exports from China to Thailand.



Figure 11 Chinese style stone carving in Thai royal palace.

Traditional Chinese Medicine — With the continuous influx of the Chinese culture, traditional Chinese medicine gradually spread to Thailand. As early as the establishment of Ayutthaya City, the Chinese who moved here began to sell different materials of Chinese medicine. At that time, the most respected physician in Ayutthaya was from China, and the king's doctor was also Chinese. Thai folks call

traditional Chinese medicine doctors "Mo Jing" and Thai doctors "Maya Thai". There were mutual learning and practice of medical skill between the doctors of the two countries. For example, Chinese medicine accounts for 30% of the medicines used by doctors in Thailand. At the same time, they also use the diagnostic methods of Chinese medicine to look, smell, ask, and feel the pulse.

Chinese physicians also use Thai medicine to enrich the varieties of herbs. In order to meet the needs of Chinese medical treatment, the Thai healthcare industry was booming. Li Songqing from Tinghai County, Guangdong Province, China, founded Li Tianshantang Medicine Store in Bangkok and his business was very good. His descendants inherited his career and later on, they became the well-known "pharmaceutical family".



Figure 12 Thai Chinese Medical Doctor Association.

Chinese medical professionals infer that Thai medicine has been used in the Chinese medical system for more than 500 years. In the long-term trade between the

two countries, many Thai goods were shipped to China. Other than spices, many of the imported goods were Thai medicines. Li Shizhen, an outstanding medical scientist in the Ming Dynasty in China (AD 1518~1593), not only attached importance to clinical practice, but also to drug research.

After 27 years of hard work, the book *Compendium of Materia Medica* was finally finished. It contains 1,892 kinds of medicines, among which are Udai Ni and Hemu from Siam and Java. Chinese acupuncture and moxibustion were also very popular in Thailand. The vast majority of the medical professions were overseas Chinese or their decedent.

In 1903, six Chinese leaders Liu Jibin, Wu Miaoyuan, Gao Huishi, Liu Congmin, Zhang Jiansan, and Wang Xingzhou, representing five major ethnic groups of Chaozhou, Hakka, Cantonese, Fujianese, and Hainanese, each contributed "Silver Twelve" (equivalent to around 10 million baht today, or about 2.3 million yuan), bought a piece of land on Bangkok Yaowarat Road (Bangkok Chinatown). On this land, they established the first "Charity Chinese Medicine Center" in Thailand to provide free medical treatment for Chinese. On the opening day of the medical center, King Chulalongkorn, King Rama V of Thailand, went to pay their visit. Moreover, King Chulalongkorn also awarded the "Lun Yin" to the hospital to show his gratitude.



Figure 13 Thailand Tianhua Hospital.

For one hundred years, Tianhua Hospital has been the spiritual totem and most trustworthy medical center for Thai Chinese. Tianhua Hospital has maintained the

founding principle of "free treatment" for over a century. Until now, the Chinese Medicine Department of Tianhua Hospital still prescribes free medical treatment for people of all ethnic groups in Thailand.



Figure 14 The Romance of the Three Kingdoms.

Literature — Ever since the end of the 18th century, the economic and cultural exchanges between China and Siam have been frequent. Every year, there are as many as 50 merchant ships depart from Shanghai, Ningbo, Xiamen, Chaozhou, and other places to Thailand, and thousands of Chinese go on a business trip to Thailand.

On the sea journey, Chinese businessmen often spend their time reading and talking about The Romance of the Three Kingdoms. Later on, this book became well-known and loved by Thai people. In 1802 AD, King Rama the First ordered this book to be translated into Thai. The Thai version of it is fluent in translation, beautifully written, popular in language, and vivid in images. Therefore, it has become a style of its own, namely the “Three Kingdoms”, earning its place in the history of Thai literature.

Since Rama II, dozens of Chinese classical novels were translated into Thai, such as Popular Romance of the Western Han Dynasty, Shui Hu, Journey to the West, Dream of Red Mansions, etc.

Chinese classical novels have interesting plots, vivid characters, and fascinating stories. Many Thai writers have then choreographed some of the wonderful content into dance dramas or operas. The dance drama began in the era of King Rama III and is a Thai classical drama without masks. Among them, the folk drama is the earliest

popular form of dance drama. It is called Manorah opera in southern Thailand, performed by male actors with dialogue, singing, and dancing. The Thai writers Paya Maji Trasai and Kung Phra Ratchaburi were the composer of many dance dramas. Other than stories that originate from The Romance of the Three Kingdoms, the drama also includes some Chinese myths and stories.

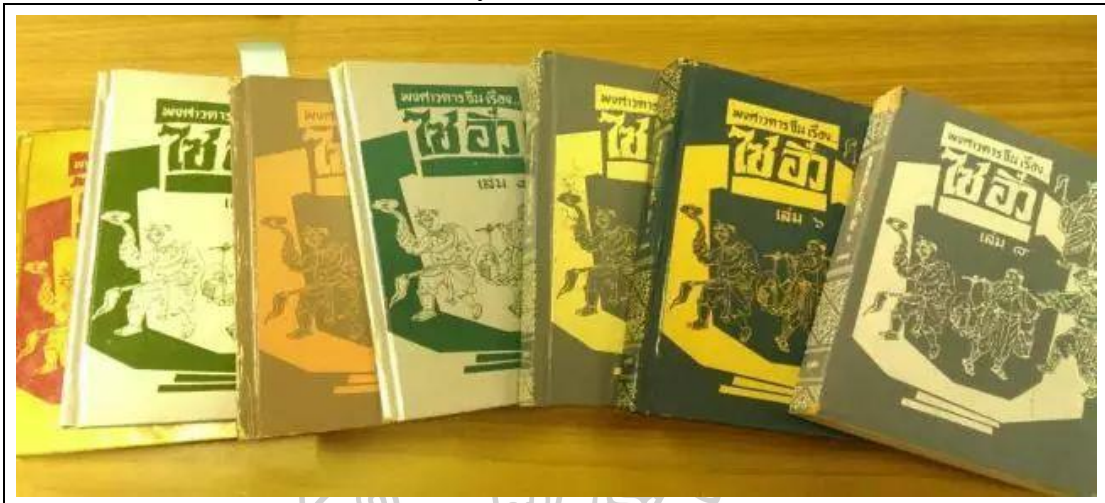


Figure 15 Journey to the West in Thai.

As early as the Ming Dynasty, there were many local operas in Fujian, China that had their own style of performance. At that time, artists often organized theatrical troupes to perform in Thailand, and they were warmly welcomed by local Thai residents and overseas Chinese.

2.1.2 Status Quo of China-Thailand Cultural Exchange

The cultural exchanges between China and Thailand continue to expand to be multi-faceted, multi-leveled, and multi-formed. Cultural exchanges between China and Thailand cover almost every cultural aspect. The mutual visits of various art groups are one of the main forms of cultural exchanges between China and Thailand. All provinces in China had sent art troupes to visit Thailand. Meanwhile, Thailand had sent nearly 40 official art groups to visit China, introducing Thai music, dance, chorus, and magic to Chinese audiences. Therefore, we can see that art occupies a large proportion in the cultural exchanges between the two nations.

In terms of education, it is one of the most important aspects of the cultural exchanges between China and Thailand. The Chinese and Thai governments have signed an agreement, detailing the number of students both sides would send overseas to each other every year. With the intergovernmental exchange program for foreign students, the amount of money to finance the students' overseas studies is increasing rapidly for both China and Thailand.



Figure 16 2019 Chinese and Thai Cheongsam Cultural Exchange.

Currently, Thailand has more than 60,000 international students studying for degrees and language studies in China, while the number of Chinese students studying in Thailand has reached 30,000, becoming Thailand's largest international students' group.

After the establishment of diplomatic relations between China and Thailand, the two countries began to communicate their religious belief with each other. In the 1980s, the religious community in Thailand gifted Buddha statues to the people in Kunming and Xishuangbanna, China. In July 1989, the Chinese Buddhist Association held a welcome ceremony for the arrival of Thai Buddha statues at Lingguang Temple in Beijing. In June 1993, Thai monk King Songde Payana Sanvan visited China for the communication of religion. In November 1994, the Buddhist sacred Buddha finger relics enshrined at "Famen" Temple in Xi'an, Shaanxi Province, were transported to Bangkok and enshrined in Thailand for 85 days. At that time, more than one million Thai people went to worship. In December 2002, to celebrate the 75th birthday of King Bhumibol of Thailand, the Chinese government agreed to go to the Buddhist city of Thailand to temporarily worship for 76 days.

The continuous enthusiasm of learning Chinese has greatly promoted the cultural exchanges and development between China and Thailand. In 1998, the Thai government adjusted its Chinese teaching policy and approved Chinese to be a foreign language required for the university entrance exam.



Figure 17 Chinese students in Thailand.

In 2003, the Thai Ministry of Education encouraged universities, middle schools, and primary schools to offer Chinese as an elective course. It aimed to achieve this goal within 5 years. On October 5, 2005, the Thai Ministry of Education announced that the Chinese lesson will be a mandatory lesson for middle-schoolers across the country.



Figure 18 Buddhist cultural exchange between China and Thailand.

Later on, in 2007, all regions were required to offer Mandarin classes, and all high schools would teach Chinese in 2008. In May 2001, the Bangkok City Government decided that all 430 government-administered primary and secondary schools in the city should offer Chinese courses.

With the rapid increase in the number of people learning Chinese in Thailand, the problem of lacking Chinese teachers occurred. In order to help with this difficulty, China has sent a large number of teachers and volunteers to be teaching assistants to help Thai schools carry out their teaching of Chinese.



Figure 19 Confucius Institute of Betong Municipality

In particular, with the number of Confucius Institutes established by China ranking first in Southeast Asia, the institutes have become a new carrier in the cultural exchange between China and Thailand.

According to statistics from the Thai Ministry of Education, Thailand worked with China to establish 16 Confucius Institutes and 11 Confucius Classrooms in Thai universities.

Through joint efforts, the Confucius Institute has played an important role in promoting the cross-cultural communication cultural exchanges between the two countries. These institutes not only offer elective courses for the college students in Thailand, but also help improve their Chinese and train future Chinese teachers in Thailand.



Figure 20 Confucius Institute at Khon Kaen University.

In order to promote teachers' and students' interest in learning Chinese and their understanding of Chinese culture, the Confucius Institutes have organized exhibitions, contests and other activities to introduce them to Chinese festival culture, calligraphy, painting, music, etc. The level of cultural cooperation between China and Thailand has been fortified by the formation of institutionalization. In August 1996, the Chinese Ministry of Culture and the Thai Ministry of Education signed the 《Memorandum of Understanding on Cultural Cooperation between China and

Thailand》. This is the first official document on cultural exchanges signed between the two countries.

In June 1997, the signing of 《Memorandum of Understanding on Cultural Cooperation between China and Thailand, 1998-2000 Implementation Plan》 is a major milestone, showing that the China-Thailand cultural exchange has officially become an important factor of cooperation between the two governments.

In 2007, by signing 《Agreement between the Government of the People's Republic of China and the Government of the Kingdom of Thailand on the Establishment of Cultural Centers and Their Status》, China and Thailand decided to establish cultural centers in the host countries based on equality and mutual benefit, which brings the two countries' cooperation in the cultural field to a whole new level. On November 11, 2010, the Chinese Cultural Center in Bangkok officially started the construction. Previously, the Thai Cabinet made a special approval for the use of the Chinese Cultural Center, exempted the construction from the restrictions imposed by the Bangkok City Government on the construction site.



Figure 21 Bangkok Chinese Cultural Center.

The construction of the Bangkok Chinese Cultural Center will build a new platform for the Thai people to better understand Chinese culture, enhance the friendship between the Chinese and Thai peoples, and expand cultural exchanges.

2.2 Chinese calligraphy and Thai characters

2.2.1 History of Chinese Character

1. The origin of Chinese characters

The Chinese characters started from "lookup" and "overlook", that is, the observation and imitation of nature. The structure of the original Chinese characters in early China was composed of abstract geometric lines and pictorial characters. The characters have symbolic conventions and are the intuitive depiction of natural objects. With the development and evolution of social civilization, Chinese characters have gradually matured, and the basic form of Chinese characters appeared, namely, understanding and pictograms. On the basis of a large number of texts created to understand pictograms, it expands into the forms of referring to things, pictographic sound, false loans, and transfer notes. By the time of Oracle, China had formed a relatively well-rounded writing system.



Figure 22 Chinese Oracle.

From Oracle to Hanli, a process of more than 2,000 years, Chinese characters have undergone a transition from ancient characters to modern characters. Among them, bronze inscriptions, stone drum inscriptions, and small seals are all important fonts that connect the past and future of Chinese characters. The development and reform of Chinese characters present the following development trajectory: oracle bone inscriptions→picture characters in Shang dynasty bronzes (bronze)→Zhou dynasty characters (large seal)→Qin Xiaozhuan→Han Dynasty official script→early Zhou characters→Spring and Autumn Period characters→Warring States Period characters→Qin Xiaozhuan → Han Dynasty official script → regular script → running script → cursive script and various subsequent printing fonts after the invention of printing.

2. The concept of Chinese characters

Chinese characters are used to record the Chinese language. In China, they are also known as Chinese, square Chinese, and square characters and are widely used in the Chinese character culture circle. The highly developed morpheme characters are still widely used around the globe.

3. Types of Chinese characters

Having various forms and styles, Chinese characters represent a history of more than 2,000 years. The characters can be divided into the following categories:



Figure 23 Chinese Pictographs.

(1) Pictographs: belonging to the "single type character creation method", pictographs derive from paintings, making them easy to identify and distinguish.

Hieroglyphs move towards abstraction, gradually merging the original pictorial outlines into simple strokes to become abstract symbols with meaning. This kind of symbol breaks away from the barriers of the characters' pictographs while implying a little pictographic.

(2) Knowing words: Knowing words are Chinese characters composed of two or more Chinese character elements, and it conveys an idea through the combination of the meanings of several Chinese characters.



Figure 24 Chinese Knowing words.

(3) Pictophonetic characters: pictophonetic characters refer to the Chinese characters formed by the combination of form and sound. After thousands of years of development and evolution, Chinese characters have become more simplified. The phonetic function beside the sound in the pictophonetic characters has gradually weakened.



Figure 25 Chinese Pictophonetic characters: Qing.

In the modern age, the Chinese characters' function in inheriting culture and disseminating information has been gradually discovered. At the same time, due to the ingenious combination of shape and sound, the unique functions of pictophonetic characters in conveying information and expressing the meaning of characters have emerged under the background of the rapid development of information dissemination.

4.Chinese Characters and the Inheritance of Chinese History and Culture

China is currently one of the few ancient civilizations in the world that has a long and developed history of writing. It is not only one of the earliest countries that invented characters, but is also a developed kingdom with the most colorful characters. Chinese characters are unique in the East of the world. It signifies the Chinese history of multi-system and multi-type writing, including many ethnic characters.

	Oracle Bone	Greater Seal	Lesser Seal	Modern
man (rén)				
woman (nǚ)				
ear (ěr)				
fish (yú)				
sun (rì)				
moon (yuè)				
rain (yǔ)				
cauldron (dǐng)				
well (jǐng)				
above (shàng)				
down (xià)				

Figure 26 The production of some Chinese characters.

Chinese characters are a representation of China's long history and splendid culture. In the Yin Dynasty, the discovery of oracle bone inscriptions and bronze inscriptions allows people to see Chinese characters that were older than Xiaozhuan in the Qin Dynasty for the first time. The system and maturity of the oracle bone inscriptions in the Yin Dynasty made people realize that they are not the earliest Chinese characters.



Figure 27 Chinese bronze inscriptions.

Thousands of Chinese characters are viewed as an encyclopedia of Chinese culture. As we scan the global horizon, they are still unique and ideographic.

The charm of Chinese characters is not only manifested in their unique pronunciation, but is also in its unique shape and meaning. The meaning, sound, and form of Chinese characters are integrated into one body. The composition of each word is exquisite, and there is generally an independent and interesting reason for the creation of each character. Chinese Han fonts show the spirit of the Chinese nation. From what we discovered, since the development of the oracle bone inscriptions in the Yin Dynasty, Chinese characters have been fully developed in form and refined in meaning under the development in a civilized society.

2.2.2 Chinese calligraphy culture

1. Introduction to Chinese calligraphy

Our ancestors invented pen and ink, allowing us to record our nation's history and leads to the creation of calligraphy. It is not simply writing down sentences. It should be viewed as a unique art form in the treasure house of human culture. Chinese calligraphy carries the excellent cultural traditions of China and is a traditional art with rich national characteristics.

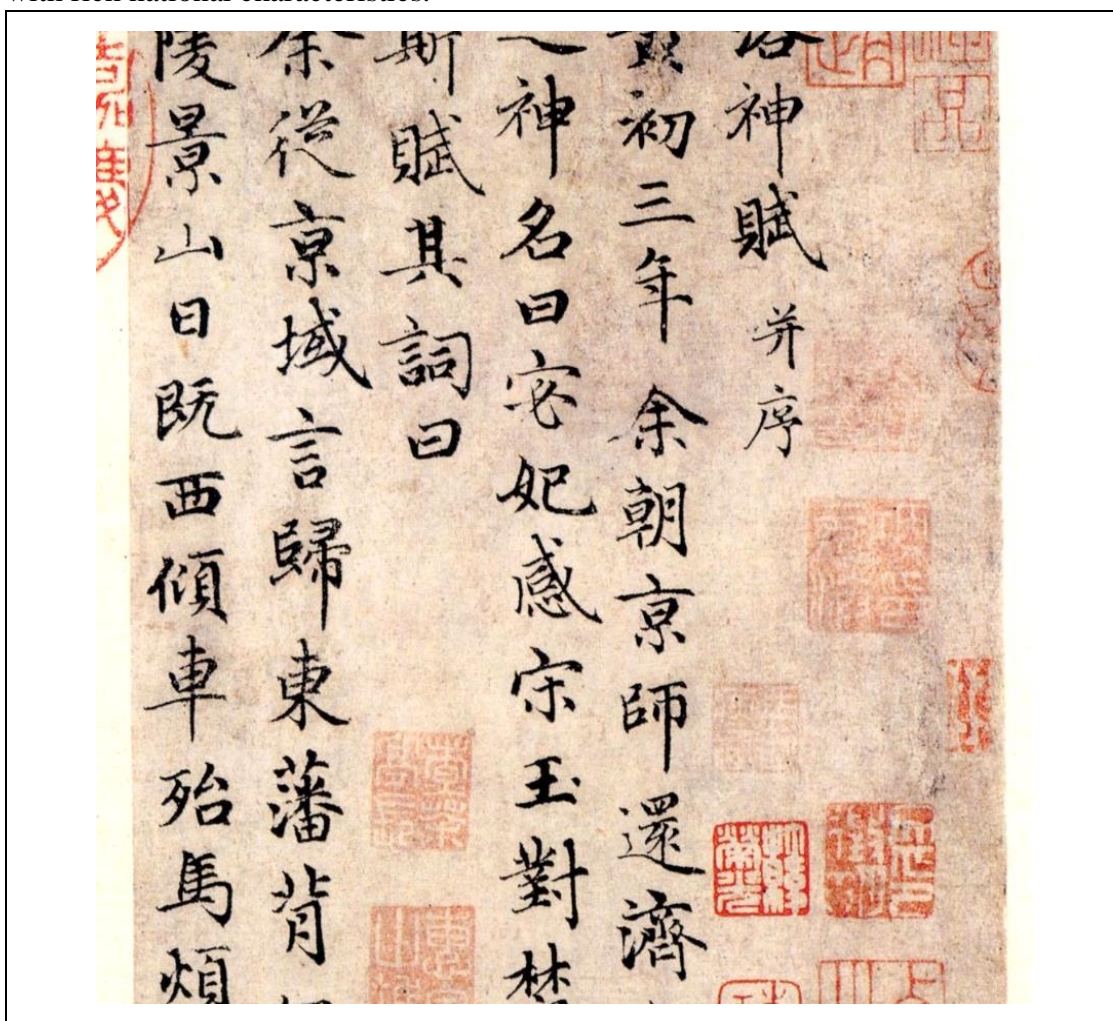


Figure 28 Chinese Zhao Mengfu. 《Luo Shen Fu》

The carrier of calligraphy is the Chinese characters. To be specific, it is a method for writing Chinese characters. For one single Chinese character, it is superb plastic art. For an article, it is a layout art based on modeling.

In the process of creating, due to the special structure of Chinese characters, we must specifically focus on the cohesion of strokes and the layout of the inter-frame. This is the process of a writer's subjective thinking and visual communication since it must contain his or her personal aesthetic consciousness.

The beauty of calligraphy emphasizes three aspects: temperament, rhythm, and artistic conception. The temperament is the aesthetic standard that combines the form and quality of calligraphy with the spirit. It not only maintains the standard of glamour, but also emphasizes the importance of form and quality, preventing the lack of form and quality caused by only pursuing literary glamour. Rhyme mainly refers to the relationship between the combination of strokes and layout between the entire passage and a single Chinese character. The weight of the pen, the speed of writing, the layout of the arrangement, and the intensity of the ink will all affect the performance of the calligraphy's rhythm. Artistic conception is the spiritual realm where the crystallization of the character, temperament, and cultivation of the calligrapher, and the subjective spirit of the author are conveyed by a calligraphy work. Good calligraphy often needs to combine the above factors.

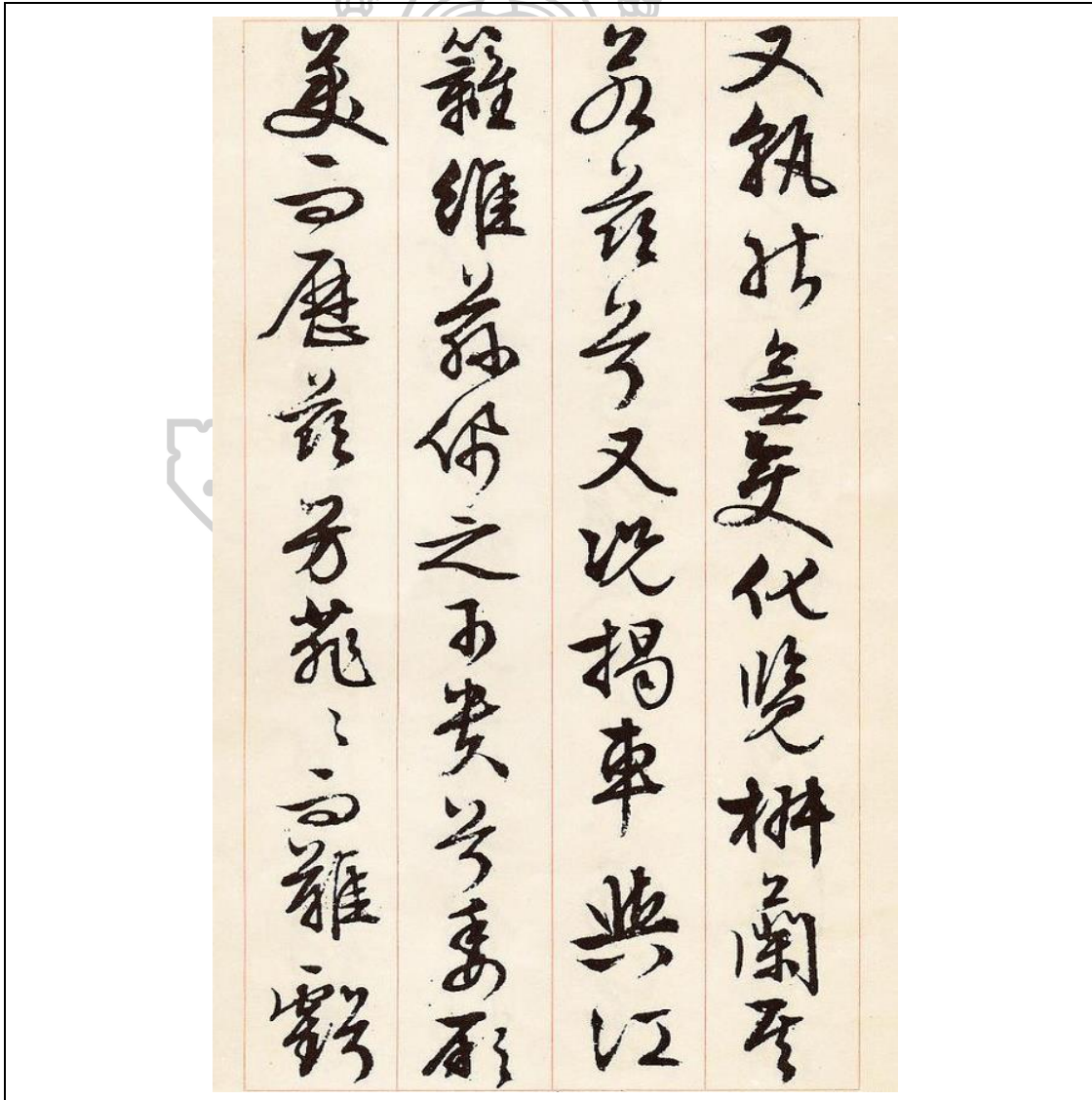


Figure 29 Chinese Wen Zhengming 《Li Sao》

Calligraphy does not stand on its own. It is combined with a stamp. Since it is mostly carved in seal script, it is called seal cutting. Seal cutting and calligraphy share the same source and are a traditional art form closely related to Chinese calligraphy. The seal has both aesthetic and practical functions. It is not only a proof of power and identity, but also an art that integrates the method of a seal, calligraphy, and knife cutting. Among them, the "method of seal" is the art of arranging a character or group of characters on the surface of the seal. In the 20th century, the great leaps of human society brought about by the Industrial Revolution caused a catastrophe in the history of Chinese calligraphy. The reality of traditional calligraphy art has changed, and the living space of calligraphy art is further being squeezed. With the diversification of media, modern visual communication tends to promote content while paying more attention to the shaping of form in order to bring aesthetic enjoyment and emotional satisfaction. Through promoting the combination of visual communication and calligraphy, seal cutting will surely become a creative source of visual communication in addition to the innovative calligraphy art.

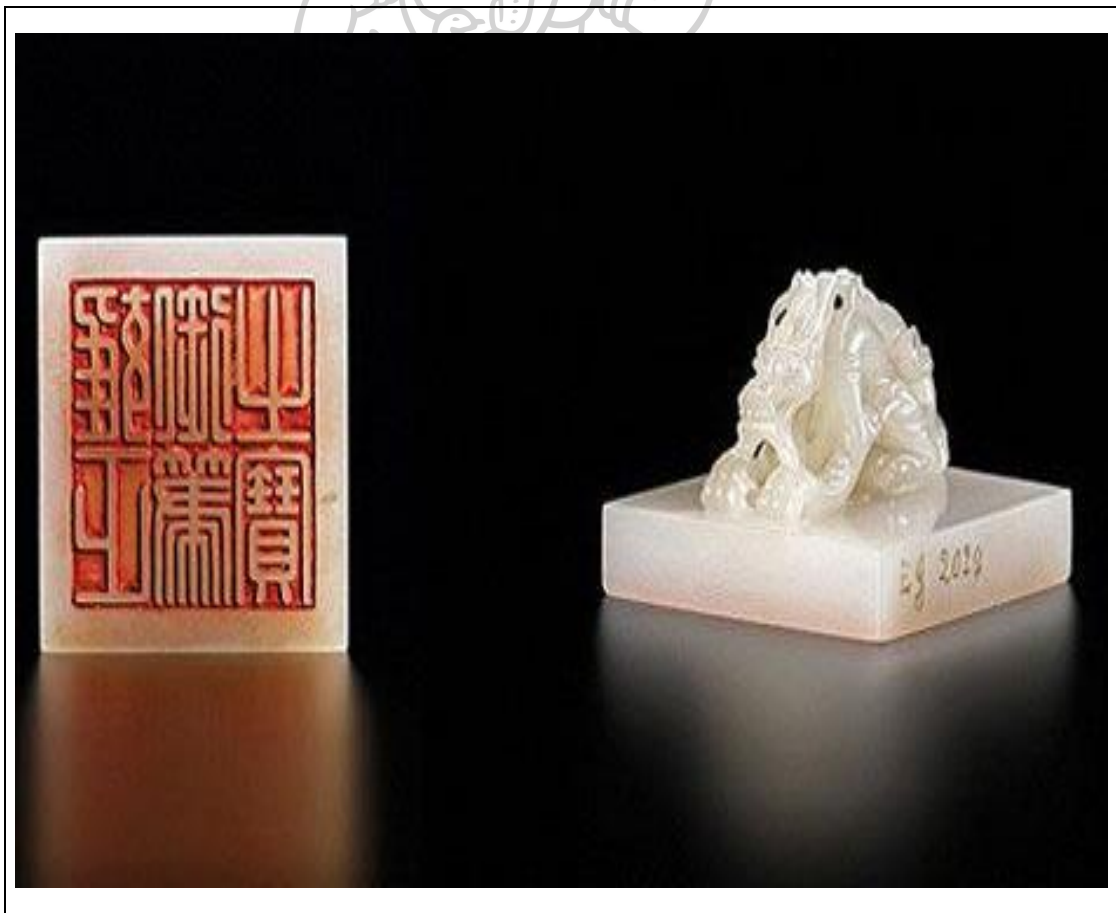


Figure 30 Ancient Chinese Seal.

2. The art of calligraphy strokes

To put it simply, calligraphy the art that refers to the rules, techniques, and methods of writing Chinese characters with a brush. It demands the learner to have the skills of holding pens, moving wrists, using pens, stippling, knotting, and layout. Chinese calligraphy is a line art that shares artistic characteristics and expresses the emotion of Chinese characters through the changes in the thickness, rigidity, softness, and straightness of the strokes.

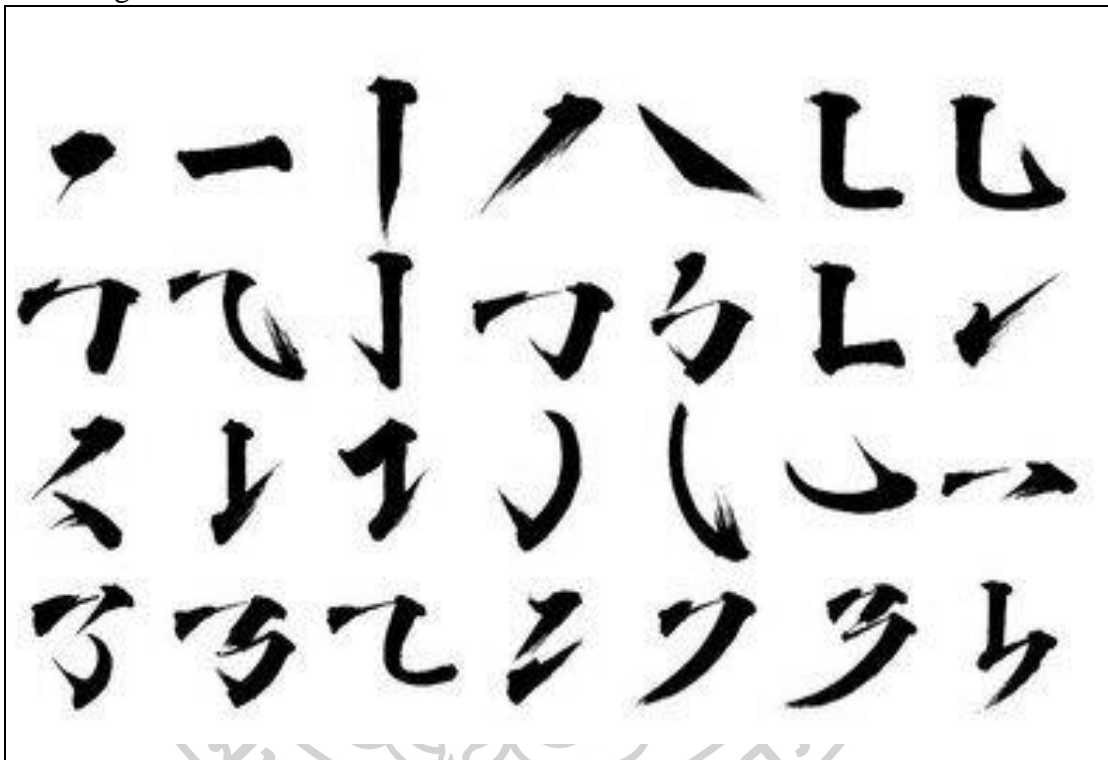


Figure 31 Common Chinese calligraphy strokes

3. The beauty of calligraphy

Calligraphy is the art of freehand lines, with each having its special sentiment. The emotions expressed by the lines are determined by the author's subjective control of pen and ink. This is what we often call "the pen method" or "pen-using" and "the ink method".

The author refers to a specific style and technique of strokes in the process of long-term writing with the brush. It is one of the most important elements that constitute the aesthetic appeal, form, and style of calligraphy. "Ink usage" refers to the control ink density and penetration of the line. The colors of ink are divided into five types: burnt ink, thirsty ink, thick ink, gray ink, and light ink. The color changes depend on the line, and the "pen method" determines the texture of a line by controlling one's movement and strength. The strength of the line is related to the

force that the author actively exerts and is also related to the way of moving with the pen. Applying different forces will affect the nature of the movement. That is to say that all of the pressure enforced by the writer will be reflected in his or her artwork.

The art of calligraphy is based on the structure of Chinese characters. It is fundamentally different from general writing. When people only need to acquire information or recognize information, they would normally use general writing as it is quicker and more efficient. However, when design art is involved and wants to express people's emotions through texture, writing becomes an art, and the organization of lines becomes the main form of calligraphy art.



Figure 32 Chinese zodiac written in a kind of calligraphy.

4. Graphical aesthetic expression in calligraphy

The visual communication design is the carrier of two-dimensional space art, and calligraphy should fully consider its performance characteristics associated with its expression. First, the space division of calligraphy is restricted by the structure of Chinese characters. Only the layout of a cursive script can be handled arbitrarily and has a high degree of freedom in writing.

Second, the space in calligraphy has a clear sense of order and movement, and with time, it becomes more expressive.

Third, the calligraphy space is divided by the movement of lines. Through the expression of space in calligraphy, the graphic artistic expression of calligraphy can finally be realized by people. The production of this kind of visual effect heavily depends on the author's writing power, the way of pen movement, and the trajectory of the wrist. These provide space for the author to use creativity and imagination to create calligraphy art.

The line shape of calligraphy gives rise to the rich imagination of the viewers and attracts people to the concepts of a certain art form. Its inner spirit can influence, resonate, and promote the essence and sublimation of people's spiritual world. In short, calligraphy possesses both practical value and artistic value in the world of art. This art form is not only loved and cherished by the Chinese people but is also welcomed by the people of the world.

2.2.3. The visual characteristics of Chinese calligraphy

Chinese calligraphy does not stand on its own. It has a major connection with the world's culture and modern culture in many aspects. As a kind of pictographic characters, Chinese characters are visually artistic, convey meaning through form, sound, and meaning. Therefore, they present as a unique existence compared to the characters in other languages. As the carrier of cultural transmission, Chinese characters embody the material culture and humanistic spirit of the Chinese nation.

1. Appearance-spirit theory

Chinese characters have gone through a long process of evolution. Although they are now simplified, they still retain their original pictographic meanings. The writing of Chinese characters has thus risen to become abstract art. The concept of appearance-spirit is the fusion of abstract and concrete in the process of development and improvement of calligraphy with the relationship between appearance and spirit to be one of the important characteristics. The structure, lines, ink, and the humanistic spirit expressed in the calligraphy works make it unique and a very important part of Chinese culture and art.

Chinese calligraphy works emphasize the combination of appearance and spirit. It refines the external form of things to make the work tangible while capturing the demeanor of things and reflect the inner charm and temperament characteristics of things. The appearance-spirit theory is an important basis for the formation of many cultural and aesthetic theories in ancient China.

2. The Theory of "Images"

The "Images" theory is developed from the appearance-spirit theory. In ancient cultures, when humans developed pictographic culture, they felt restricted in making expressions by the simple image expression. Therefore, the ancients formed new "Images" to provide quality representation of natural things after careful observations. Instead of being a shape that stays on the surface of things, this kind of imagery signifies people's perception of the natural world.

3. The image of the line

Chinese characters are all made up of lines, so the origin and development of Chinese calligraphy predate painting. During the formation of line expression techniques in calligraphy art, Chinese aesthetic thinking played a decisive role. Expressive techniques, such as the thickness, turning, and sketching of the lines contribute to the elegant or vigorous calligraphy works. During this process, the calligrapher would integrate his own artistic interest and humanistic feelings. Therefore, this is of great significance to adhere to the aesthetic research of calligraphic lines.

4. Calligraphy Aesthetics

Calligraphy sublimates the interest of lines into different styles, such as cursive script, running script, official script, and regular script, etc. Although different calligraphy styles have different artistic expressions, they are all unified with the traditional Chinese culture, thinking, and aesthetics.

2.2.4 History of Thai characters

1. The origin of Thai characters

Thai characters were created by the first emperor of Thailand, Ram Khamhaeng. In 1238, the leader of the Thais broke away from the rule of the Khmer and established the Sukhothai dynasty with an official national name "Siam", which later became the national title of all dynasties in Thailand.



Figure 33 Ram Khamhaeng.

Due to the establishment of the Sukhothai Dynasty, Thailand was unified. After the king's death, his eldest son and second son succeeded to the throne successively, and the second son was Ram Khamhaeng. Due to the low degree of development at that time, there are few records of the Sukhothai dynasty's history.

There is even less information on the life and deeds of Ram Khamhaeng. After the death of his brother Ban Meng in 1275, Ram Khamhaeng became the third king of the Sukhothai dynasty.

Ram Khamhaeng's greatest contribution to Thailand is the invention of Thai characters. Previously, Thais used the Khmer script. Khmer is the main ethnic group in Cambodia today.

After Ram Khamhaeng succeeded to the throne, in 1283, a new script was developed from the Khmer script for the long-term development of the nation. Meanwhile, 1283 is also the first year of Thai culture recognized by the academic circles. This script continued to develop and improve and finally evolved to the Thai characters today.

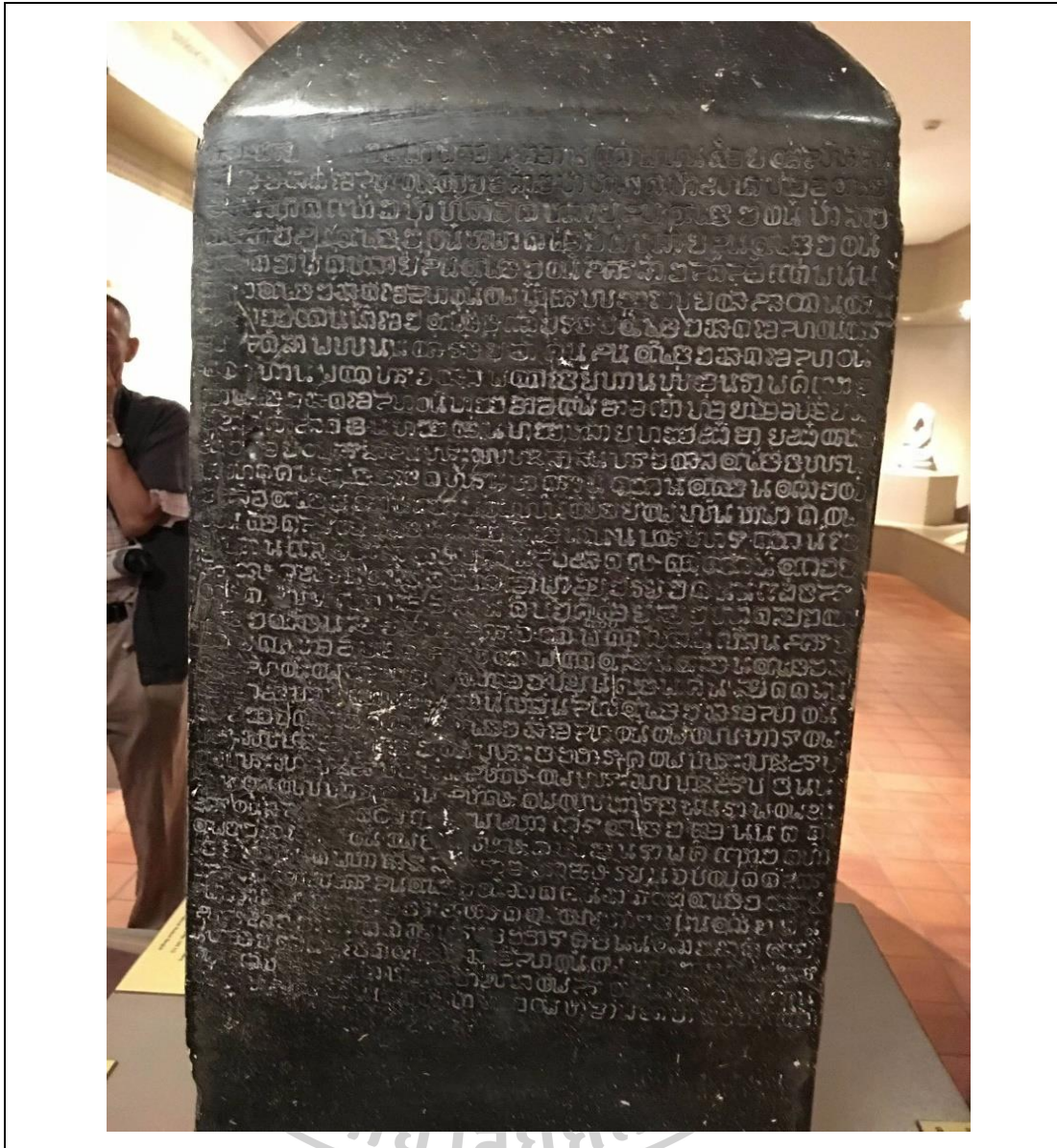


Figure 34 Ancient Thai script.

Because Ram Khamhaeng played a significant role in promoting the historical development of Thailand by leading the evolution of the Thai language, he was the first monarch in Thai history to be named the great emperor.

In fact, Ram Khamhaeng's historical contributions go far beyond the invention of Thai. Building on his father and brother's legacy, Ram Khamhaeng expanded the territory of Thailand, issued Thailand's first code, established Buddhism as the state religion, reformulated advanced agricultural technology, and encouraged the development of art, so on and so forth. During his reign, the Sukhothai dynasty reached its peak.

2.2.5 Visual characteristics of Thai characters

By analyzing the Thai language on the Ram Khamhaeng stela, analysts discovered a phenomenon that only occurs in the period of "letter-phonetic characters" when the characters have traits like consonants, vowels, and tonal symbols.

Compared to the primitive pictorial texts that use a set of complex narrative symbols to express meaning, the letter-phonetic text only divides speech into words, but also represents individual syllables or phonemes of speech. When looking at the evolution of the script, it is unlike for the letter-phonetic text to suddenly emerge. It is more likely that King Ram Khamhaeng reorganized it after referring to other scripts.

泰文字	ก	ข	ฃ	ค	ฅ	ด	ถ	ฏ	ฐ	ฑ	ฒ
帕拉瓦文字	𑀓	𑀔	𑀕	𑀖	𑀗	𑀘	𑀙	𑀚	𑀛	𑀜	𑀝
后帕拉瓦文字	𑀓	𑀔	𑀕	𑀖	𑀗	𑀘	𑀙	𑀚	𑀛	𑀜	𑀝

Figure 35 Comparison of Pallava and Post-Pallava Script

In the 2nd to 3rd centuries AD, the first generation of Indian script, Brahmi script, appeared in Southeast Asia. Although it was the first script introduced to Southeast Asia from India, the Brahmi script did not have a major influence on the later scripts in Southeast Asia, except that the Cham people in southern Vietnam used it to write Champa in the 5th century. Before the 5th century AD, Mahayana Buddhism was introduced into Burma. With the development of Buddhist culture, Buddhism also brought the Gupta script popular in India to Burma. From the 5th to the 7th century, the South Indian Pallava script spread to the Southeast Asian mainland and islands on a large scale.

After entering the first half of the 5th century, Southeast Asia ushered in the second wave of Indianization. More than two centuries after the Pallava script came to Southeast Asia, the glyph began to change. The main manifestation was the shortened pendent line of the text, elongated of the top line, which became a waveform. Since the orthography of these two scripts is exactly the same, but the fonts are slightly different, the academic circles call this variant of the Pallava script that was popular in the 8th to 10th centuries the "Post-Pallava Script".

From the 10th to 13th centuries, ancient Khmer and ancient Meng scripts were born and introduced to Thailand. Up until now, a total of 69 ancient Khmer inscriptions dating from the 10th to 13th centuries was discovered in Thailand.

2.2.6 Cultural representation of the characters in culture

Characters are the carrier of human thinking. Due to the differences in the development level of productivity and language habits in various countries, they naturally take on a complicated appearance. Nowadays, people use characters as the medium to promote international cultural exchanges between countries.

Writing is a tool to record the development of human history, a gem worth preserving, and a symbol of a country. It witnesses history and the rise and fall of dynasties. It teaches people to make endless exploration and promotes the great development of world culture. It has various forms, has gone through the vicissitudes of life without declining, and risen from human suffering.

Characters are precious wealth left by human beings in social activities. It has greatly promoted the development of society and also played an important role in guiding the growth of individuals. The characters bear the mark of the times and inherit the historical characteristics of each era.

Character is the most fundamental embodiment of a nation's culture as it represents the unique culture of each country in cross-cultural communication activities. Every character in a different culture is an unavoidable and important designing element for cross-cultural designers and brings great significance and effect for cultural exchanges.

2.3 Chinese Zodiac Culture

2.3.1 Chinese Zodiac Culture

1. The meaning and characteristics of the Chinese Zodiac

The twelve zodiac signs include rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, and pig. In addition, in a multi-ethnic country like China, the Chinese zodiac is not only used by the Han nationality. Many other ethnic minorities also use the Chinese zodiac for naming the year. Although some ethnic groups accepted the Han Chinese zodiac culture, each made some small adjustments to the twelve zodiac animals based on their living environment and the species they had, causing them to have a slightly different zodiac culture.

In addition to the variation in selecting the animals of the zodiac, ethnic minorities also formed their own methods of recording the year and date while deriving many folk customs related to the zodiac.

The Chinese zodiac is a treasure for the Chinese traditional culture and has deep potential connotations. Our ancestors believed that humans and animals were related by blood. Therefore, the totem worship of certain animals was present in primitive

society. Gradually, the Chinese zodiac became to be a traditional cultural symbol of the Chinese nation that contains profound thoughts and rich emotions, and gradually integrate into the folk beliefs in marriage, life, and year fortune. Every zodiac has its own rich legends, and as a result, the interpretation system was formed, which later became an image philosophy in folk culture, such as the zodiac signs for marriage, temple prayers, natal year, etc.

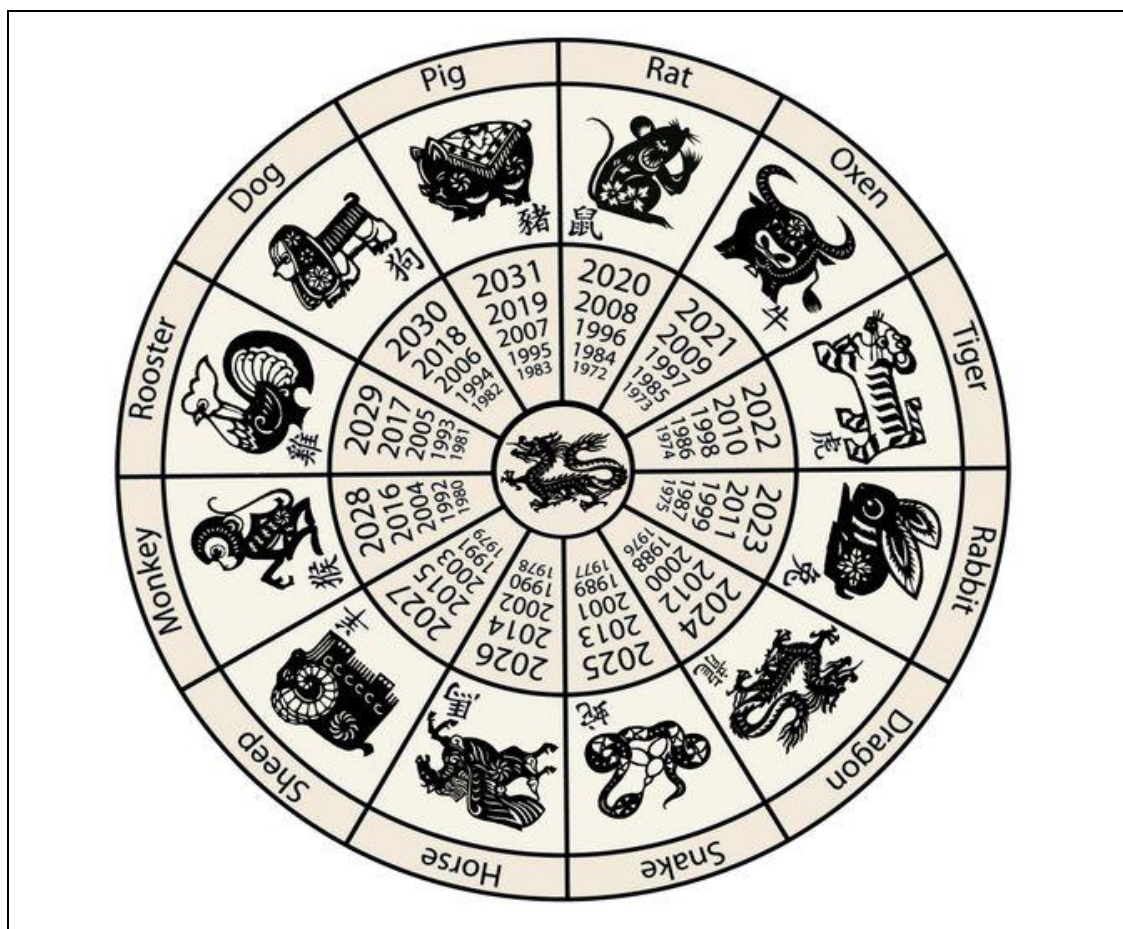


Figure 36 Zodiac Chronology.

In folk art, the twelve zodiac plastic arts not only create a festive and joyful atmosphere, but also implicitly express the wishes of the common people. They are indispensable Chinese traditional national culture, for they have extremely high cultural and artistic value, reflecting people's desire, the pursuit of a better life, and the innate national complex.

2. The cultural connotation of the Chinese Zodiac

The emergence of culture can be traced back to a specific way of behavior, which is followed by people no matter in which era. The culture of a nation is

inherited through the generations, which allows its connotation to be continuously sublimated, enriched, and accumulated.

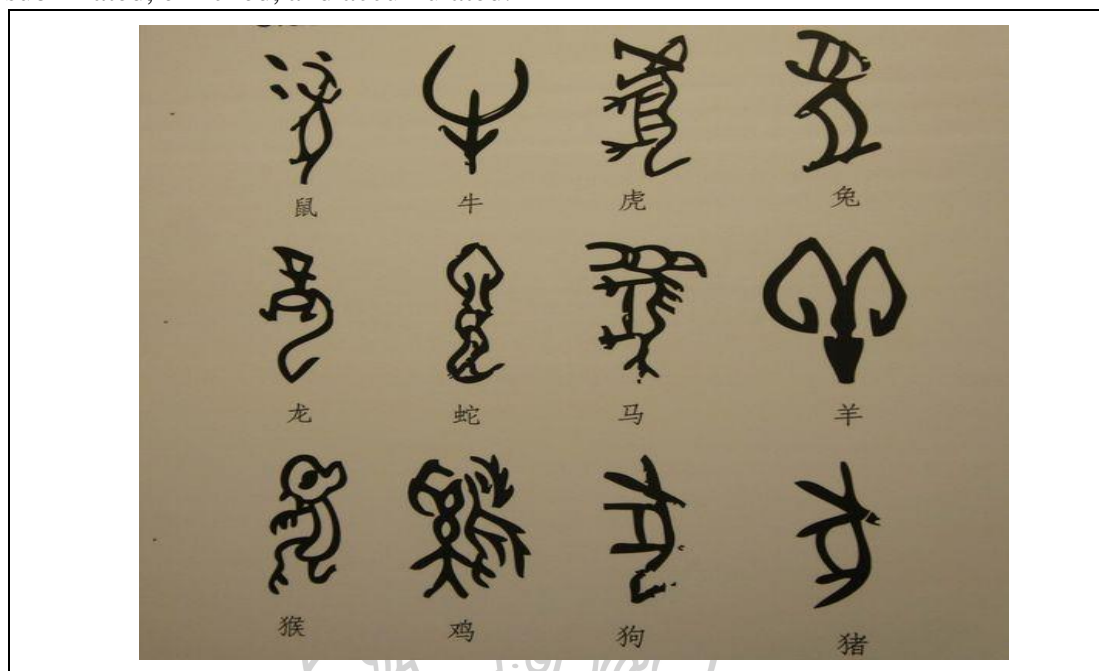


Figure 37 Chinese Zodiac in Oracle.

The zodiac culture was formed during the emergence and development of the Chinese nation and took root in people's daily lives. With the development of society and the advancement of science and technology, people's ideological qualities have been continuously improved. Although the functionality of zodiac timekeeping was gradually abandoned by people, it has become a very important aspect of the Chinese traditional culture because it is the emotional bond between us, letting the overseas Chinese feel a sense of identity and belonging.

The zodiac not only serves as a system that tracks time, but also carries the ever-growing folklore concept of the Chinese nation. People originally created the zodiac culture based on twelve animals that are closely related to social life and cultural background.

First of all, in ancient times, humans domesticated pigs, cows, dogs, chickens, and horses to satisfy their needs for day-to-day living, forming the earliest tamed "six animals". These six animals have different personality characteristics and therefore have different meanings in people's hearts. For instance:

Pigs — in primitive society—symbolize wealth because they have a chubby and honest look, which makes people feel a sense of honesty and richness.

Cattle — in farming society, are the most important tool for farmers. Therefore, they are regarded as hard-work and honest and are especially valued and loved by people.

Dogs have been synonymous with loyalty since ancient times because they are the most loyal partners of mankind. In people's minds, dogs not only can be people's pets, but also have the ability to guard the door, serve as guide dogs, or just working dog in general. As friends and partners, they help people to have a rich and full spiritual life.

Chicken look kind of vigorous and arrogant when they walk, so they leave a heroic image in people's hearts.

Horses were an important means of transportation and used at war in ancient times. People always think of horses as having a strong body and would march bravely forward. Since they are more commonly used, they are especially loved and concerned by people.

Sheep are herbivores and have a docile personality. Many times they are viewed as docile, well-behaved, and beautiful by people.



Figure 38 Chinese Zodiac Seal script.

The animal in the "six animals" has different characteristics, so people assign different meanings accordingly. These animals not only represent the needs of

humans in their material life, but also reflect people's needs for spiritual and cultural life.

The zodiac signs also include tiger, rabbit, monkey, rat, snake, etc. They are also animals that have a close relation to people's lives. Since their living habits and personalities are completely different, people assign different connotations to them. Tigers are the king of all beasts. While people are afraid of tigers, they also yearn for their bravery and might. In ancient China, brave generals were called "tiger generals". Therefore, we can see that the tiger symbolizes braveness in people's hearts.

Snakes are vicious and gloomy. In Chinese mythology, the ancestors Nvwa(女娲) and Fuxi(伏羲) are both the image of a human head and a snake body, so people do possess a sense of fear towards snakes.

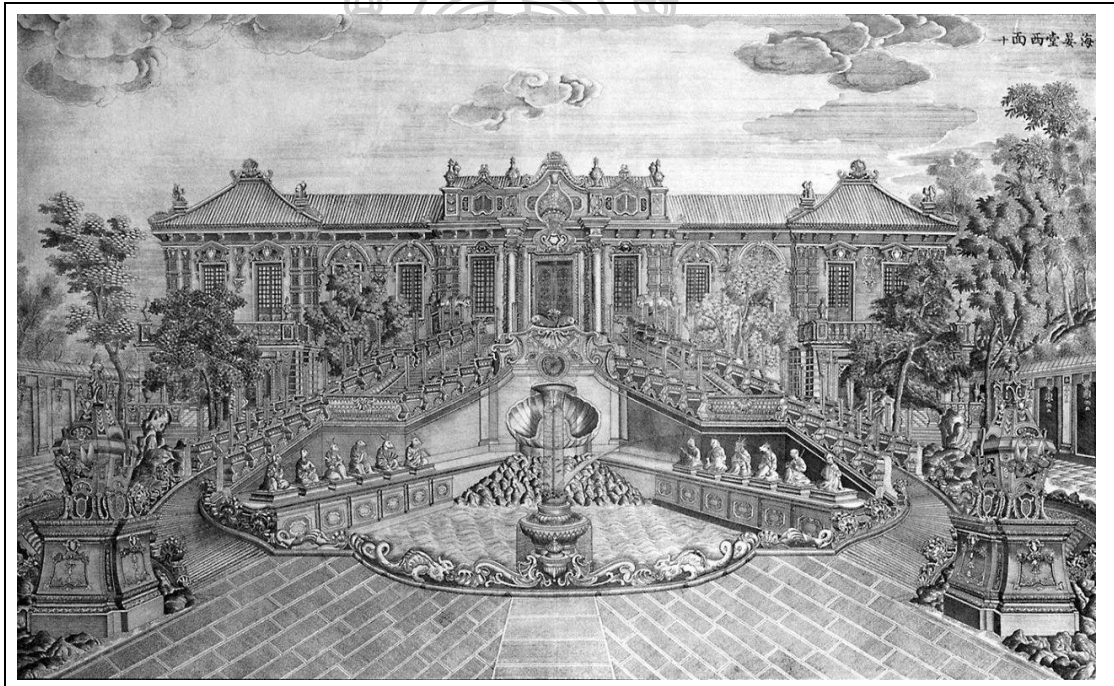


Figure 39 Chinese Zodiac Fountain in "Old Summer Palace"

Rat — people hate rats because they always steal food and destroy crops, but their reproductive ability has been envied by people since ancient times. At the same time, its compactness and flexibility have left a deep impression on people. The legend of the zodiac ordering describes how the rat won the honor of ranking first in the zodiac, so people viewed the rat as a symbol of cleverness.

Rabbits have always been regarded as the messenger of the moon, and it is deeply loved by everyone because of its gentle, lovely, white, and beautiful appearance.

Monkeys have always been closely related to humans and belong to primates. They are naturally active and are regarded as a symbol of cleverness since ancient times.

Dragon is a spiritual creature created by the ancients out of imagination. It has special significance in China. It is a symbol of the spirit and prosperity of the Chinese nation.

In summary, the zodiac culture is based on the spiritual-cultural connotations and meanings of the twelve zodiac animals and is a highly concentrated cultural concept of material and spiritual life.

It is not only a reflection of social culture, but also shows the emergence, interpretation, and development of Chinese folk culture. It provides many precious and rich historical materials for inheriting and carrying forward with the Chinese traditional culture. The zodiac culture, having lasted for thousands of years, permeates people's lives and is spread all over the world with its powerful influence and penetration, inspiring people to live a life with diligence, bravery, and optimism.

2.3.2 Differences in Chinese and Thai Zodiac Culture

1. The order of the zodiac signs of China is different from that of Thailand.

The Chinese zodiac animals start with the rat, and the order is rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, chicken, dog, pig. The Thai zodiac animals start with the snake, and the order is snake, horse, sheep, monkey, rooster, dog, pig, rat, cow, tiger, rabbit, Naga.

2. The cultural meanings of zodiac animals are different.

Although the cultural meanings of Chinese and Thai zodiac animals are similar in the use of language, the main difference lies in the understanding of the dragon. Dragon occupies an extremely important position in Chinese culture and is the totem of the Chinese nation. It doesn't exist and is a creation combined with artistic imagination and realism. In China's feudal society, it represents the supreme imperial power and is the incarnation of the "son of the gods". Most of the words related to the dragon are commendatory.

Thailand doesn't have the idea of a dragon, but they do have a large snake called "Naga", which is also a mythical animal. The beliefs and legends about Naga originated from many folk tales of ancient India. In the storyline of The Great Epic of Baldo, Naga is the enemy of the bird god. In the History of Buddhism, there are also many stories about Naga. Different areas of people have different images of it as its appearance is based on people's faith.

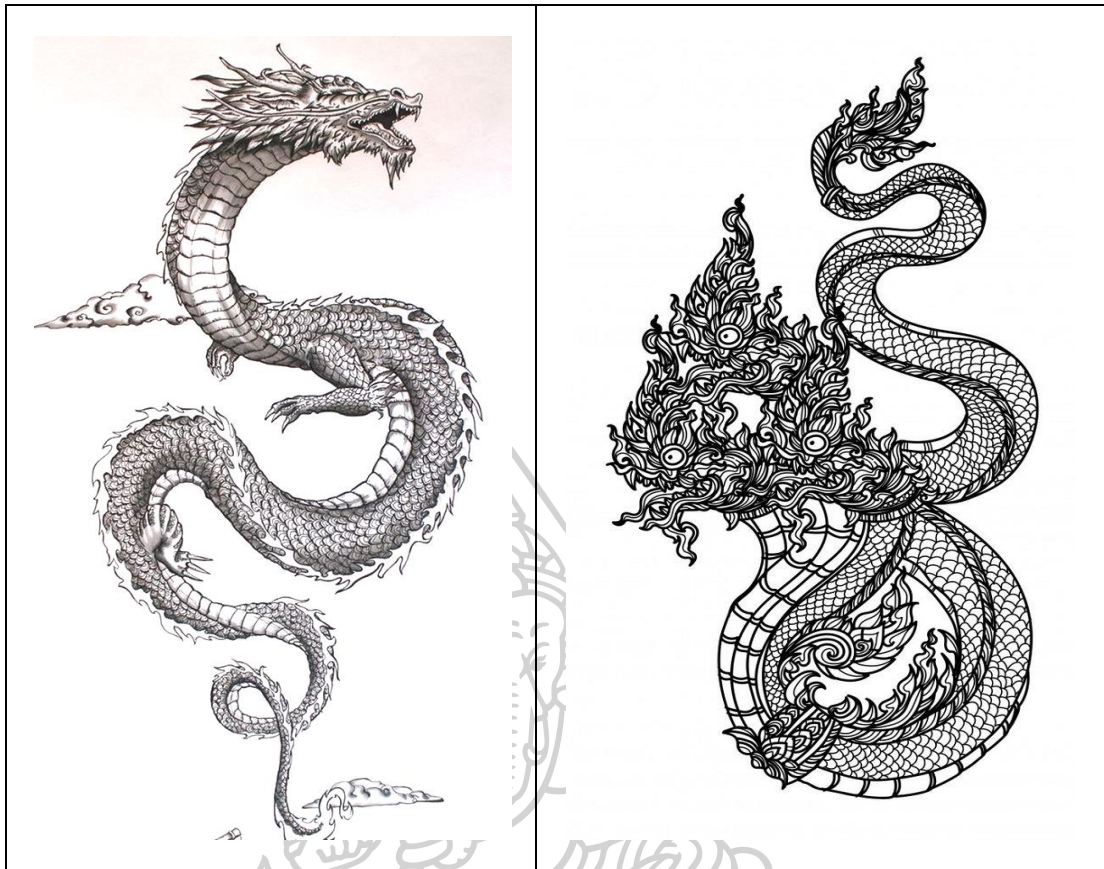


Figure 40 Chinese Dragon and Thai Naga

Naga refers to the snake that has a golden crown of flesh on its head, red eyes, and scales of different colors like blue, black, etc. on its body. The ordinary Naga has only one head, and the noble Naga has three, five, seven, or even nine heads. The number of "NAGA" heads signifies their status.

In addition to the difference in image and symbolic meaning, "Naka" does not have an important position in Chinese culture and an absolute positive meaning like the dragon does. Naka represents the "water god" and "land god" in Thai culture. In the northeastern part of Thailand, Naka is also regarded as the incarnation of ancestors.

In Thai, every type of Naga has toxins and can do ways of harm. The Chinese dragon has no such meaning. Each type of Naga has four ways to implement hazards: 1. Naga uses poisonous canine teeth to bite, and then the toxin will be scattered to various parts of the body; 2. Naga releases the toxin from the eyes by looking at things; 3. Naga's entire body is full of toxins, and the toxins can be spread out only by physical contact; 4. Naga is spread by breathing, and then the toxins will flow to all parts of the body. To some extent, the Chinese Dragon and the Thai Naka share some common sentimentality. The praise of Naka is not as obvious as that of Dragon, and its usage is not as diverse as "Dragon".

3. Some animals have different emotional colors.

The cow stands for the image of diligence, hard work and resentment, and power in Chinese. They played a huge role in the agricultural society and are also a form of wealth to the family. Therefore, most of the words related to the cow are commendatory. However, the cow is derogatory in Thai. In today's Thailand, cattle represent stupidity because cattle can only help farmers to farm and cannot do other things. If you want to say a person is stupid in Thailand, you would say: "you go home and be a cow." Thus, we can see that the word "cow" represents different meanings in the two countries.

2.4 Philosophy of "seeking common ground while reserving differences"

2.4.1 The main thought of "seeking common ground while reserving differences"

The thought of "seeking common ground while reserving differences" is China's main style and thought of dealing with diplomatic differences. It is based on the materialist dialectics of Marx and Engels, the development of materialist dialectics in China, and a philosophical theory with Chinese characteristics. It was summarized and put forward by Zhou Enlai, a famous Chinese diplomat, and became to be a very important diplomatic thought in modern China.

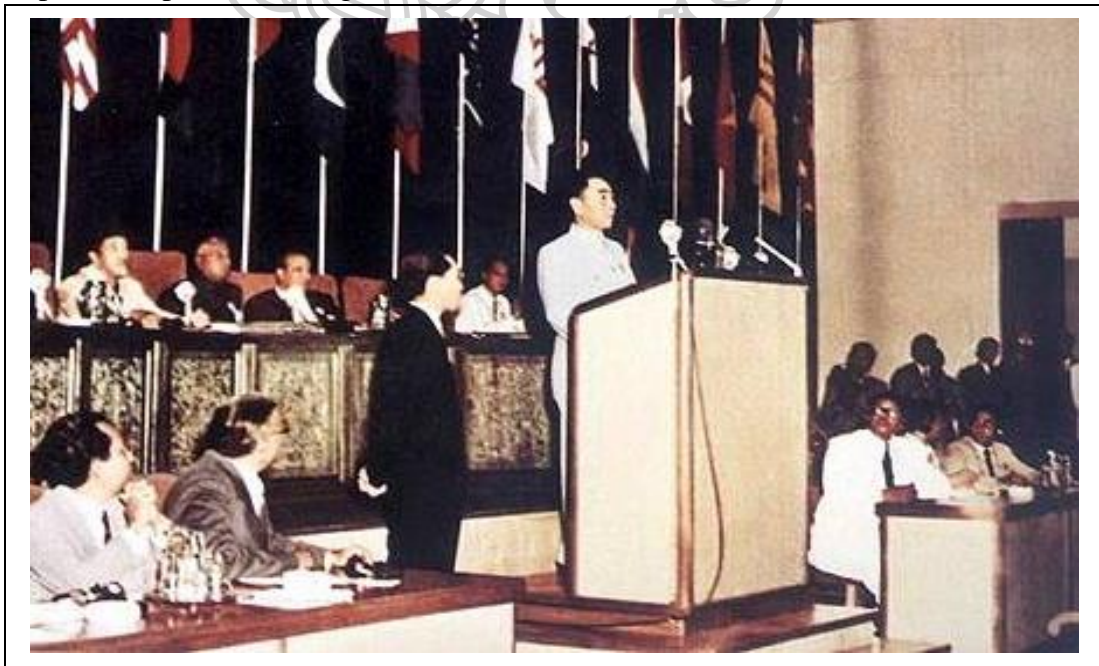


Figure 41 Zhou Enlai speaks at the Bandung Conference.

After the founding of New China, Zhou Enlai served as Premier of the State Council and Minister of Foreign Affairs, directly leading the planning of New China's diplomatic work.

In April 1955, Zhou Enlai led the Chinese delegation to attend the first Asian-African Conference held in Bandung. During the conference, he made a famous speech on the thought of "seeking common ground while reserving differences" in front of the representatives from different countries. He pointed out: "the Chinese delegation is here to seek common ground, not to innovate. Our meetings should also seek common ground while reserving differences.

It is normal for countries to have differences because they are a reflection of actual existence. But the existence of small differences should not prevent us from reaching a common agreement on major issues. We should also understand and value each other's different opinions on a common basis. "



Figure 42 Zhou Enlai welcomed US President Nixon's visit to China in 1972.

At that time, this thought appealed to the participants, and finally, they reached a consensus: to form the ten principles of the Bandung Conference, also known as the Bandung Spirit, based on the principle of "seeking common ground while reserving differences". This was another successful demonstration of Zhou Enlai's foreign diplomatic skills and the style of New China after the Geneva Conference that attracted attention and praises from all quarters.

In 1972, under the efforts of Mao Zedong and Zhou Enlai, the relationship between China with the United States and Japan experienced a fundamental turnaround. At that time, in the meeting of welcoming the visits from US President Nixon and Japanese Prime Minister Kakuei Tanaka, Premier Zhou once again advocated the idea of "seeking common ground while reserving differences" to promote the development of China-US relations and China-Japan relations.

Since then, the thought of "seeking common ground while reserving differences" has been the core idea of China in resolving diplomatic differences, and it is still in use today.

2.4.2 The method of "seeking common ground while reserving differences" philosophy to resolve cultural integration

"Seeking common ground while reserving differences" is not only a way of thinking but is also a method for understanding problems and resolving contradictions. It is a concrete manifestation of the unity of the universality and contradiction, of commonality and individuality.

"Same" refers to the universal and common side, and "different" refers to the special and individual side. In dealing with the relationship between countries, "seeking common ground" means trying to find and expand the common ground between the two sides, and "reserving differences" means facing up to and allowing both sides to have different ways of thinking. The two are unified: seeking common ground being the purpose of reserving differences and reserving differences being the condition for seeking common ground.

In the same way, this method of handling integration can also be used in other communication activities, including resolving cultural integration. In the process of cultural exchanges between the two countries, the question of how to deal with the cultural integration can be answered by the method of "seeking common ground while reserving differences." The main steps are as follows.

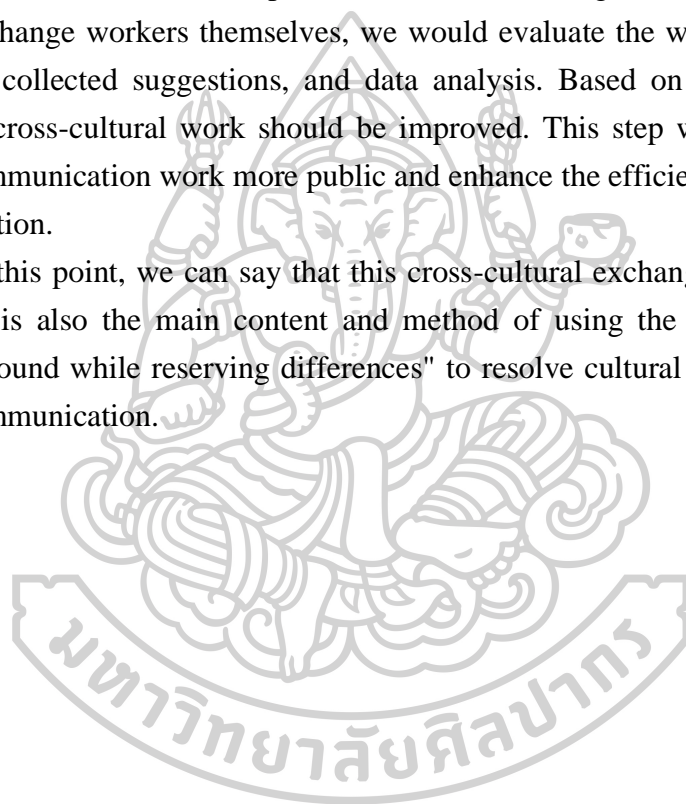
Firstly, in order to achieve the successful cultural exchanges, it need to carefully select the culture that can represent the country to make the exchange meaningful.

Secondly, in a culture that is culturally representative, we need to work hard to find cultural commonalities or similarities. If you can find a culture that shares the same root with another, it would be the most perfect cultural integration point. This step is very important as it will determine the result of cultural integration and cross-cultural communication between the two countries.

Thirdly, according to the selected cultural content and the characteristics of the cultural communicator (professional, special status, etc.), we should carry out cultural exchange work in the corresponding field, such as design, music, clothing, architecture, education, painting, etc. During this process, the exchange will be affected by the aesthetics, political and religious background, and life experience of cross-cultural communication workers.

The final step is also the most important one, which is to evaluate the content and effectiveness of the cultural exchanges. The main purpose of it is to break through the potential limitations. Since the previous cultural exchange work was based on the cultural exchange workers themselves, we would evaluate the work of cross-cultural exchanges, collected suggestions, and data analysis. Based on this evaluation, the content of cross-cultural work should be improved. This step will make our cross-cultural communication work more public and enhance the efficiency of cross-cultural communication.

Up to this point, we can say that this cross-cultural exchange work is qualified. The above is also the main content and method of using the method of "seeking common ground while reserving differences" to resolve cultural integration in cross-cultural communication.



2.5 Case Study

In this area of case study, 6 cases are examined based on Chinese and foreign cultures, font and culture, font and concretization, Chinese zodiac and font design, Chinese cross-cultural communication font design and other related designs.

2.5.1 Cases of combining Chinese and foreign cultures

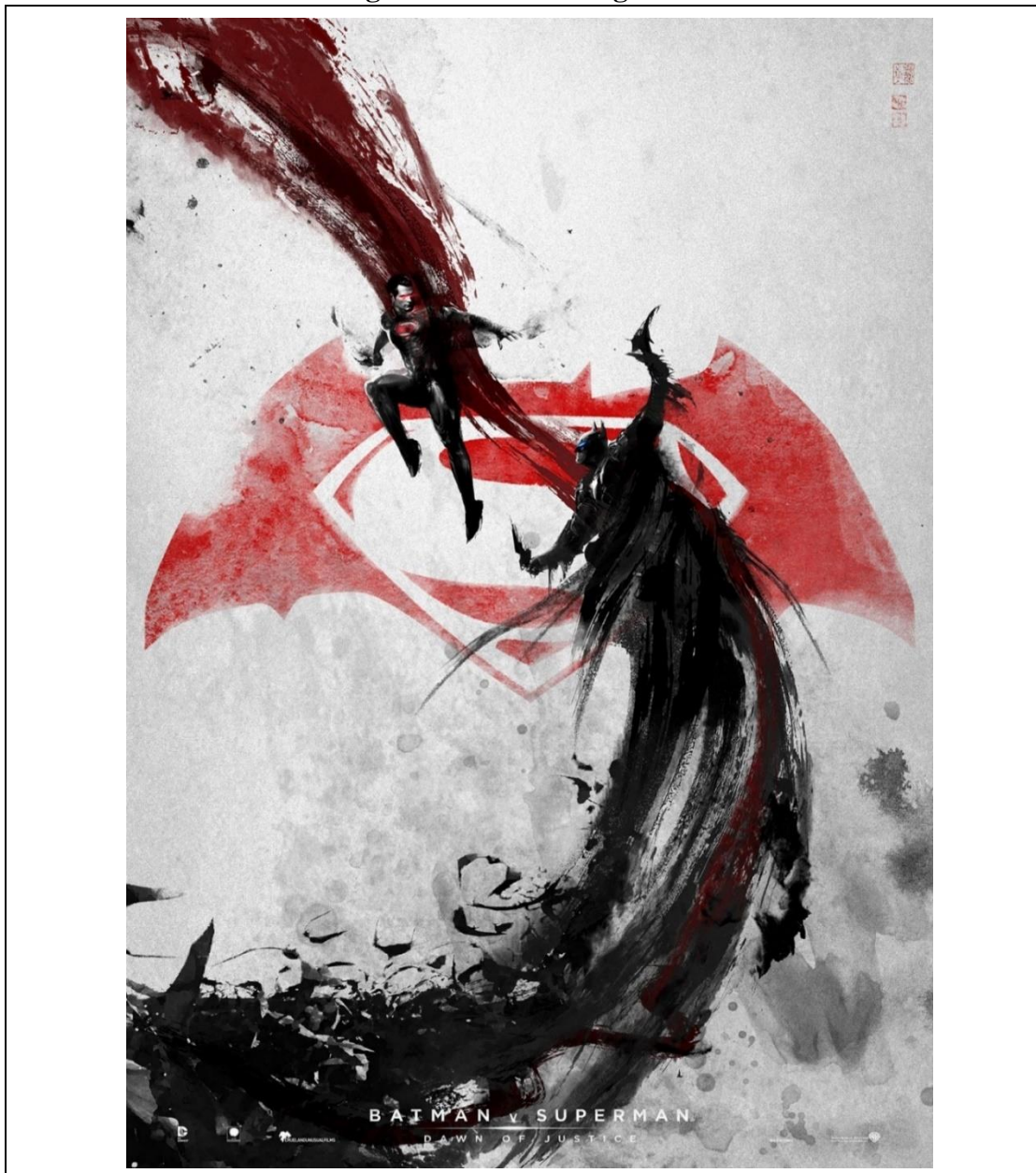


Figure 43 “Ink style Superman vs. Batman”

The ink illustration of “Superman vs. Batman” movie poster designed by Chinese designer Zhao Li, shown in Figure 1 below. He used the concept of "coke ink" by applying Chinese ink to create the western fictional characters of Superman and Batman.

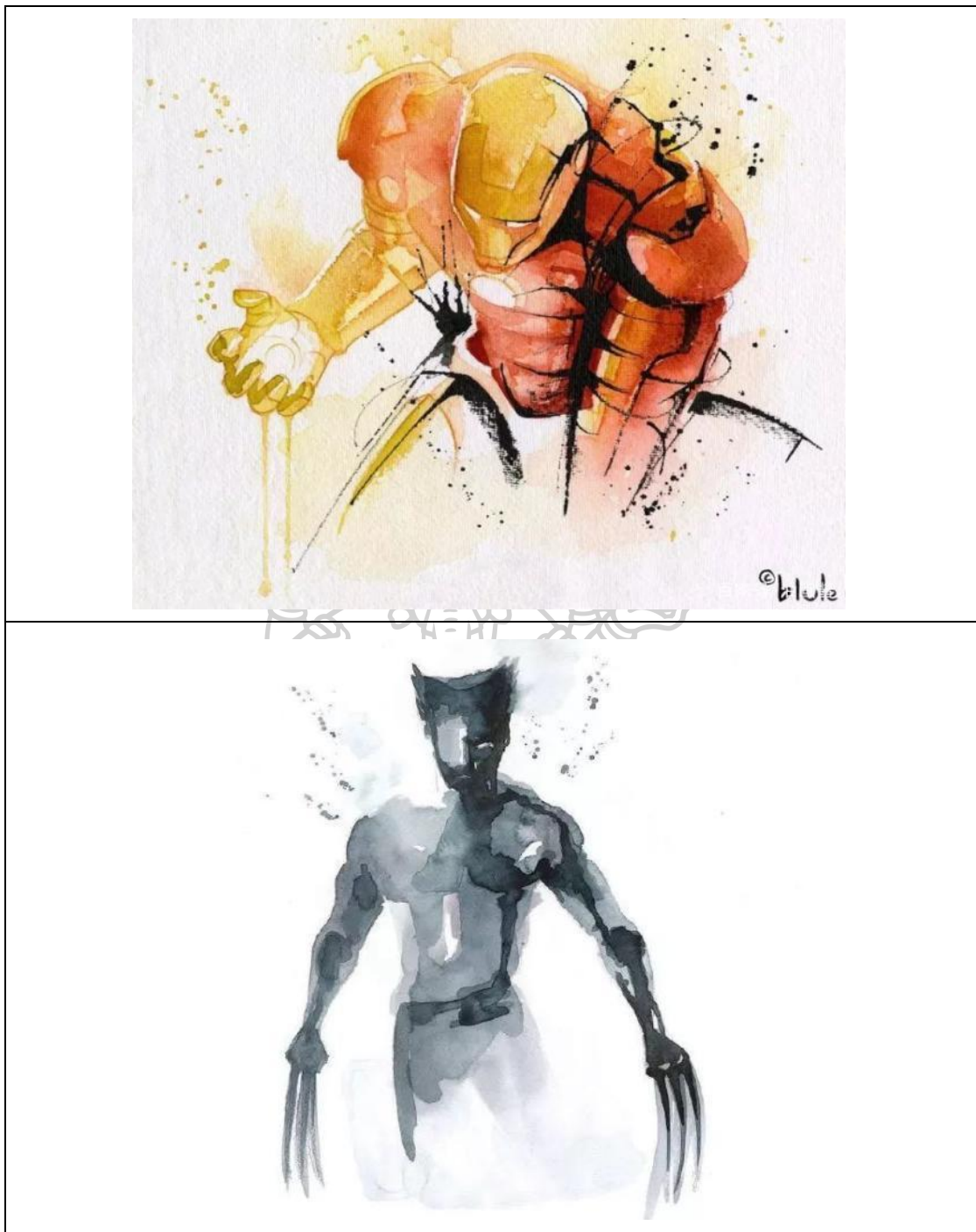


Figure 44 “Ink style superhero”.

Another ink styled superhero series of illustration are produced by French designer Blule Clémentine, as shown in Figure 2 below. He used Chinese ink to illustrate western superheroes. The series of works are widely discussed among Chinese designers, which are recognized as a cultural exchange. The approach of concept integrates the Chinese culture the west, not only portrays individual cultures but also reflects the cross-cultural exchange in design.

2.5.2 Font and culture

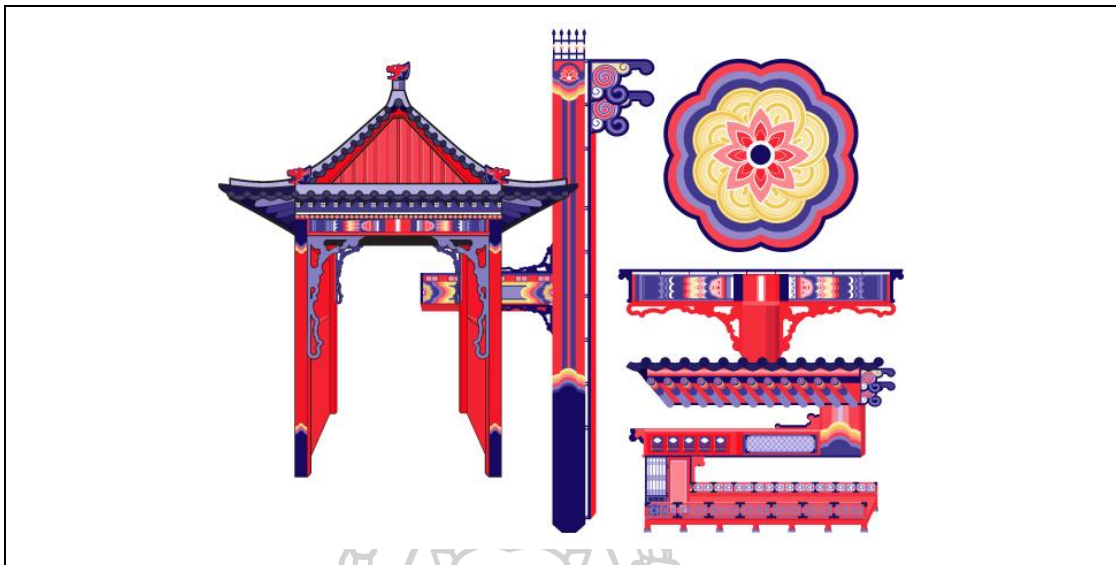


Figure 45 Korean combined with Korean architectural font design

The work of Korean designer Eugene consisting of Korean characters created in 3-dimensional model with unique colour and pattern, as shown in Figure 3 below. In the Korean design, not only the original characters are preserved but also reflects the corresponding culture providing it an ideal approach of cultural and character in typography design.

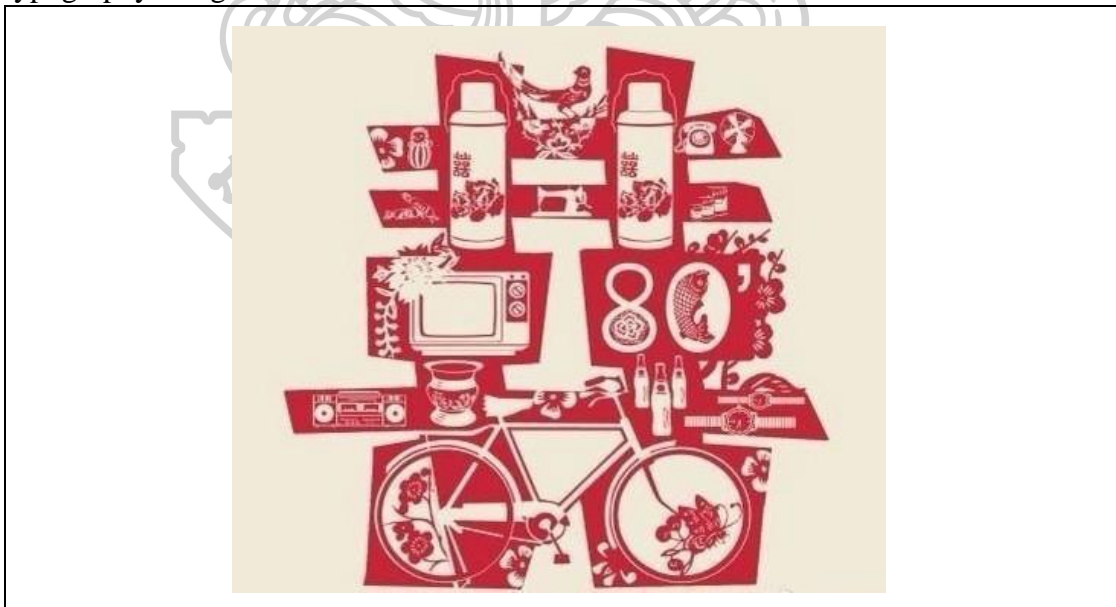


Figure 46 The Chinese paper-cut font design

In the Chinese context, the most popular display is 喜喜, pronounce as hei which connotes auspicious and happiness. Commonly used not as a character but also as a symbol in wedding celebrations; can be observed at homes of wedded couples, For example, on doors, windows, walls, reception banquets, invitation cards and gifts.

Many customary and essential items used in Chinese weddings since the 1980s, as shown in Figure 4 below.

2.5.3 Combination of font and concretization



Figure 47 "Breakfast" by Japanese designer

There are some shared characters and meaning among the vocabulary in eastern culture of Chinese and Japanese; such as the word breakfast in Chinese character of 朝食 pronounce as Zhao Shi is applied in the same manner and connotation in Japanese. The Japanese designer リアクション has used this in his works providing it as fusion example of character and object, as shown in Figure 5 below.

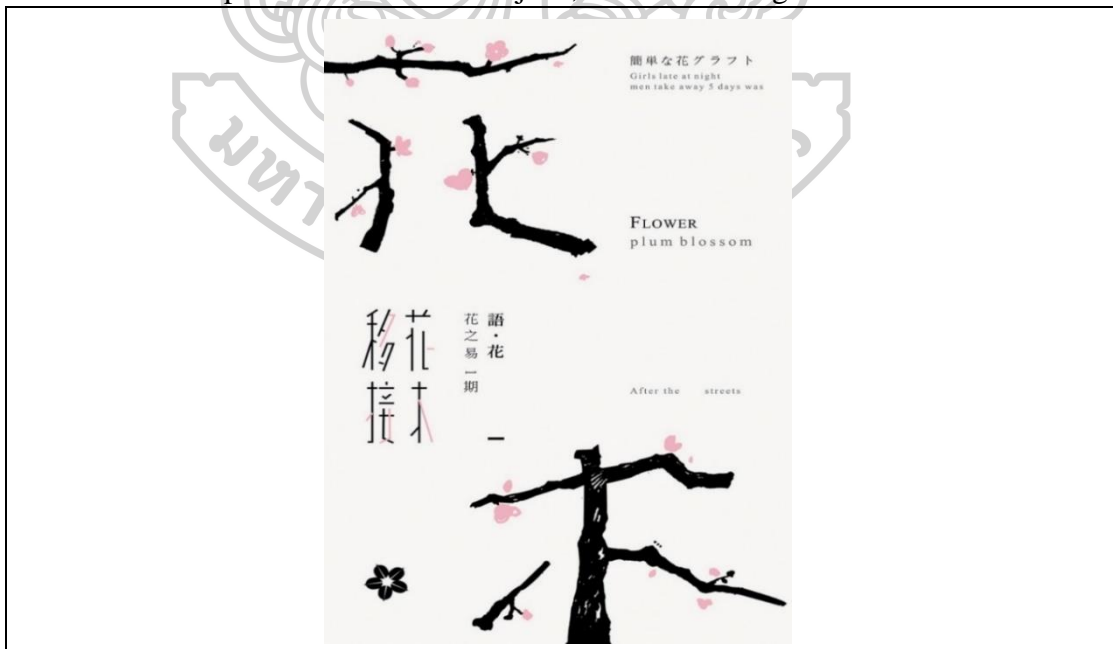


Figure 48 "Flowers and Trees"

The work of Chinese designer Eight-Eight demonstrates the combination of characters using 花木 which means flower and wood. He has creatively used the

shape of characters to blend into a corresponding shape of cultural conformity, providing an innovative contribution in typography design, as shown in Figure 6 below.

2.5.4 Chinese zodiac related font design



Figure 49 Mengyu Cao combines calligraphy and watercolor to illustrate Chinese zodiac characters(1)

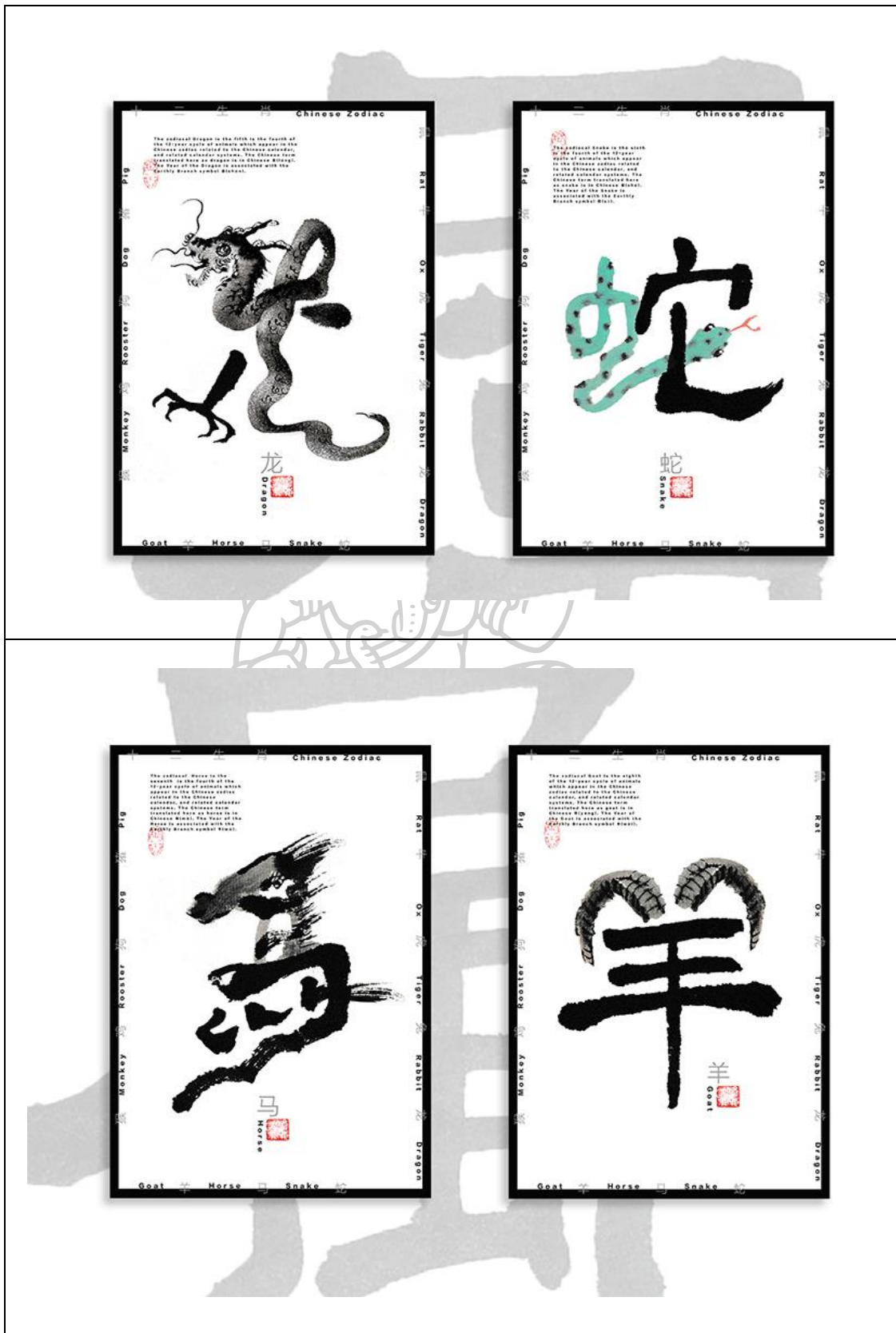


Figure 50 Mengyu Cao combines calligraphy and watercolor to illustrate Chinese zodiac characters(2)



Figure 51 Mengyu Cao combines calligraphy and watercolor to illustrate Chinese zodiac characters(3)

Chinese designer Cao Mengyu has created typography design by collaborating the characters with 12 zodiac symbols of animal visual elements, as shown in Figure 7. This approach of combining characters with visual elemental provides the inspiration for the creative concept of this research.

2.5.5 Chinese cross-cultural communication font design

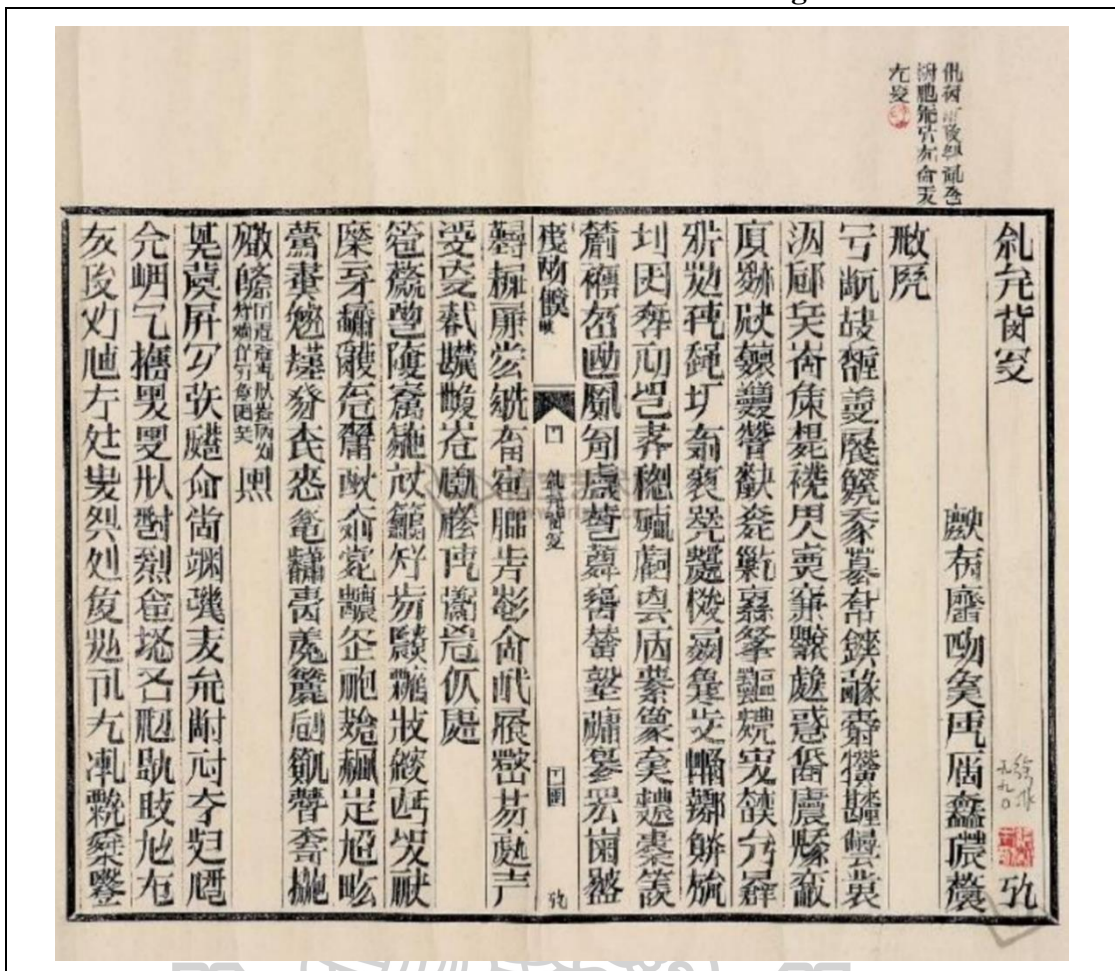


Figure 52 Chinese designer Xu Bing's "Books from the Heaven"

Both the Chinese and foreign designers are trying to use the combination of meaning and logic in font design. The Chinese designer Xu Bing has created works such as Books from the Heaven and Books from the Ground. The Books from Heaven is produced through carving works of the designer which contains of expressionless characters that none could define even to the Chinese itself. However, in his continuation work of Books from the Ground, many could read and understand the meaning of its content.



Figure 53 Chinese designer Xu Bing’s “Books from the Ground”

2.5.6 Other related designs



Figure 54 Amaryllis du Japon, Poster design, 1890–91. Source: Lambourne (2005)

This poster is designed in 1890 to sell European products into Japanese market, so it combines western women in traditional Japanese culture. By using the characteristics of traditional Japanese culture on western novelty to convey the idea of combining the two into one. This early design work has demonstrated the idea of cross culture communication.



Figure 55 “Traditional Chinese patterns combined with Santa Claus”

This work is designed in China describing Fancy China event with the use of north China traditional patterns and Santa Claus representing the west, this work presents a design concept of culture collaboration, as shown in Figure 7 below.

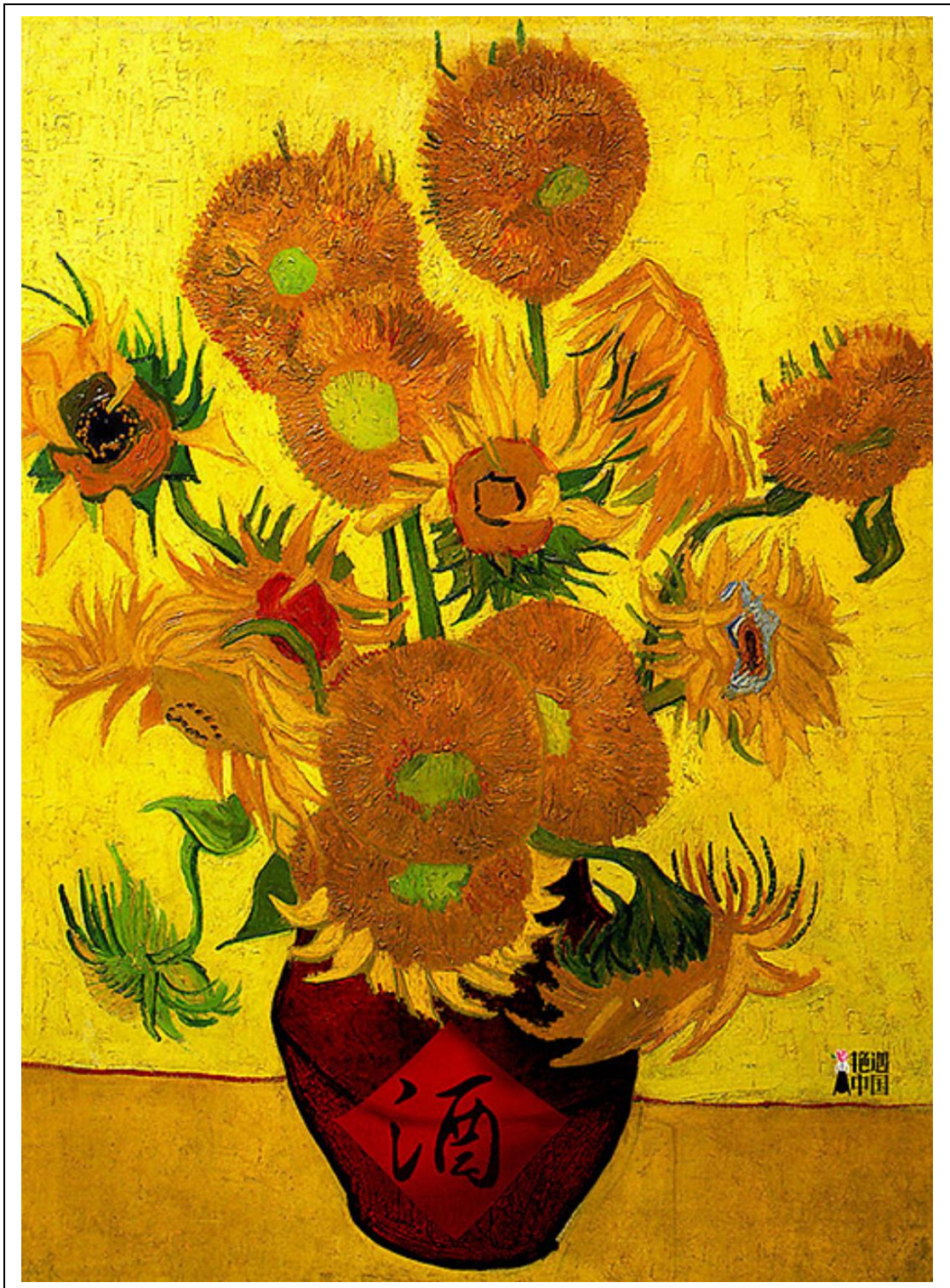


Figure 56 “Chinese wine bottle and Sunflower”

The design concept of combining Chinese wine jar with sunflower is another culture collaboration, as shown in Figure 8 below. This series of works are designed to convey the idea of cross culture communication in inspiring designers to expand design thinking on China.

The use of typography is closely link to daily life, an art form which is commonly used. As a result of this, fonts have produced culture values and colour emotion in the process of application, such as "chop suey" used in west. This has provided a metaphor specifically referring to Chinese which sometimes involved biasness in the process of application. At most time, only the user of the font understood the special connotation of specific colours used in representation of emotion. As a researcher and designer, it is important for me to design fonts in accordance with the basic principles of objectivity and without discrimination. According to Chinese typography designer Chris Wu said that, "I am glad to see the discussions and criticism about the ethnic fonts today -- it reflects a much well-informed visual culture and the sensibilities to respect minorities.

However, I'd be careful about over simplifying the stories and the sentiment of embracing authenticity." Nevertheless, according to Apple's lead typographer Rickner said that, "the right way forward is to have bilingual, trilingual, even multilingual typography.". This typography design cannot only be a single language, but also a typography design fusing two or more languages, from another point of view, which is in line with the intention of promoting cultural exchange and eliminating prejudice and misunderstanding.

2.6 Summary

Based on the studied cases, it is understood that the context of cultural exchange design and cultural diffusion design are designed for specific target groups. It is also necessary to understand the recognition and acceptance of the design work in the target group which are correlated with the outcome of design work.

Therefore, in the design of cross-cultural exchange, consideration should focus on emotions and feelings of users and target groups. In this research, the choice of culture and the design of graphics are emphasized on three aspects:

1. Stimulating cultural resonance
2. Enhancing cultural identity
3. Promoting cultural acceptance

Cultural resonance

In cross-cultural communication activities, it is important to stimulate the cultural resonance. Understanding existing or unique cultural content of respective cultural systems is essential as it needs to be recognised universally and meaningful to

each nation or country. A universal culture that represents semiotic meaning of each culture is an ideal carrier for cultural resonance.

Cultural Identity

In cultural identity, it is important to identify of belonging to a group related to nationality, religion, race, local or foreign that has its own distinct culture. Cultural pride represents cultural identity in many ways as it portrays full affirmation and recognition which consists of the following characteristics of representation and excellence.

Excellent local culture is helpful in the development of cultural exchange activities in the local area which also assist in developing the identity of design works. This is similar to the introduction of foreign cultures with excellent local as it is a symbol of communication.

Cultural acceptance

With the consideration on the two points of cultural resonance and cultural identity, improving the cultural acceptance is the next objective to focus on. Hence, it is important to increase the interestingness of the design, so that the design has more points of interest. The points of interest are the unique creation, which become the breakthrough of the existing display form and expression method. In which can be in the approach of graphic transformation, abstract of concepts and the change of interactive forms. Regardless of the form, this kind of innovation is unavoidable and known that the point of interest is important promotion for cross-cultural exchange activities. It will greatly increase the scope and enthusiasm of participants in cultural exchange activities, also affecting the realization of cultural communication purposes.

According to Chinese quotes that "only the nation belongs to the world." During the growth of life, every living is unavoidable in getting affected by the culture around us, which provides specific cultural imprint in our consciousness. In the design of cross-cultural communication, our main goal is to apply this cultural imprint through specific visual symbols, and then to stimulate the target audience's cultural resonance, cultural identity and cultural acceptance.

In the context of globalization, the prosperity of culture is no longer confined to its own nation or country. Only the global culture has the opportunity to achieve true cultural prosperity. The cross-cultural exchange design aims to spread the concept of cultural communication. Through related design and communication work. It creates a mass consciousness foundation for the concept of cultural exchange, stimulates and promotes deeper cultural exchange behaviours which strives for the realization of cultural prosperity.

Of these 12 zodiac symbols, the popular ones are snake, sheep, dragon and tiger. They take account the cultural content and artistic sense with thoughtful combination of Chinese and Thai characters in extending the aesthetic of art form of the Chinese and Thai. In comparison, less popular zodiac symbols are dog, pig and monkey, mainly because the font of the three symbols in Thai and Chinese are similar and visually close, making it difficult to differentiate on the design and artistic flair.



Chapter 3 Research Methodology And Process

The focus of this chapter is the research method and process. After the preliminary research in Chapter 2, this part carries out related research on cross-cultural exchange activities between China and Thailand, based on the concept of "seeking common ground while reserving differences". First, it determines the main elements involved in the research and then begins with the design work. In the process of designing, it strictly follows the steps of "seeking common ground while reserving differences" and completes the relevant design works.

3.1 Reduce the scope of research

Chinese calligraphy changes from bone inscriptions, bronze inscriptions, small seal, official script, and finally to the regular script, advancing with the continuous development of Chinese history. Through this emergence process, the system of Chinese calligraphy was gradually formed.

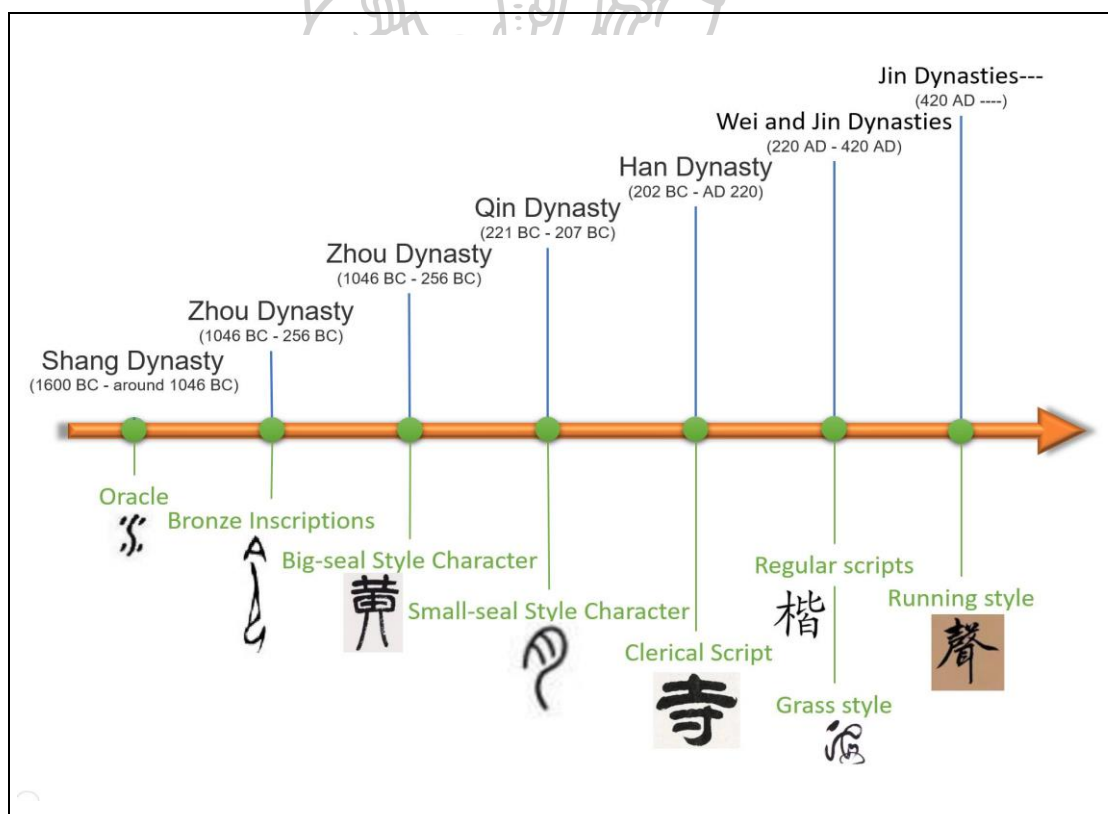


Figure 57 Chinese calligraphy development timeline.

Different historical periods formed different habits and styles of calligraphy. Looking at its origin and development, the earliest oracle bone and bronze inscriptions were used to record events and in sacrificial activities with carvings.

Seal script is the origin of writing art, so this article chooses it as the main art form to carry out the design work. This chapter studies the visual element symbols of the "seal script" in calligraphy, combines them with the corresponding Thai language, tries to create a new cultural symbol, and applies it in the design of cross-cultural communication.

3.2 Research process

3.2.1 Calligraphy combined with the Thai alphabet

Through the collection and research of "Thai characters" data, it can be concluded that the difficulty level for combining calligraphy with Thai characters is very high. Therefore, the first wrote Thai using the calligraphy techniques was done and tried to find the balance between them.

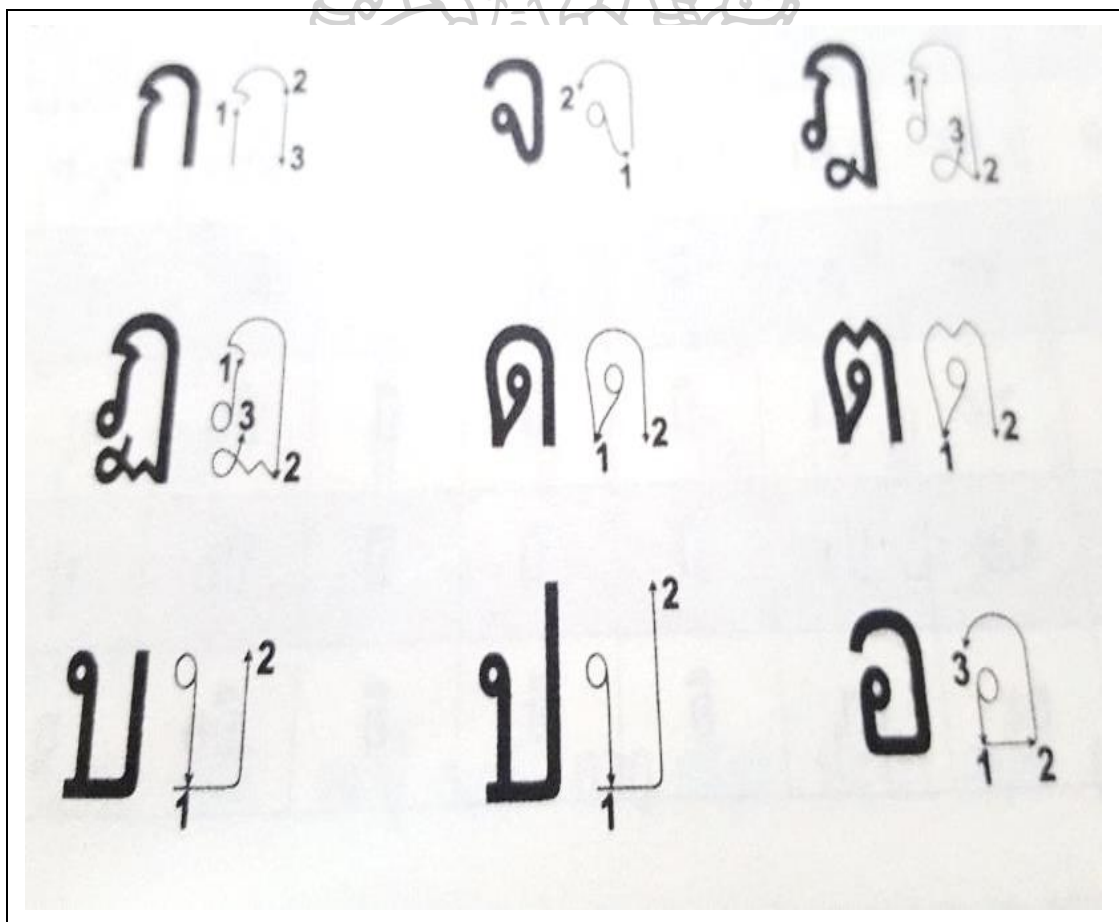


Figure 58 Part of Thai writing method.

First, the Thai alphabet was converted into Chinese radicals and then wrote the Thai alphabet in Chinese calligraphy style.



Figure 59 Practice process and part of the manuscript.

Then, based on his previous writing exercises, the corresponding Thai alphabet workbook like that of the Chinese calligraphy was create in this research.

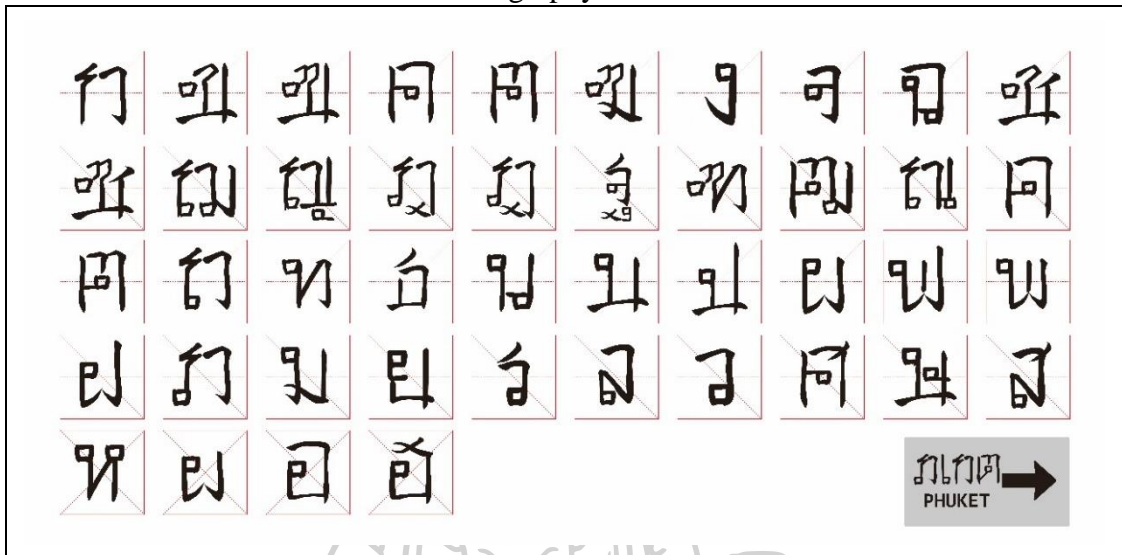


Figure 60 Calligraphy Thai Exercise Book.



Figure 61 Calligraphy writing test 1.

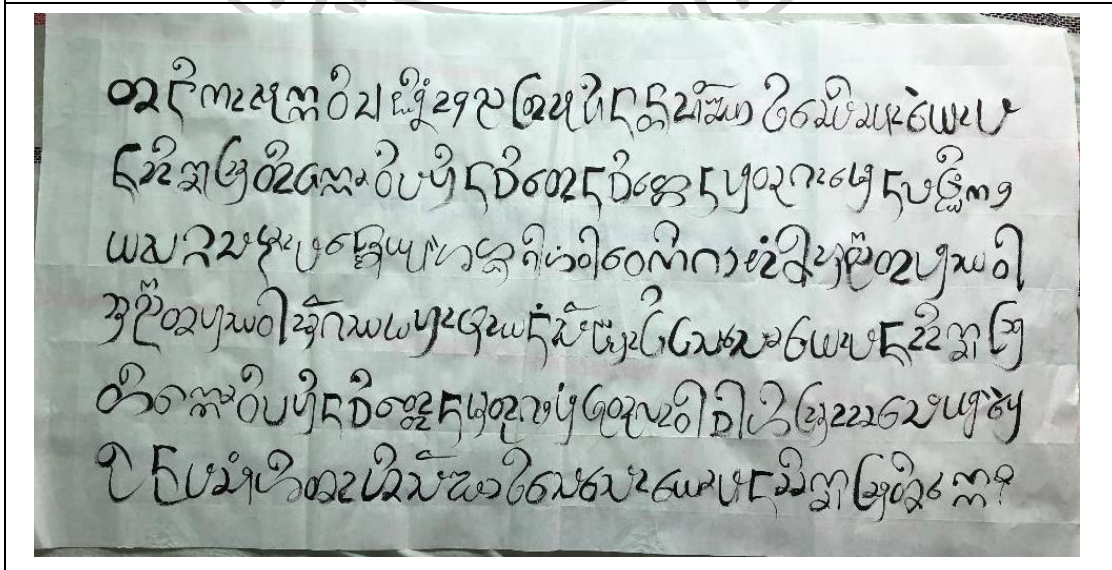
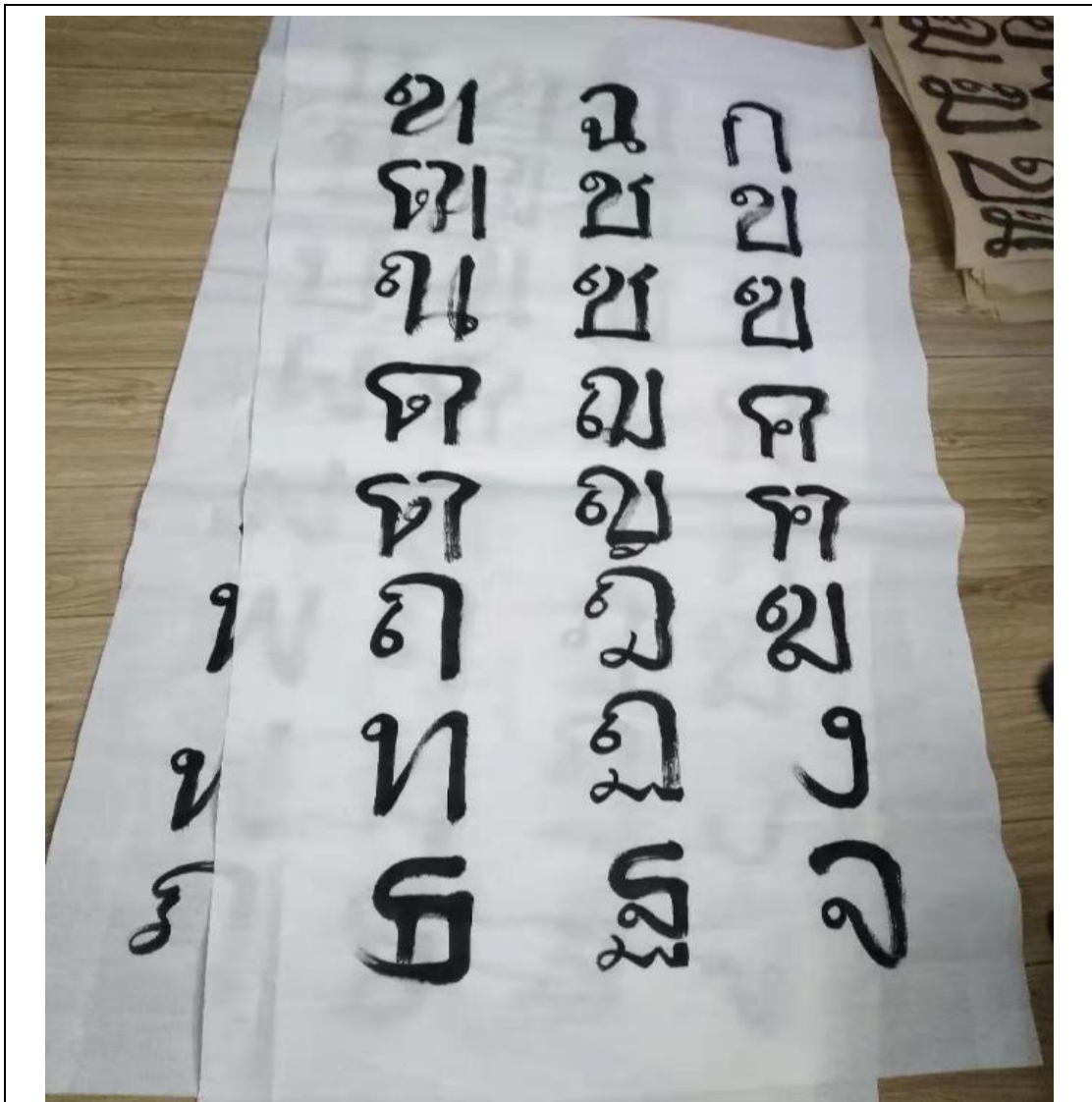


Figure 62 Calligraphy writing test 2.

Finally, preliminary application tests were conducted in graphic design fields such as posters.

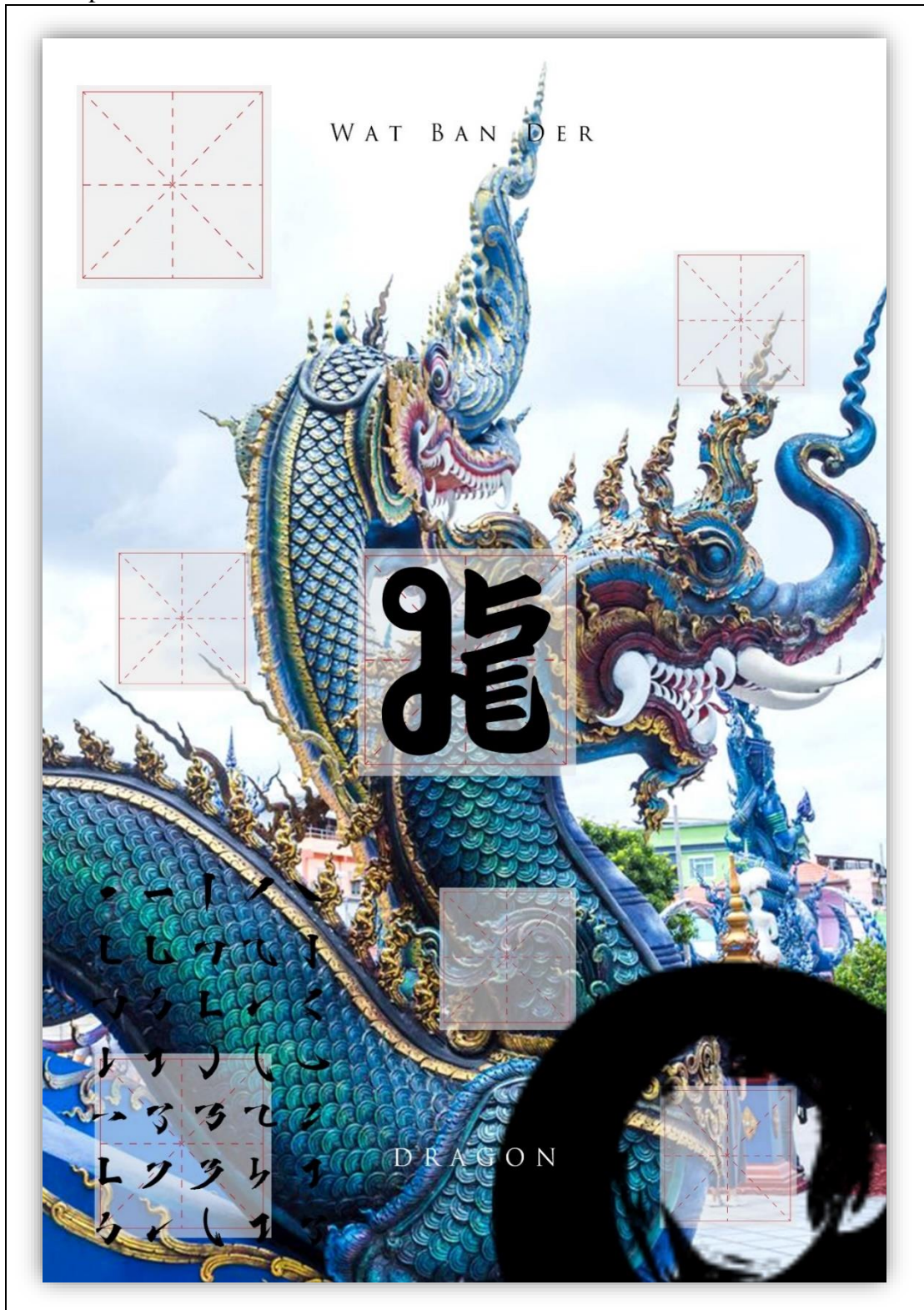


Figure 63 Calligraphy Thai poster 1.



Figure 64 Calligraphy Thai poster 2.

3.2.2 Calligraphy combined with Thai words

Previous exercises and tests have proven the feasibility of combining calligraphy with Thai in visual element symbols.

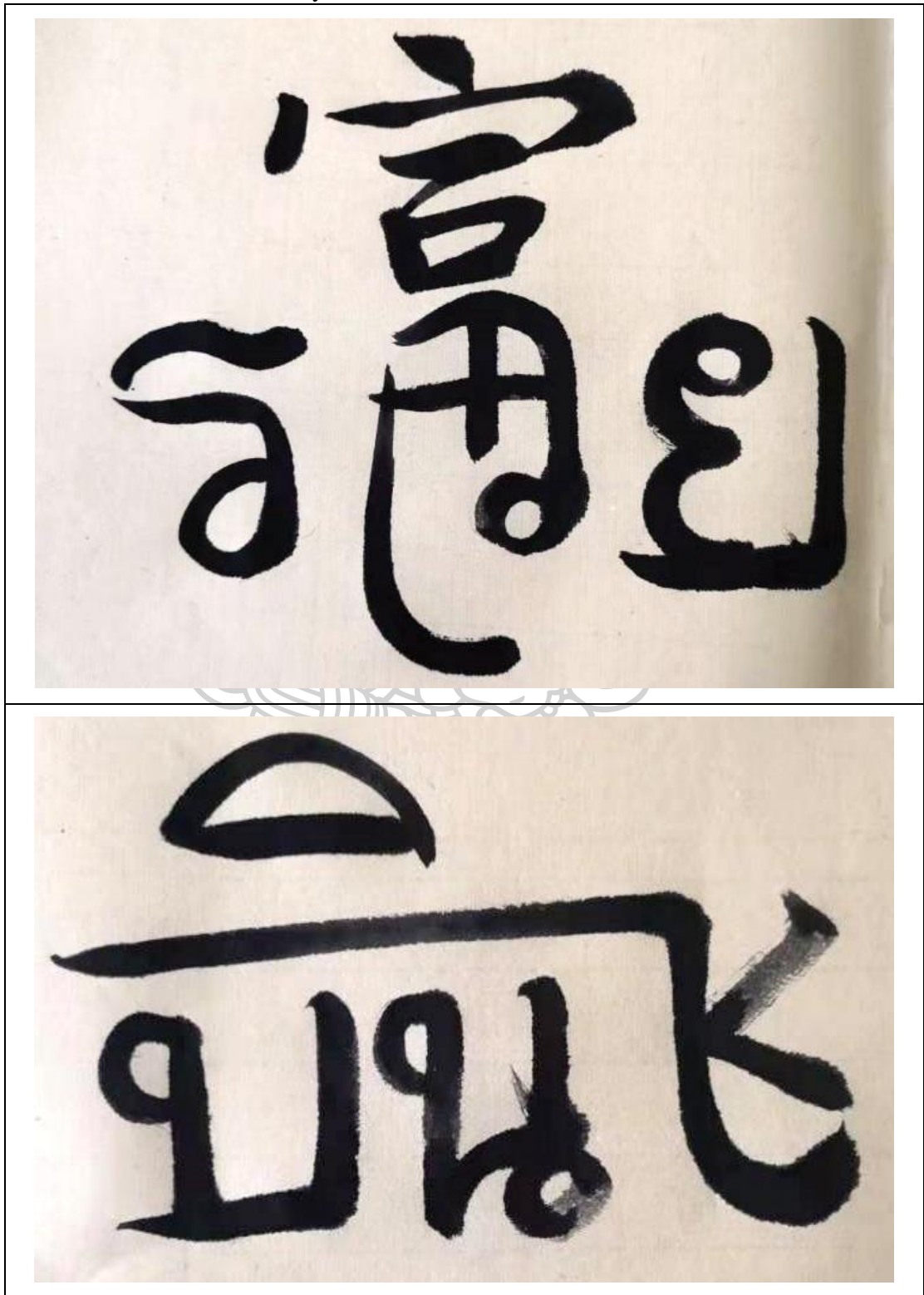


Figure 65 Calligraphy combination test 1: Rich, Fly.

Therefore, this section of the test is not limited to the alphabet and will be combined with the corresponding words and meaning to carry out the design and test work.

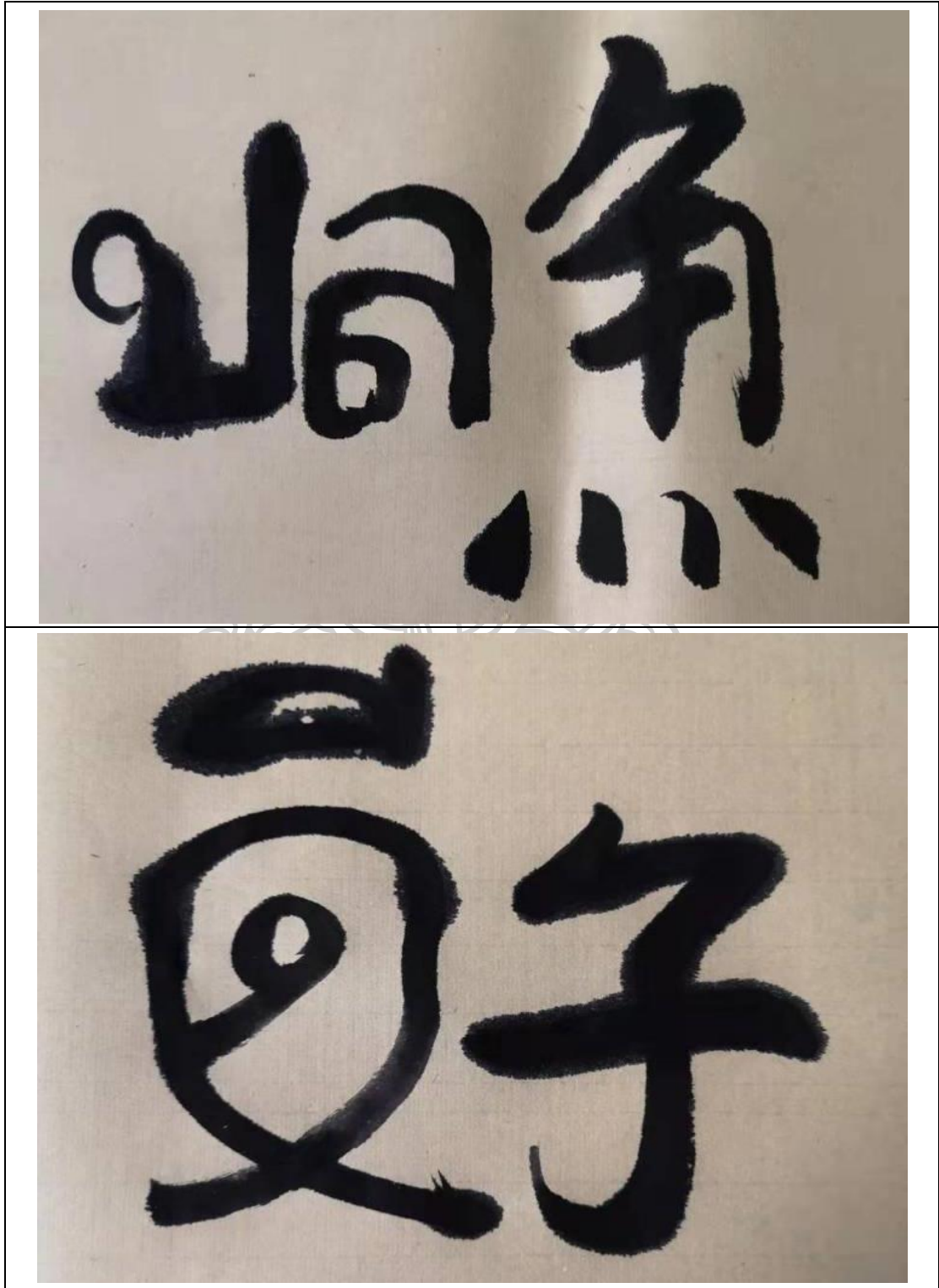


Figure 66 Calligraphy combination test 2: Fish, Good.

Finally, preliminary application tests were conducted in graphic design fields such as posters.



Figure 67 Calligraphy Thai poster: Fish

3.2.3 Graphic design application Test

At this stage, the graphic design to real life was tried to apply and explores the feasibility and application scope of the cross-cultural communication design.



Figure 68 Calligraphy space poster design.

Here, it is specifically expressed as a form of cross-cultural communication about calligraphy culture.



Figure 69 Calligraphy culture poster design.



Figure 70 Poster design applied on the street.



Figure 71 Calligraphy Design applied in the Bus station and Airport.



Figure 72 Calligraphy Design applied in the Exhibition.

3.2.4 Determine the theme of the Culture

Throughout the Chinese and Thai cultures, we are pleasantly surprised to find that "zodiac culture" has similar roots and homology characteristics, and it is still in use.

Through research on the design concept of "seeking common ground while reserving differences", we have identified the Chinese zodiac culture as the main carrier for the overall research design on the integration of Chinese and Thai characters. Therefore, we chose Chinese and Thai characters corresponding to the Chinese zodiac to carry out relevant design work.

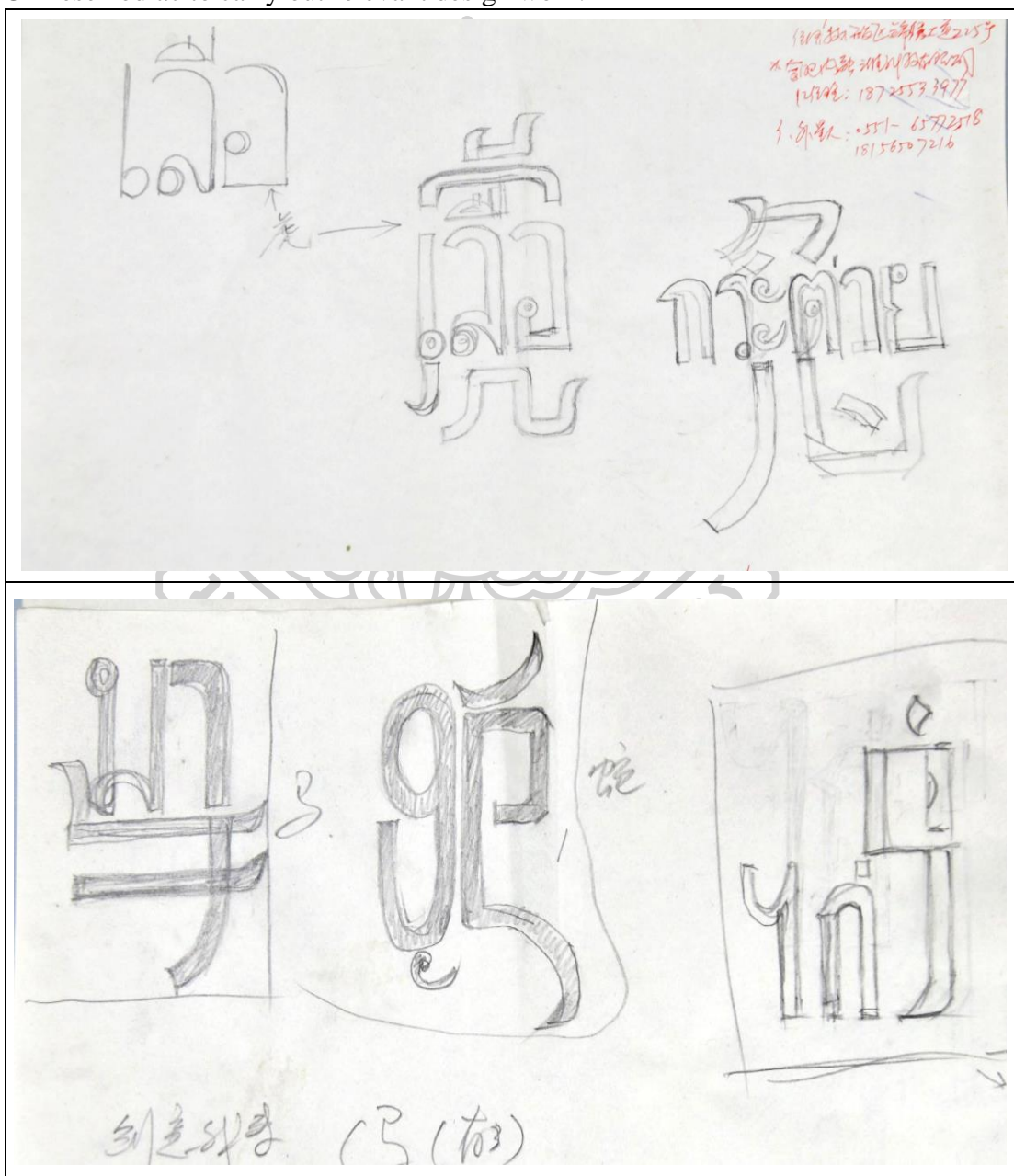


Figure 73 Zodiac Design Sketch 1.

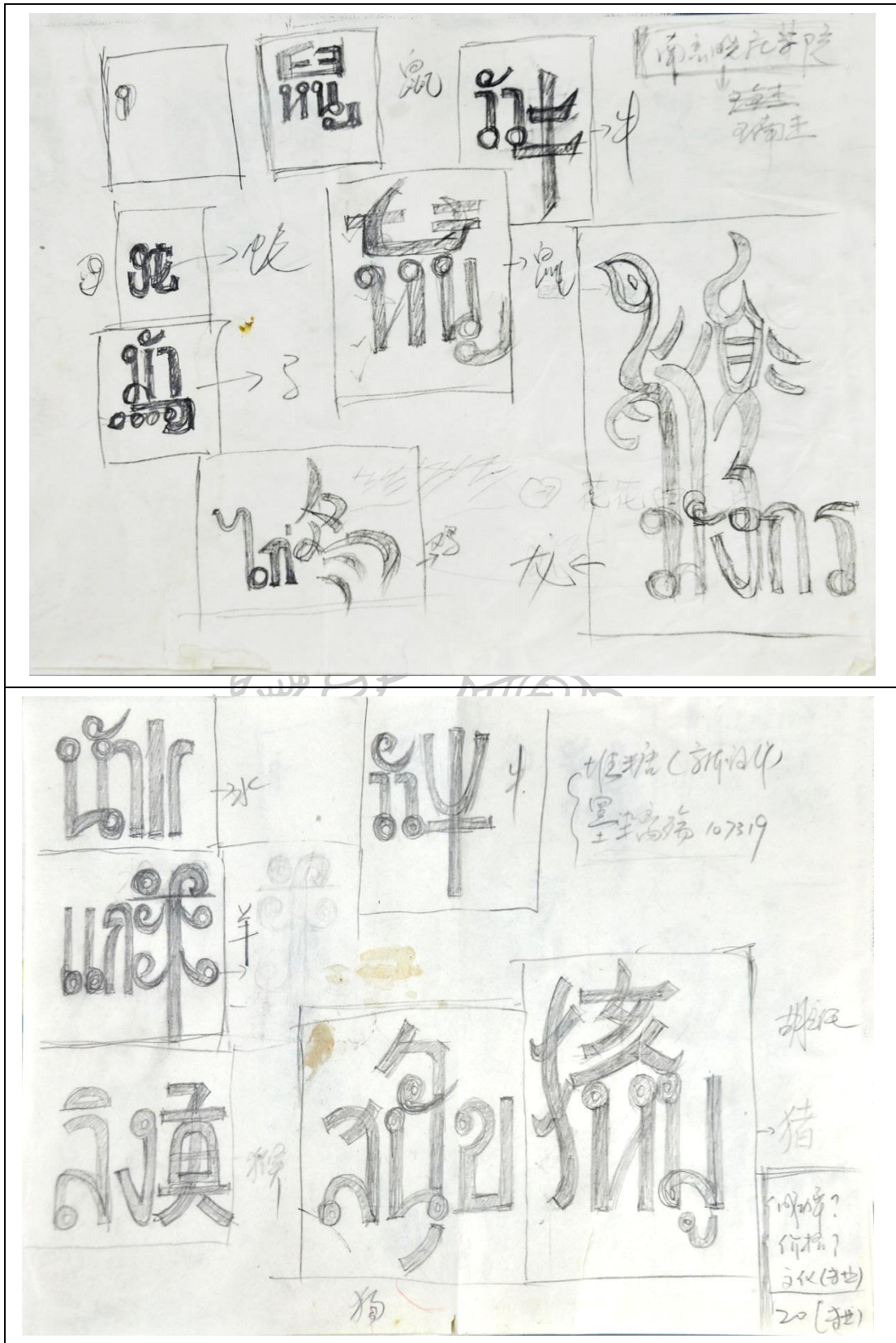


Figure 74 Zodiac Design Sketch 2.

Based on hand and computer-drawn design sketches, the sketches are transformed into new visual element symbol graphics.



Figure 75 Chinese and Thai character combination: Rat.

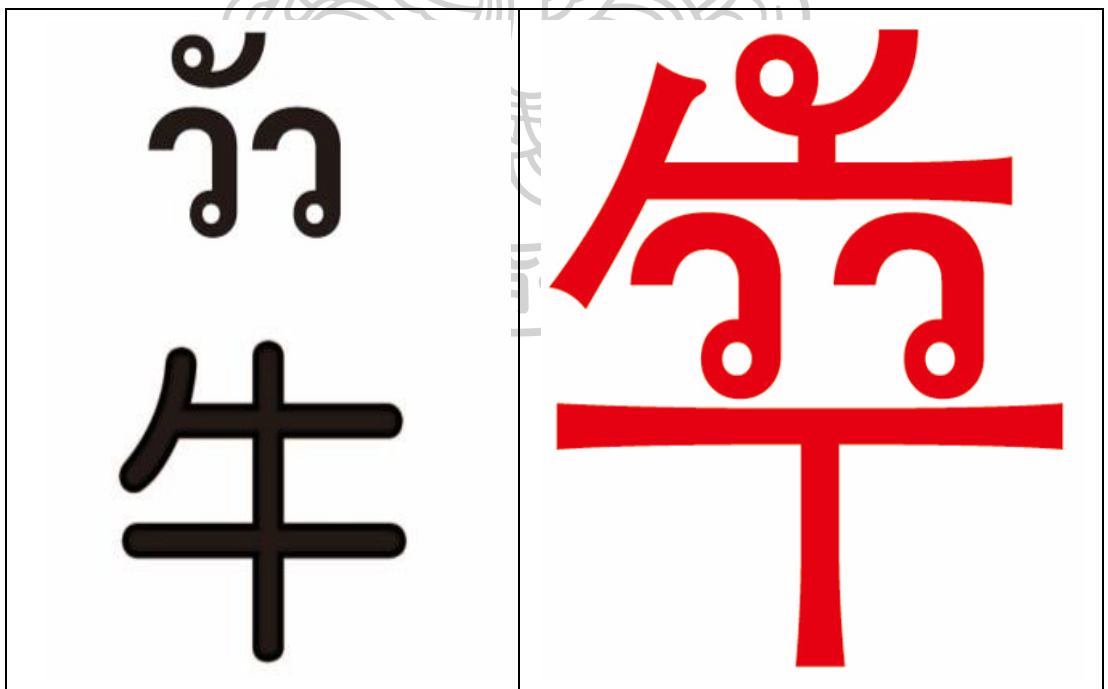


Figure 76 Chinese and Thai character combination: Cattle.



Figure 77 Chinese and Thai character combination: Tiger.



Figure 78 Chinese and Thai character combination: Rabbit.

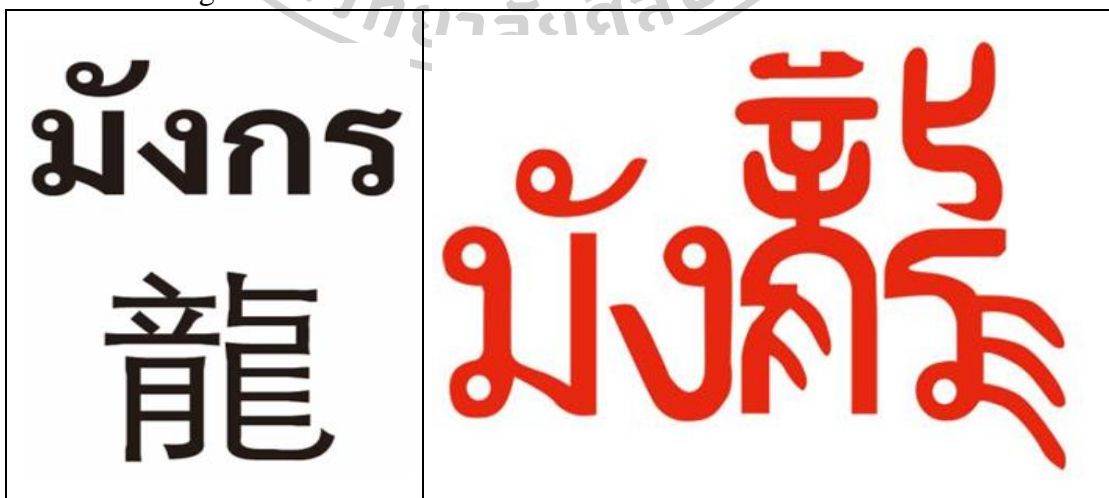


Figure 79 Chinese and Thai character combination: Dragon.

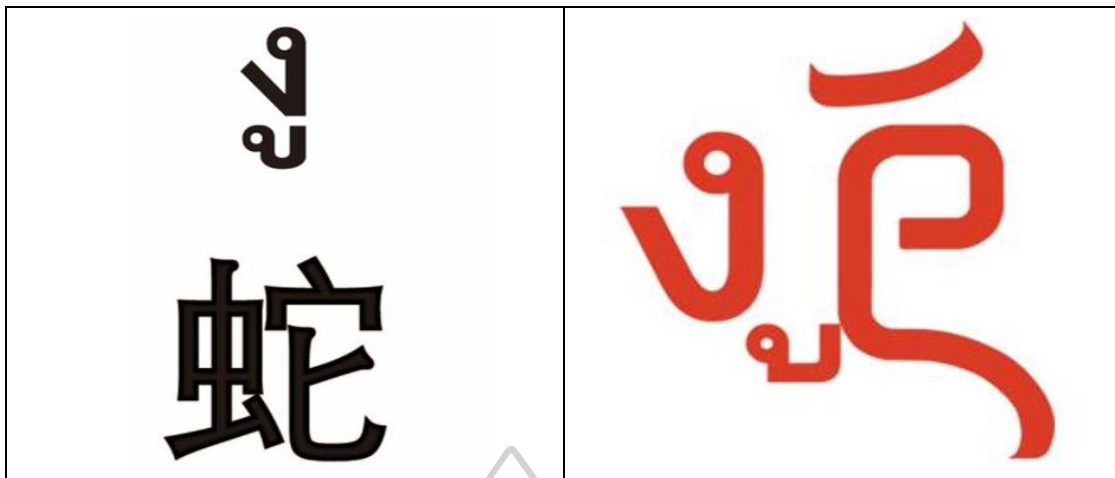


Figure 80 Chinese and Thai character combination: Snake.

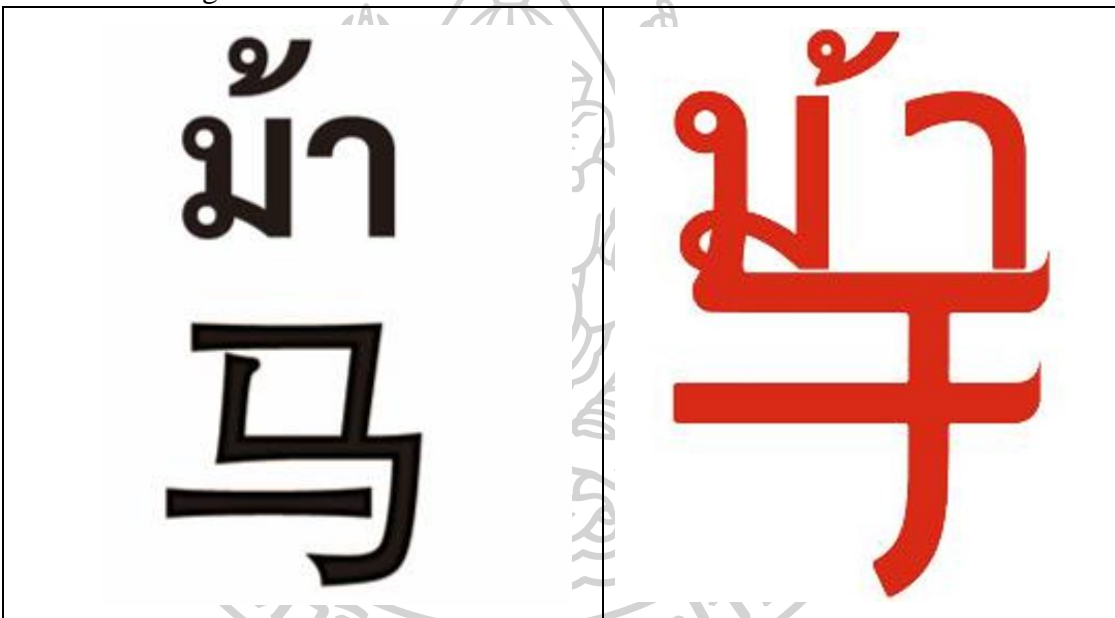


Figure 81 Chinese and Thai character combination: Horse.

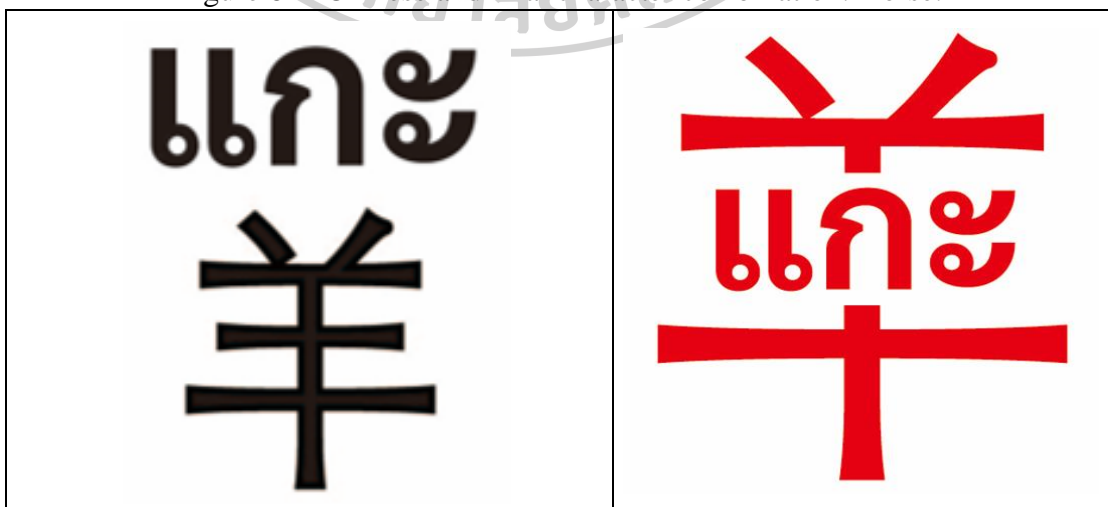


Figure 82 Chinese and Thai character combination: Sheep.



Figure 83 Chinese and Thai character combination: Monkey.



Figure 84 Chinese and Thai character combination: Chicken.

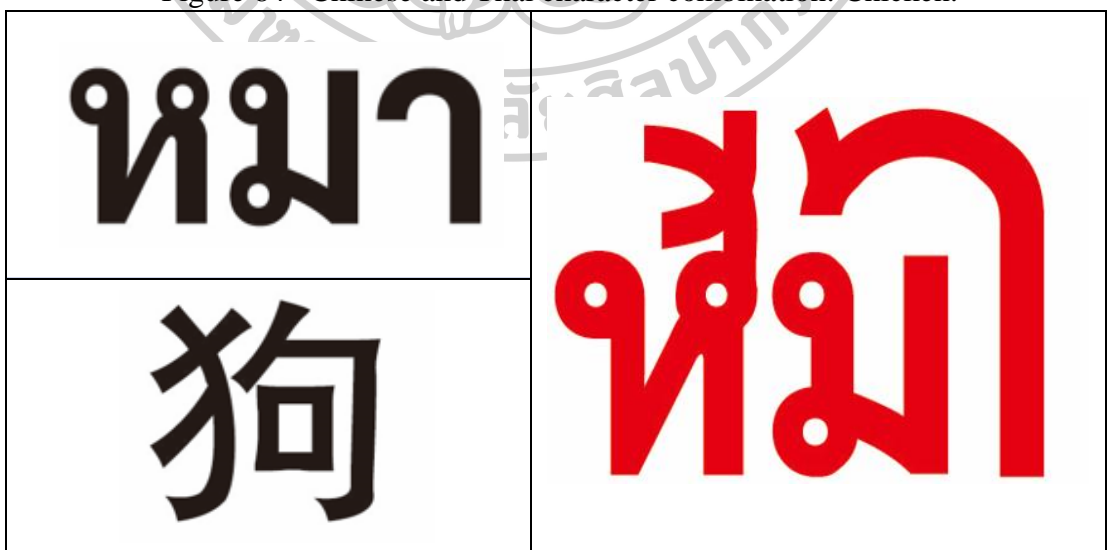


Figure 85 Chinese and Thai character combination: Dog.



Figure 86 Chinese and Thai character combination: Pig.

3.2.5 Graphic design application

With the completion of the 12 zodiac graphics, the next step is to test the application of the graphic design.

The application test in this article is divided into two major directions, 2D and 3D. First, it is common to apply the designed graphics to graphic design works to achieve the purpose of information dissemination.



Figure 87 Graphics application 1.



Figure 88 Graphics application 2.



Figure 89 Zodiac related mascot design.

This article attempts to express the design process of the zodiac signs, using the versatility and integrity of 3D model to integrate Chinese, Thai, and new cultural symbols into a whole 3D works. This helps solve the difficulty of integrating abstract symbols with concrete things.

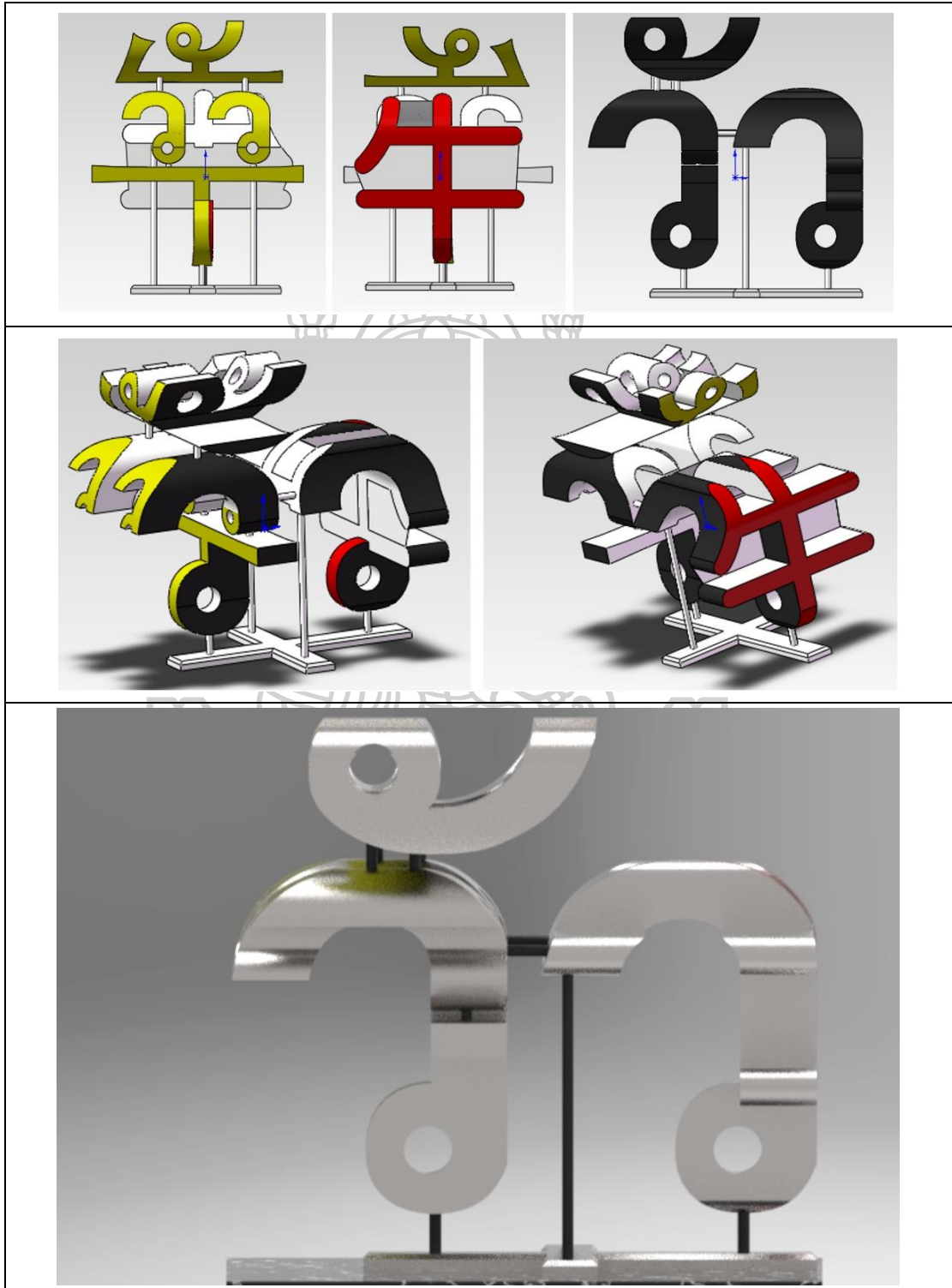


Figure 90 3D design works: Cattle.

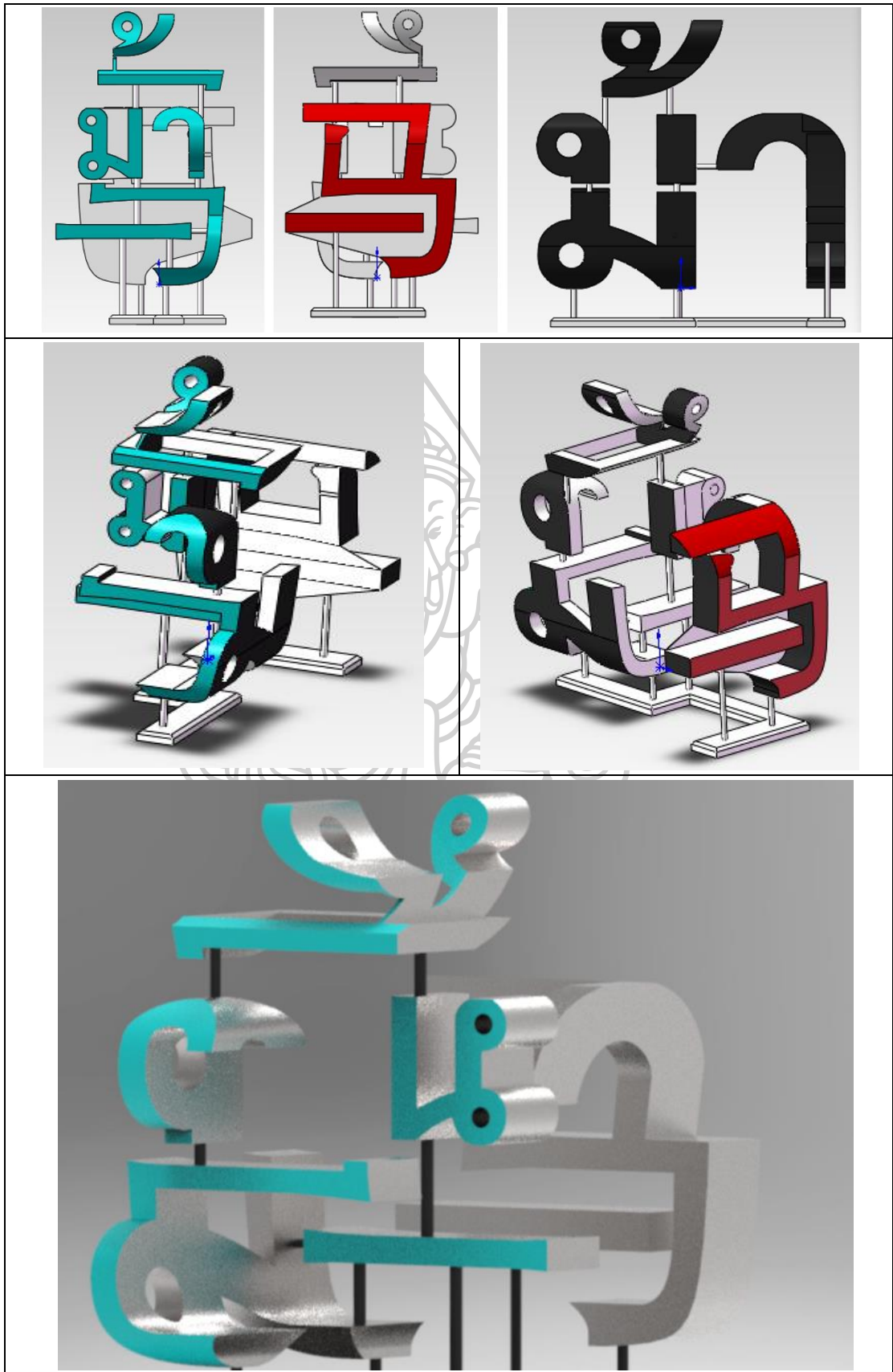


Figure 91 3D design works: Horse.

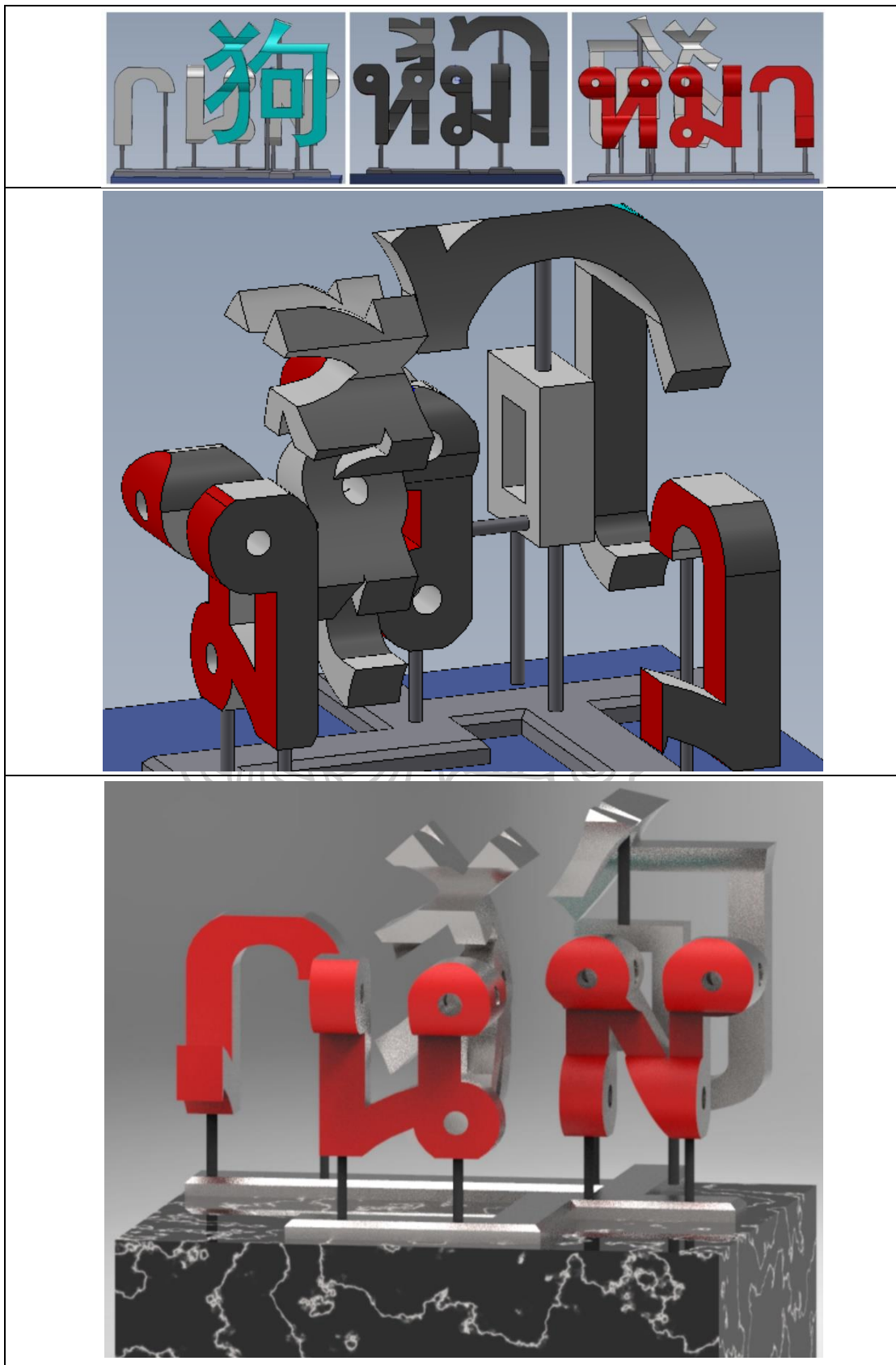


Figure 92 3D design works: Dog.

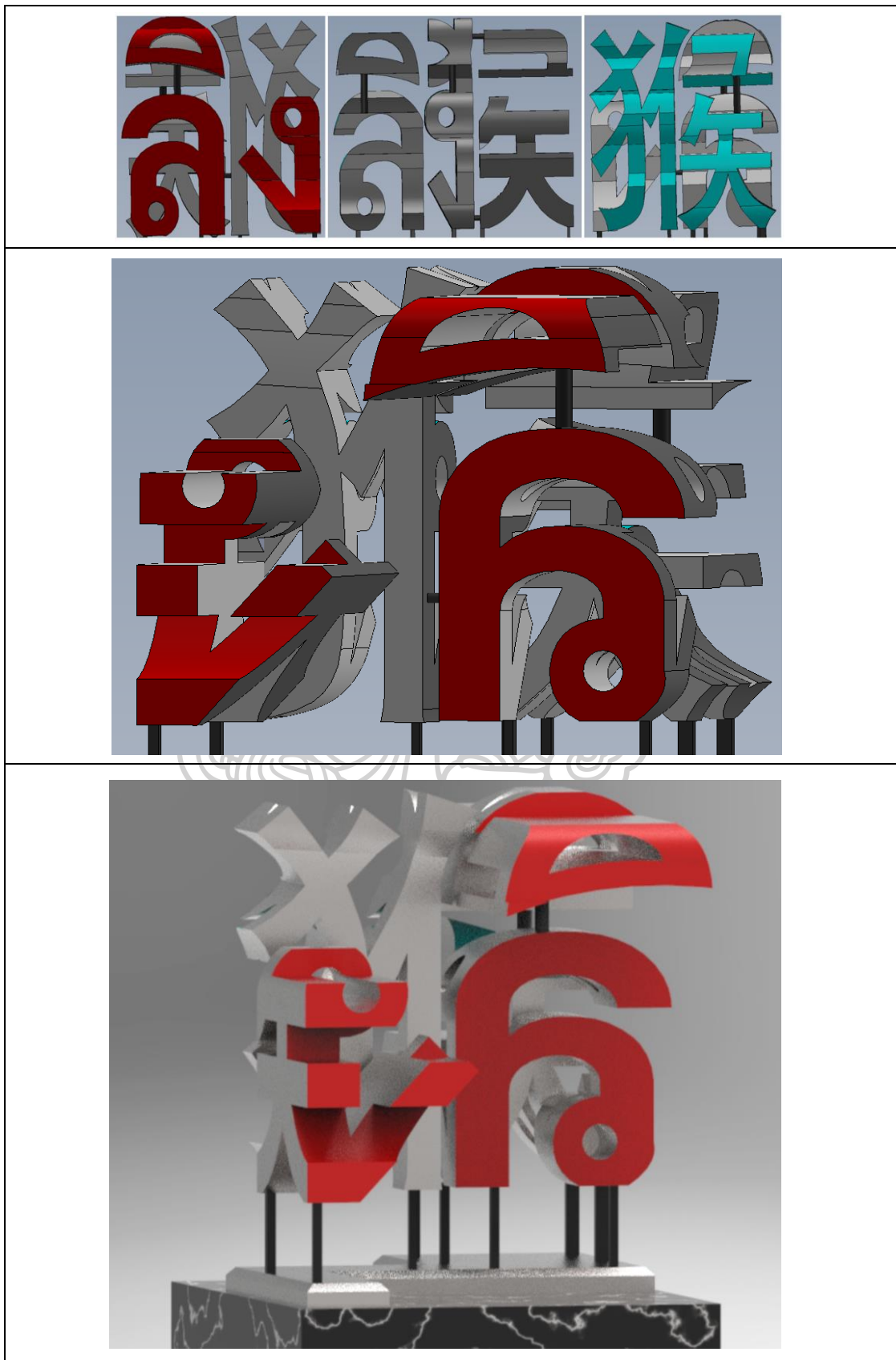


Figure 93 3D design works: Monkey.

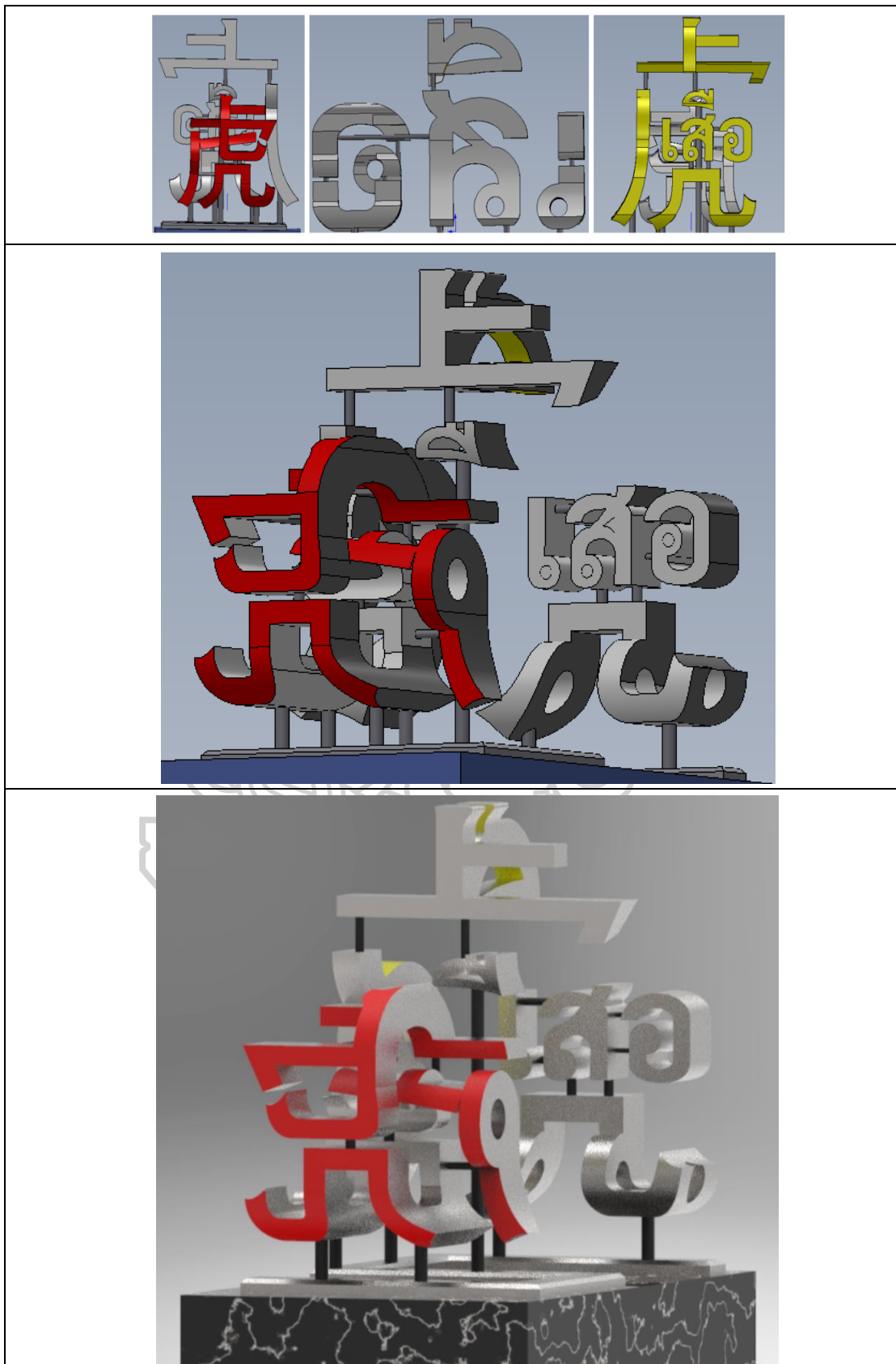


Figure 94 3D design works: Tiger.

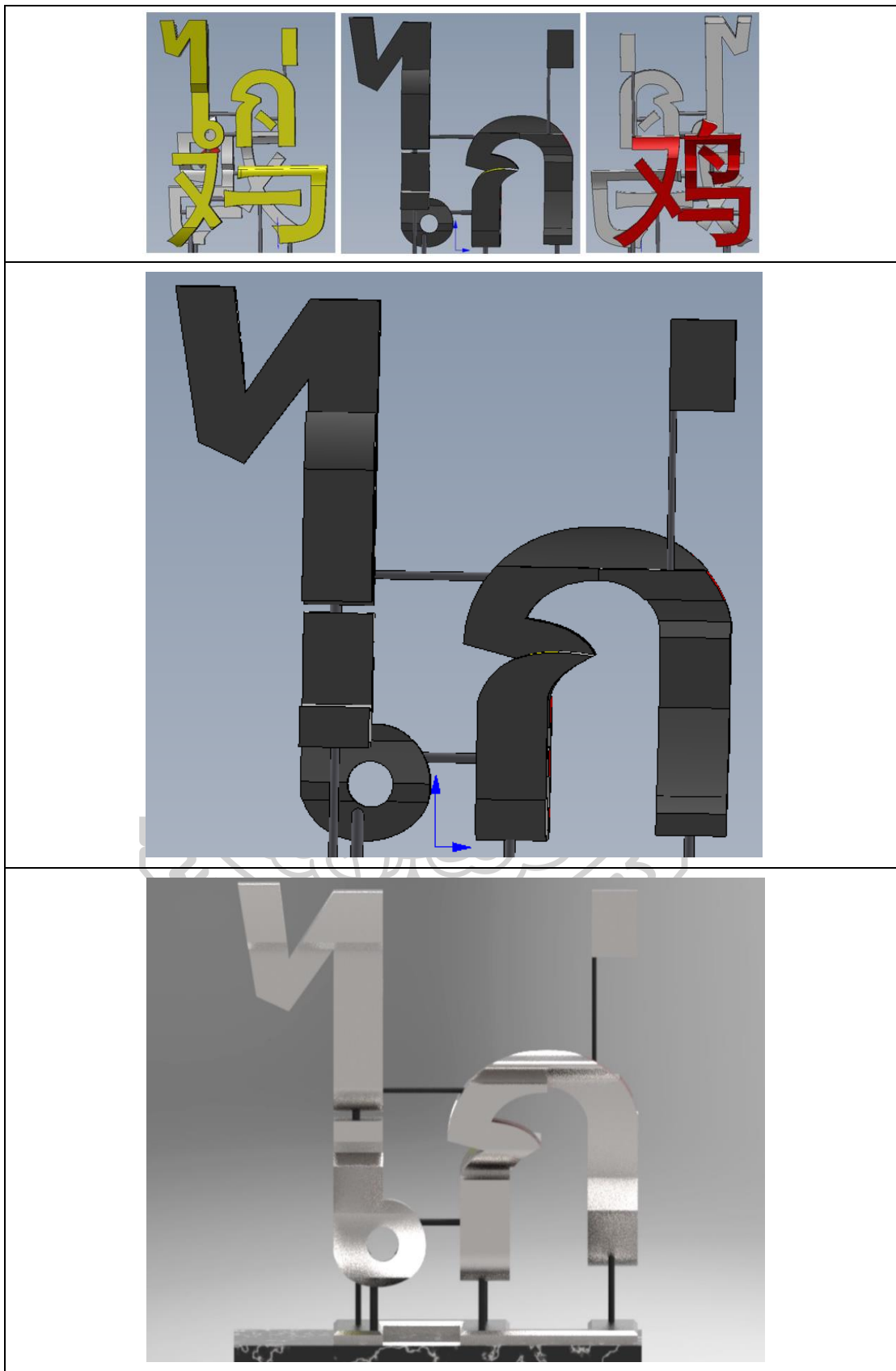


Figure 95 3D design works: Chicken.

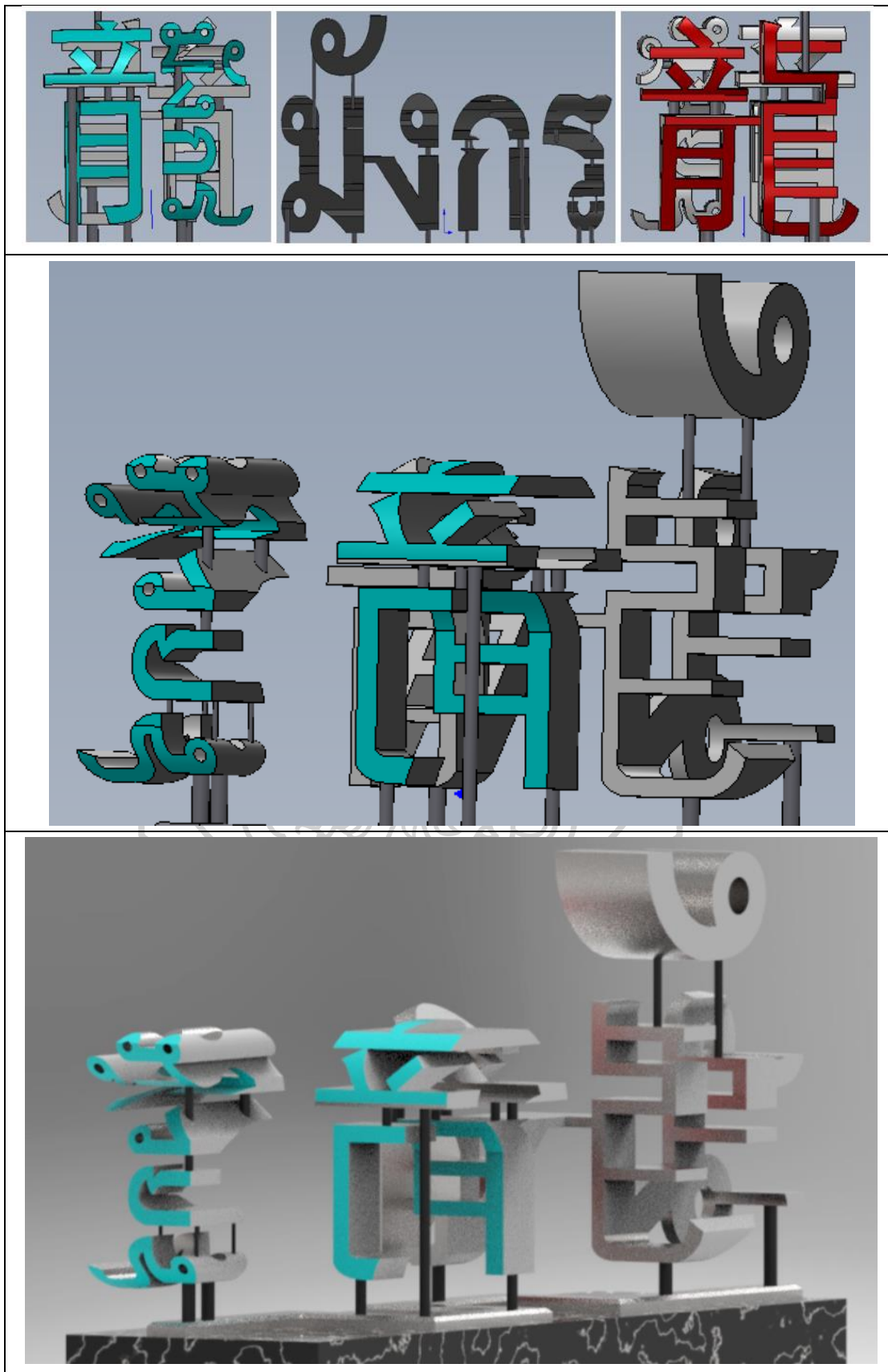


Figure 96 3D design works: Dragon.

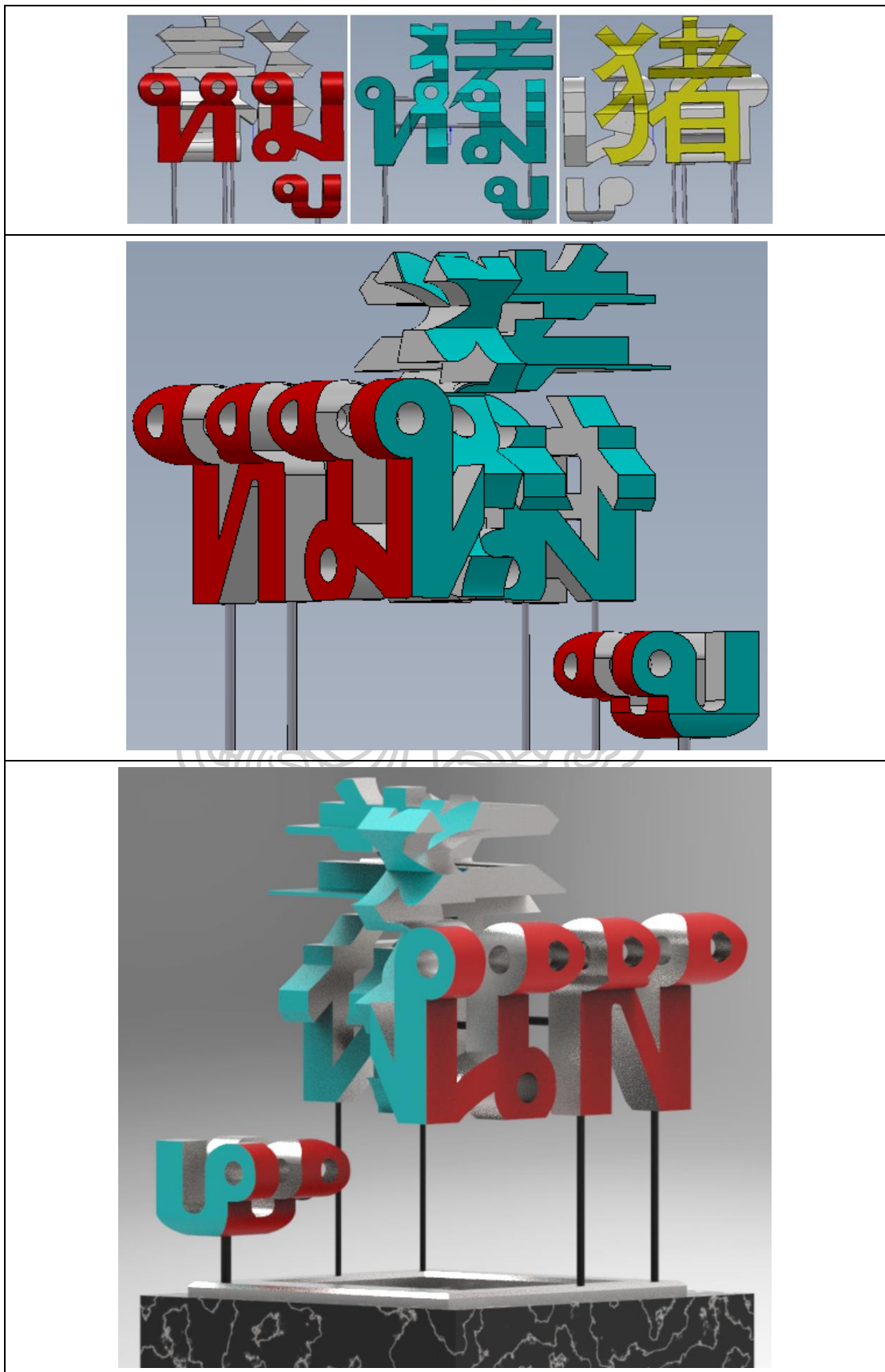


Figure 97 3D design works: Pig.

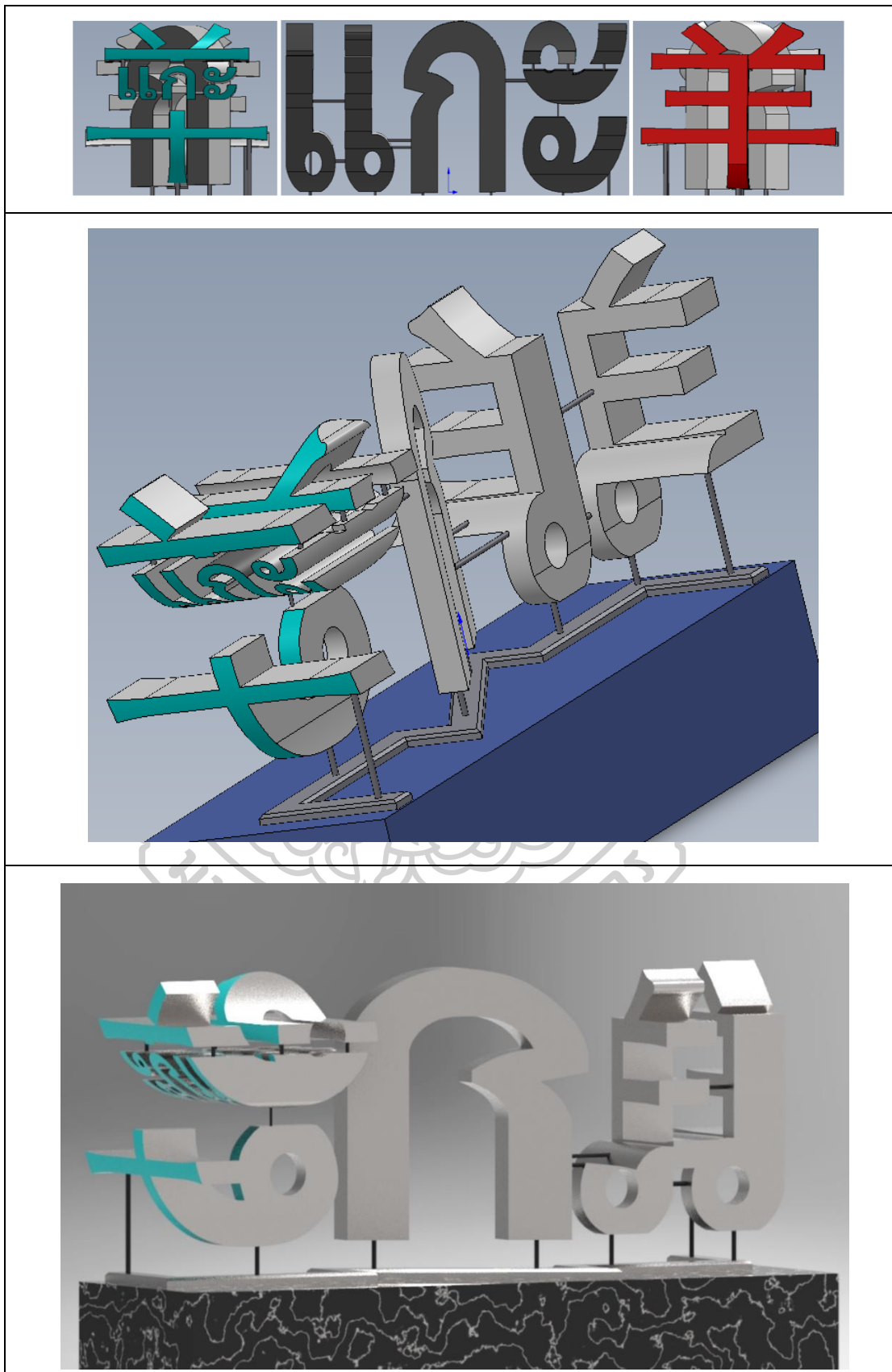


Figure 98 3D design works: Sheep.

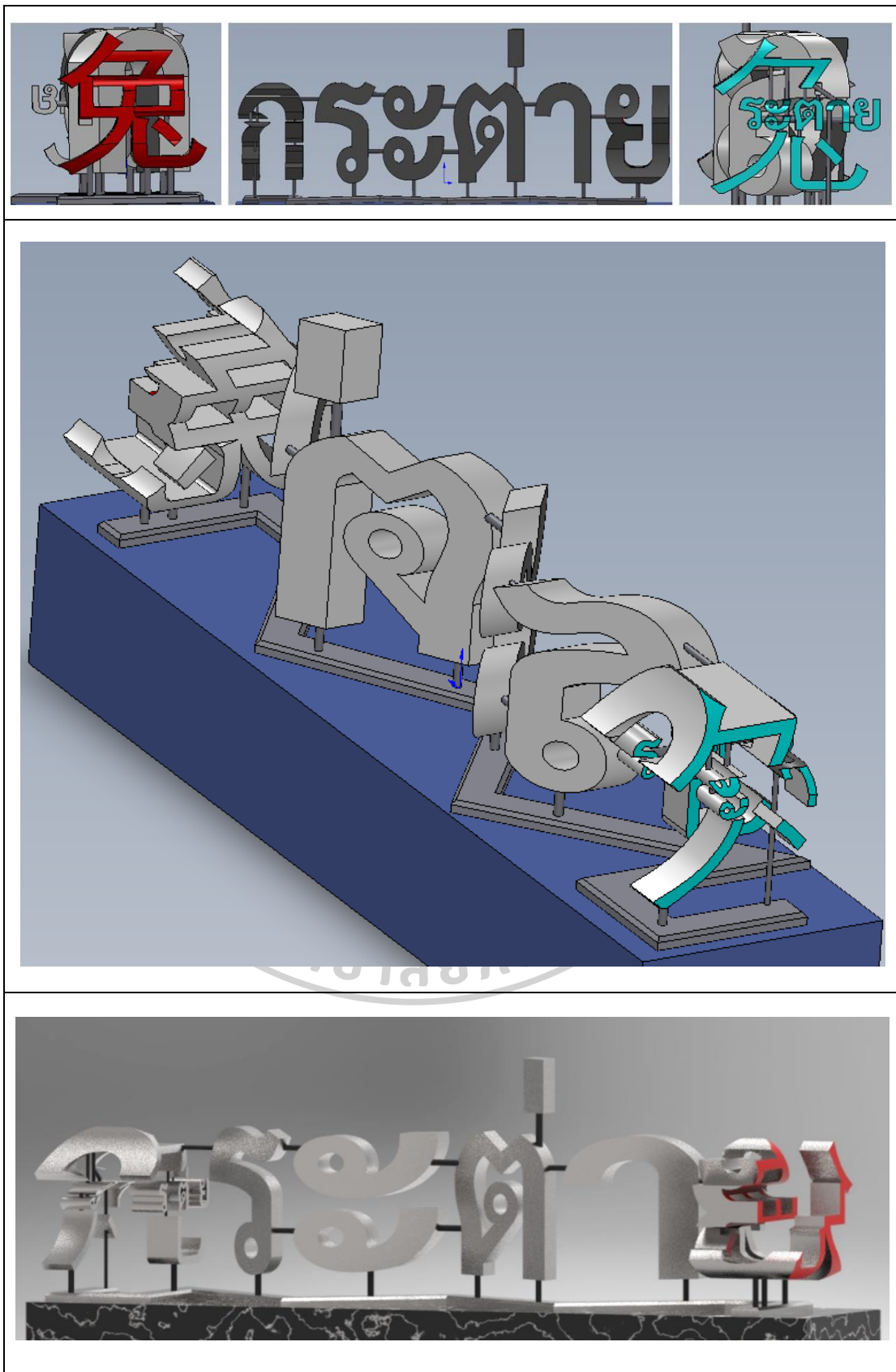


Figure 99 3D design works: Rabbit.

3.2.6 Evaluation of design results

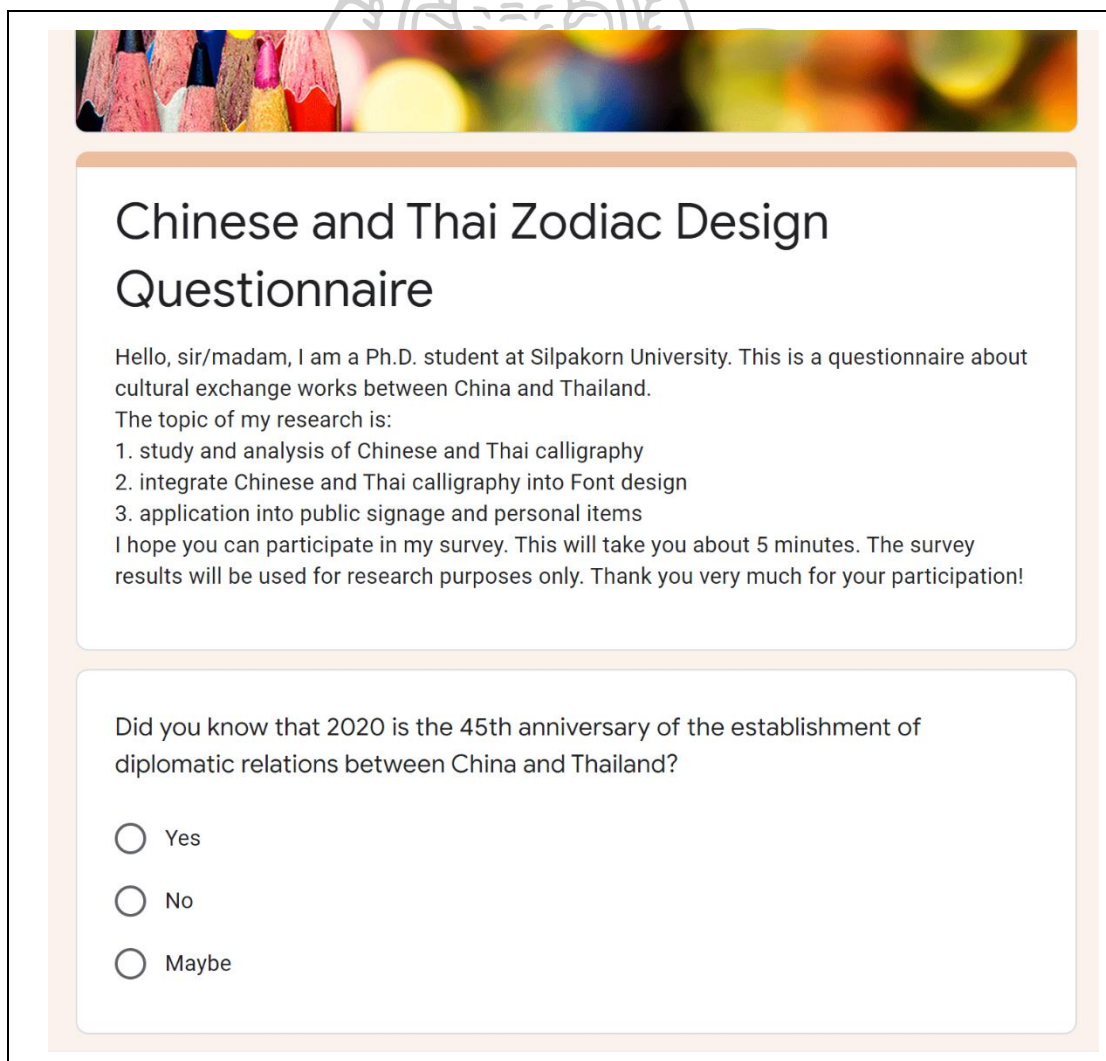
After completing the application of related design works, we need to evaluate the results. The research method of questionnaire survey is used here.

Due to the COVID-19, the original on-site questionnaire survey plan was forced to be canceled, so we posted the questionnaire online. We adjusted the current design works by collecting and sorting out the feedback collected from the survey.

This is a questionnaire about social background and design results. It was published on Facebook and shared with some Thai students, teachers, friends and some Chinese students, teachers, and friends through links.

The link is: <https://forms.gle/m66qgkZ9c9huJSDy9>

About 206 responses have been received at this stage, and this number is still growing. This questionnaire survey will finally end on March 10, 2021.




The image shows a screenshot of a questionnaire titled "Chinese and Thai Zodiac Design Questionnaire". The header features a banner with colorful pencils and a blurred background. The main text reads: "Hello, sir/madam, I am a Ph.D. student at Silpakorn University. This is a questionnaire about cultural exchange works between China and Thailand. The topic of my research is: 1. study and analysis of Chinese and Thai calligraphy 2. integrate Chinese and Thai calligraphy into Font design 3. application into public signage and personal items I hope you can participate in my survey. This will take you about 5 minutes. The survey results will be used for research purposes only. Thank you very much for your participation!". Below this is a question: "Did you know that 2020 is the 45th anniversary of the establishment of diplomatic relations between China and Thailand?" with three radio button options: "Yes", "No", and "Maybe".

Figure 100 Part of the questionnaire (1)

⋮

Can you understand the zodiac represented by the following graphics?



Understand 100% (Thai, Chinese, Dragon)


Understand 70% (Thai, Dog)

Understand 40% (Dragon)

Don't understand

Figure 101 Part of the questionnaire (2)

Video-Dog



Can you understand the graphic design work with the Video-Dog?

Understand 100% (Thai, Chinese, Dog)

Understand 70% (Thai, Dog)

Understand 40% (Dog)

Figure 102 Part of the questionnaire (3)

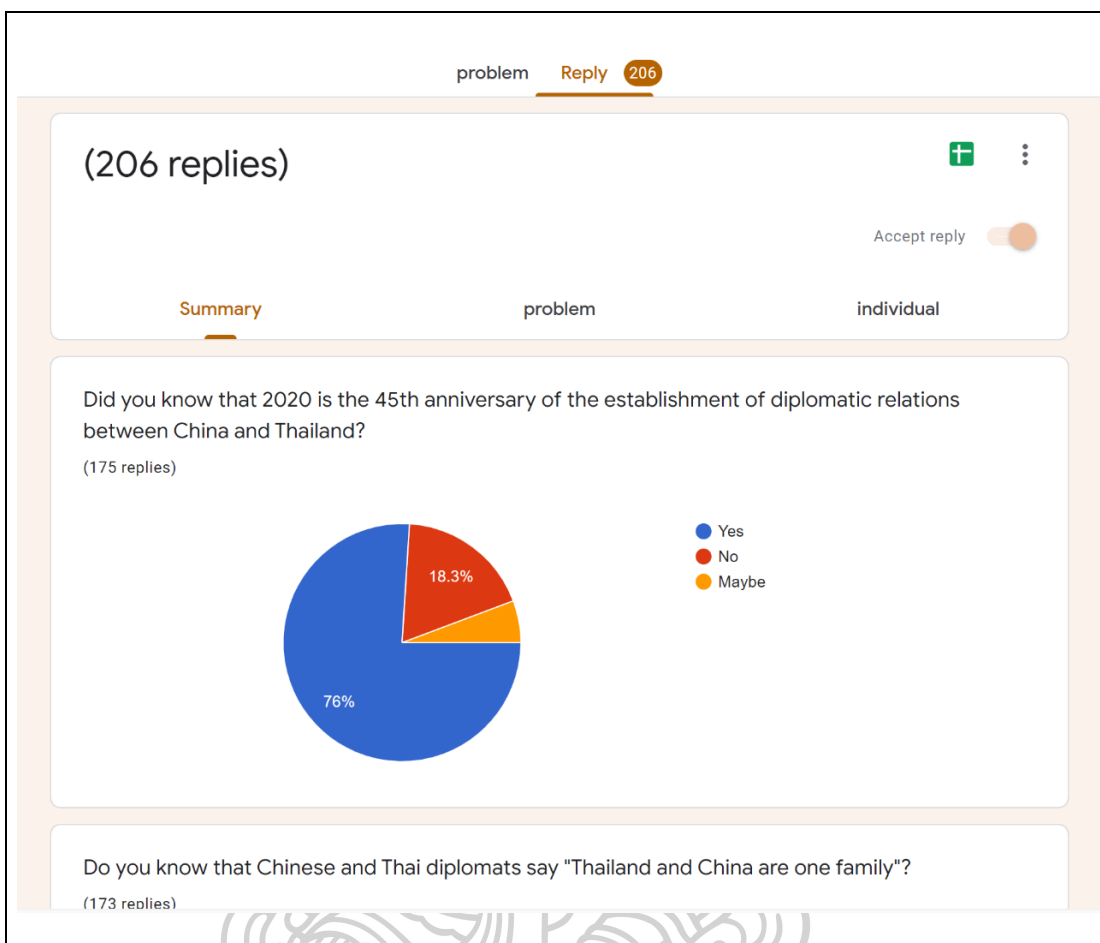


Figure 103 The current survey has 206 responses.

AVS	B0	B1	B2	B3	B4	B5	B6	B7	B8	B9	B10	B11	B12	B13	B14	B15
1	Do you see such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo	such jewelry in yo
2																
3																
4																
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9																
10																
11	Yes	Yes	Very interesting	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Maybe
12	Maybe	Maybe	Good idea	Yes	Maybe	Yes	Yes	Yes	Yes	Maybe	Maybe	Yes	Yes	Maybe	Yes	Maybe
13	Maybe	Yes	Good idea	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes
14	Yes	Yes	Expect	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes
15	Maybe	No	Start a try	Yes	Yes	Yes	Yes	Maybe	Maybe	Yes	Yes	Yes	Maybe	Yes	Yes	Yes
16	Yes	Yes	Very interesting	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes
17	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
18	Maybe	Yes	Expect	Yes	Yes	No	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes
19	Maybe	Yes	Good idea	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes
20	Yes	Yes	Very interesting	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
21	Maybe	Yes	Good idea	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes
22	No	Yes	Good idea	Maybe	No	Maybe	No	Maybe	No	Maybe	Maybe	Maybe	Maybe	Yes	Yes	Yes
23	No	Maybe	Good idea	Yes	Yes	No	No	No	No	No	No	Maybe	Yes	Yes	Yes	Yes
24	No	No	Assessmen	No	Yes	No	No	No	No	No	No	No	No	No	No	No
25	Maybe	Maybe	Very interesting	Yes	Yes	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Yes	Yes	Yes
26	Maybe	No	Not good	No	No	Maybe	Maybe	No	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe
27	Yes	Yes	Good idea	Yes	Yes	Yes	No	Maybe	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
28	Yes	Yes	Good idea	Yes	Maybe	Maybe	Yes	Maybe	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Yes
29	No	Maybe	Good idea	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
30	Maybe	Maybe	Good idea	Yes	Yes	Yes	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Maybe	Yes	Yes	Yes
31	Yes	Yes	Very interesting	Yes	Yes	Maybe	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	Maybe	Yes	Yes
32	Yes	Yes	Good idea	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
33	Maybe	No	Very interesting	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Yes
34	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
35	Yes	Yes	Good idea	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
36	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
37	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
38	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
39	No	Maybe	Expect	Yes	Maybe	Yes	Maybe	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes
40	No	Yes	Very interesting	Yes	Maybe	Yes	No	Maybe	No	No	No	Yes	Yes	Maybe	Maybe	Maybe
41	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
42	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
43	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
44	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
45	Yes	Yes	Very interesting	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

Figure 104 Part of the questionnaire survey results analysis table

Some received negative feedbacks include that some foreigners who do not understand Thai or Chinese felt confused about this design work, and Children have no idea of this design work.

In view of the above two problems, the incorporating relevant general graphics to improving the readability of the work is used to solve this problem.

3.3 Summary

The above is the research method and process of this article. The entire design process was carried out in strict accordance with the cross-cultural communication design method of "seeking common ground while reserving differences". This method, combined with the research results, is shown to be feasible and effective.

However, some problems have been spotted. In the design process, with the continuous development of application systems and models, some deviations will occur in the main objectives of the research. This kind of deviation will occur with a high probability during the exploration process. After discovering the deviation, the main body of this article has returned to the visual element symbols of the Chinese zodiac culture and combined it with the evaluation of the design results. Then, the design work was improved and reached a new height.



Chapter 4 Research Results

The research method of this paper is mainly divided into the theoretical method of cross-cultural communication design and the design work related to the cross-cultural communication between China and Thailand.

4.1 Design results

4.1.1 Graphic Design

Based on the above research content, this section develops the following graphics after combining common graphics. The first is to combine existing cultural symbols with specific animal representations. In the process of combining the two, fully considering their characteristics to produce the fittest integration is needed.

Basic part

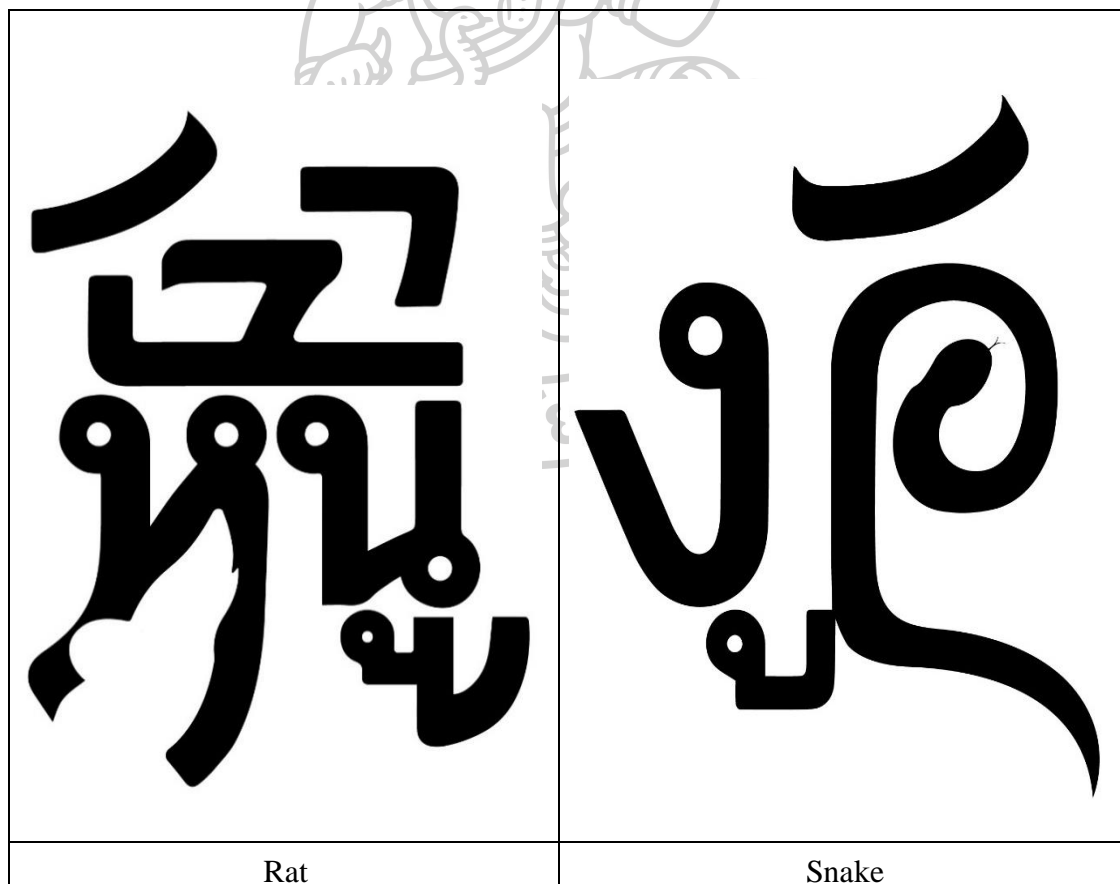


Figure 105 Basic cultural graphics system 1.

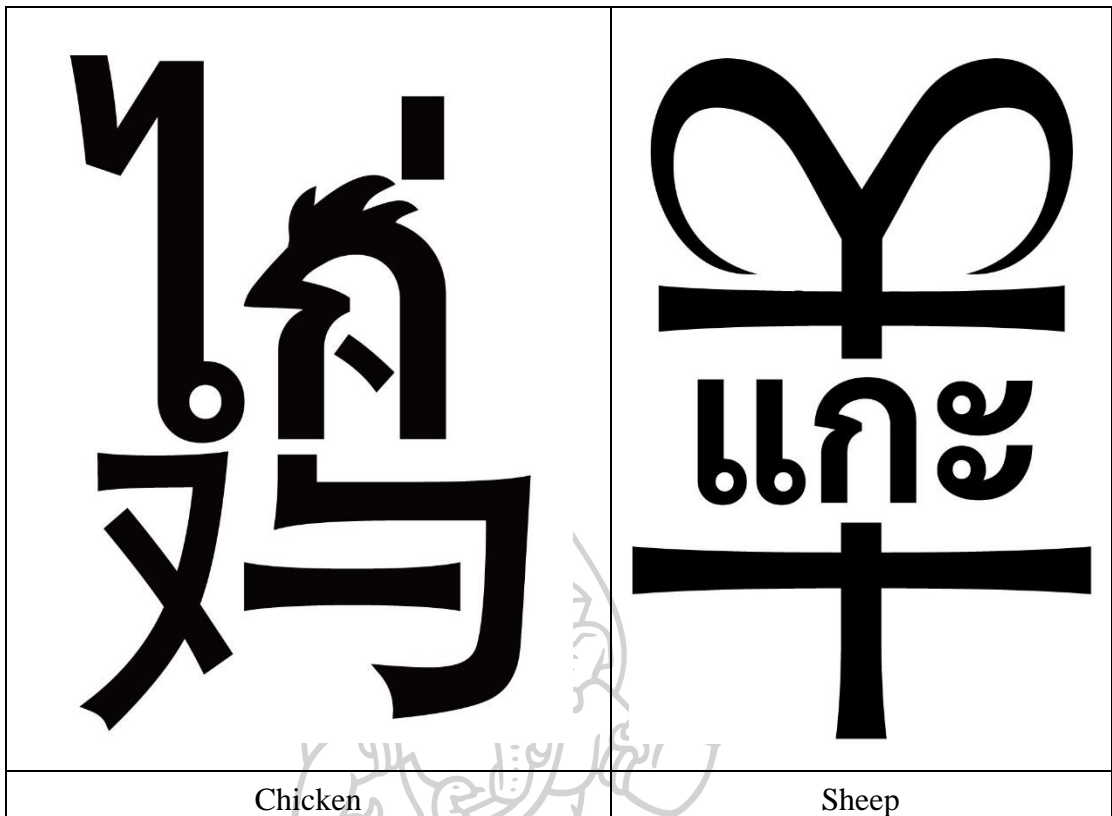


Figure 106 Basic cultural graphics system 2.

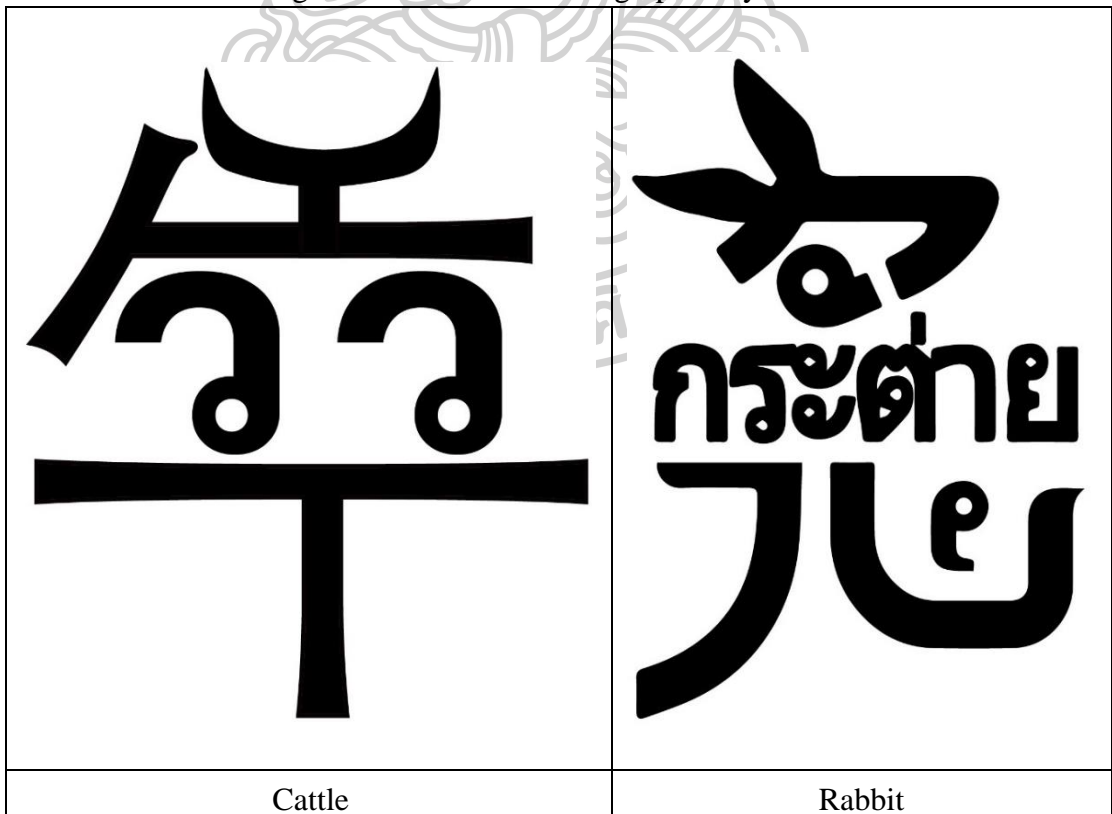


Figure 107 Basic cultural graphics system 3.

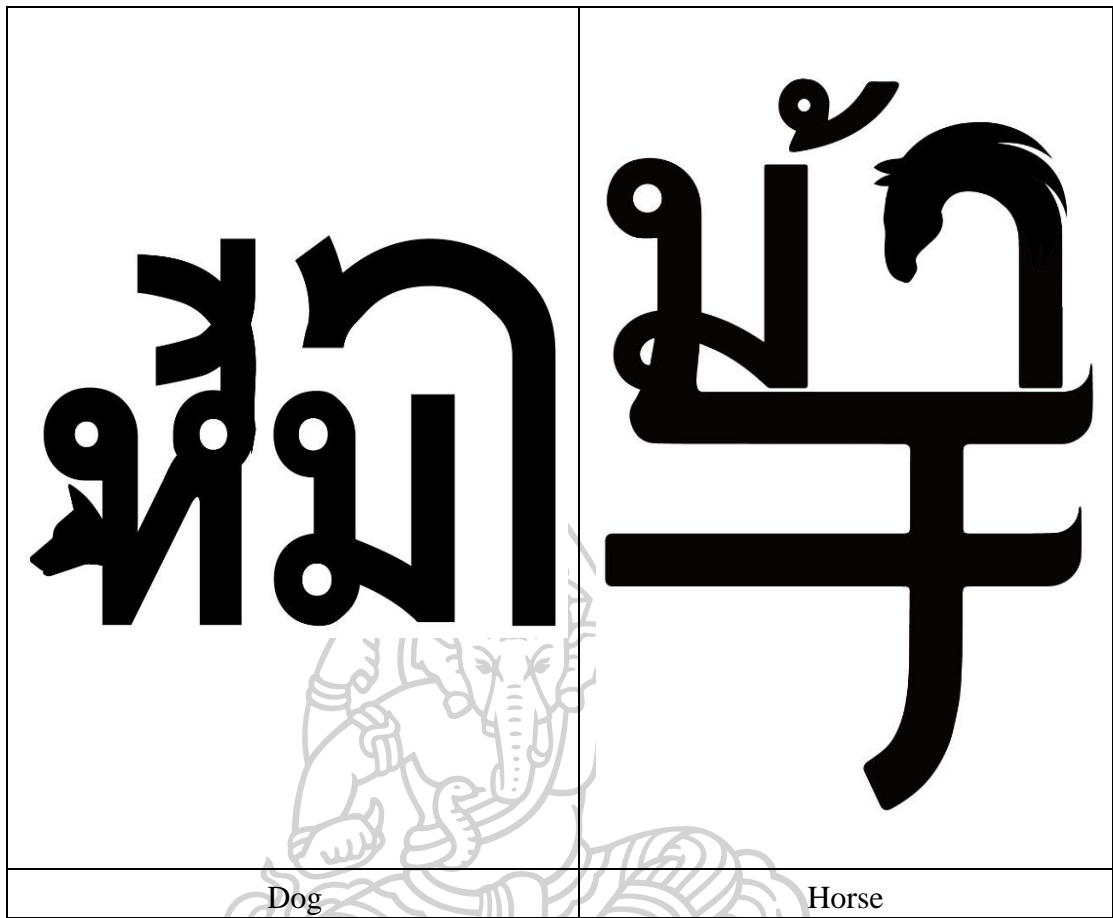


Figure 108 Basic cultural graphics system 4.

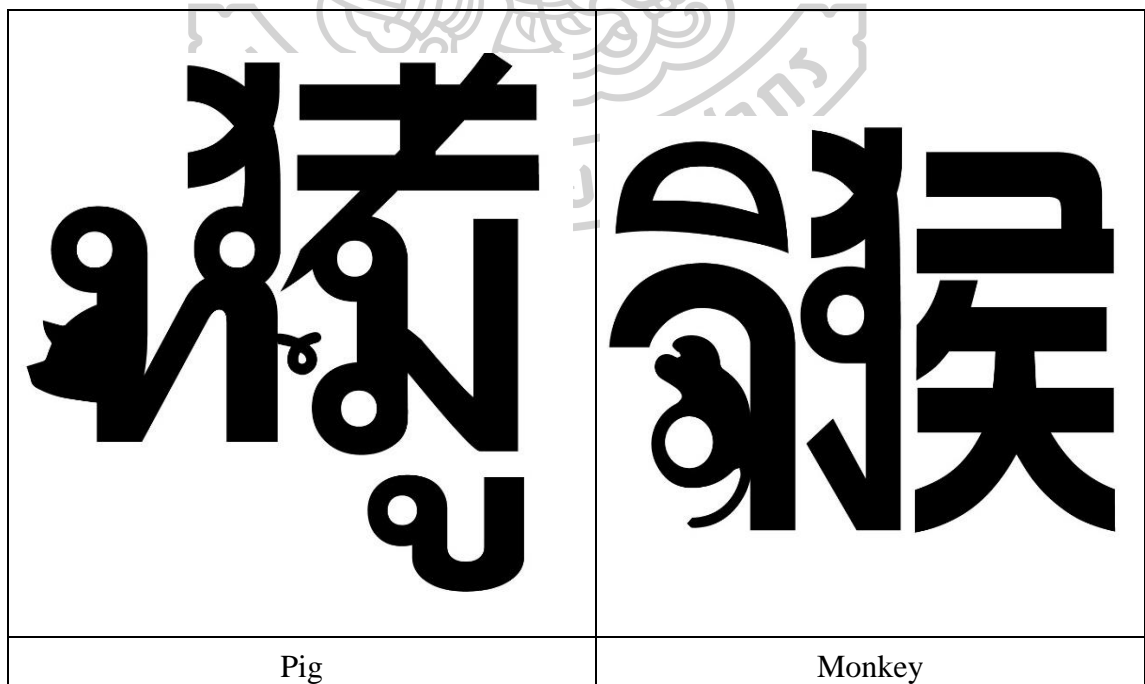


Figure 109 Basic cultural graphics system 5.



Figure 110 Basic cultural graphics system 6.

Of these 12 symbols, the most popular is: Snakes, sheep, dragons and tigers. They take into account the cultural content and artistic sense, and the clever combination of Chinese and Thai characters and the extension of the art form reflect the beauty of better Chinese and Thai.

Relatively poor: dogs, pigs and monkeys. Here is mainly because the font of the three characters in Thai and Chinese are not very different and are close in the visual, so it is difficult to carry out too much differentiation design and artistic treatment.

4.1.2. Application part

Poster design



Figure 111 Poster design: Snake.

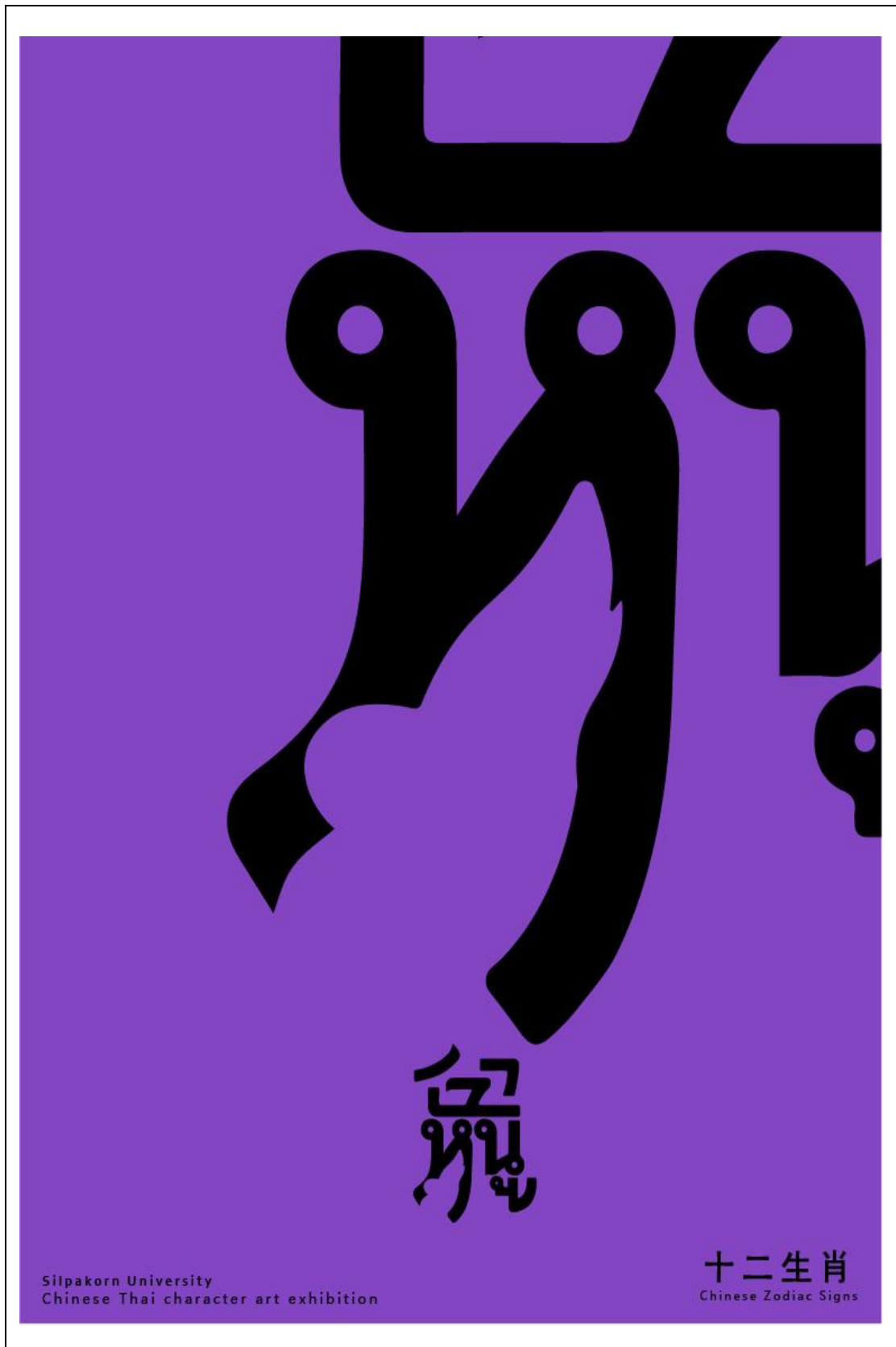


Figure 112 Poster design: Mouse.

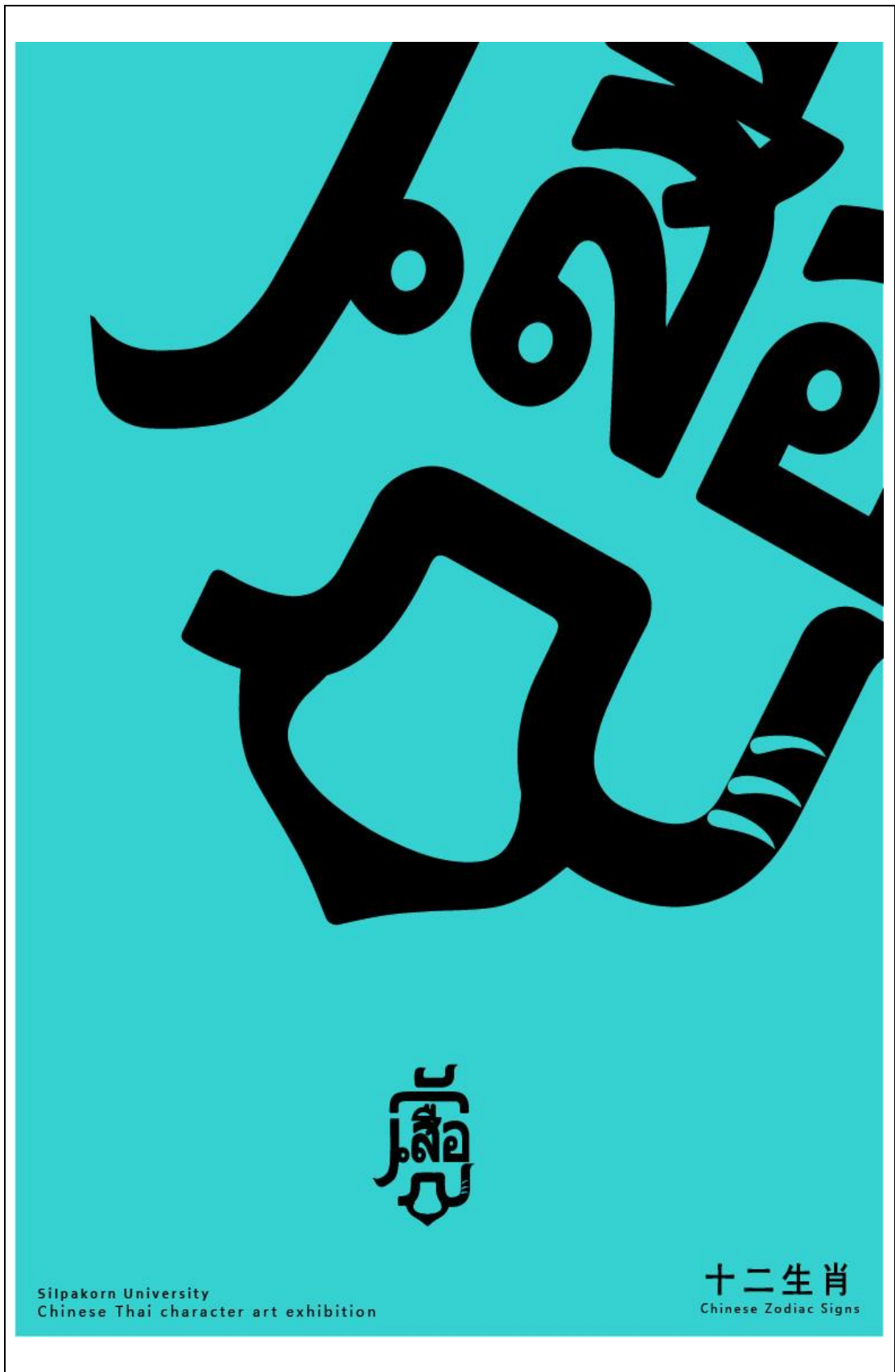


Figure 113 Poster design: Tiger.



Figure 114 Poster design: Chicken.

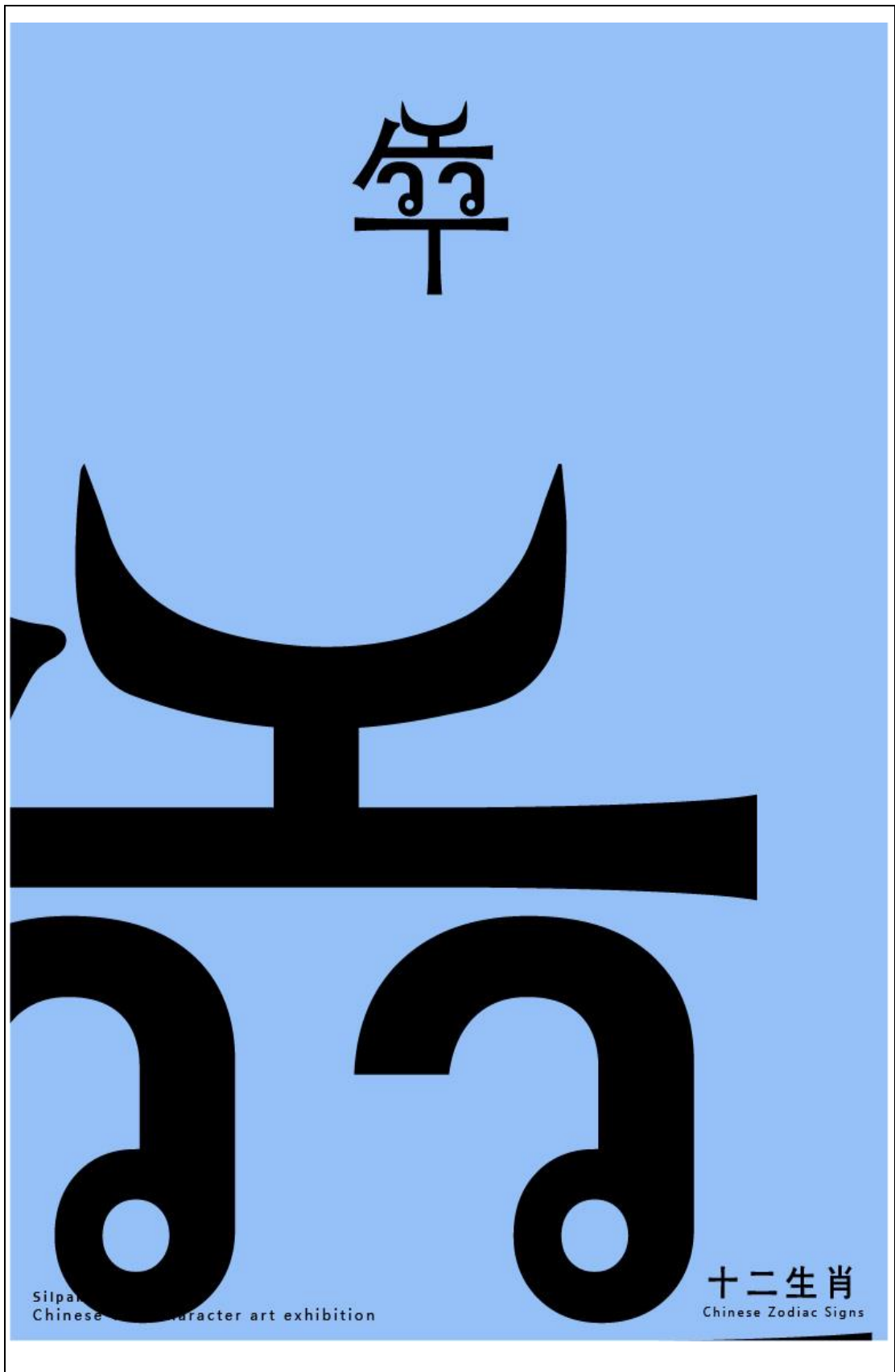


Figure 115 Poster design: Cattle.



Figure 116 Poster design: Pig.



Figure 117 Poster design: Dog.

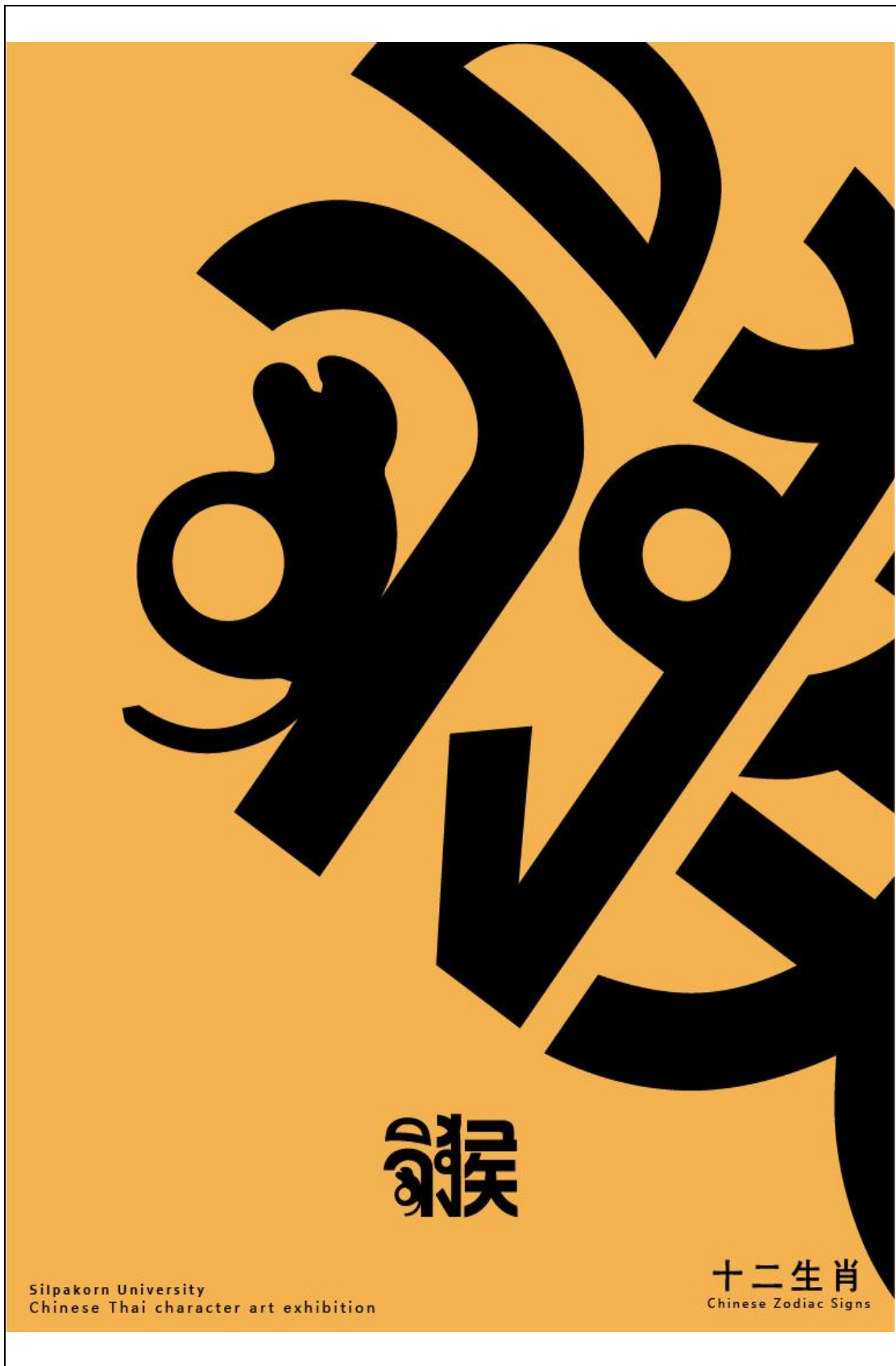


Figure 118 Poster design: Monkey.

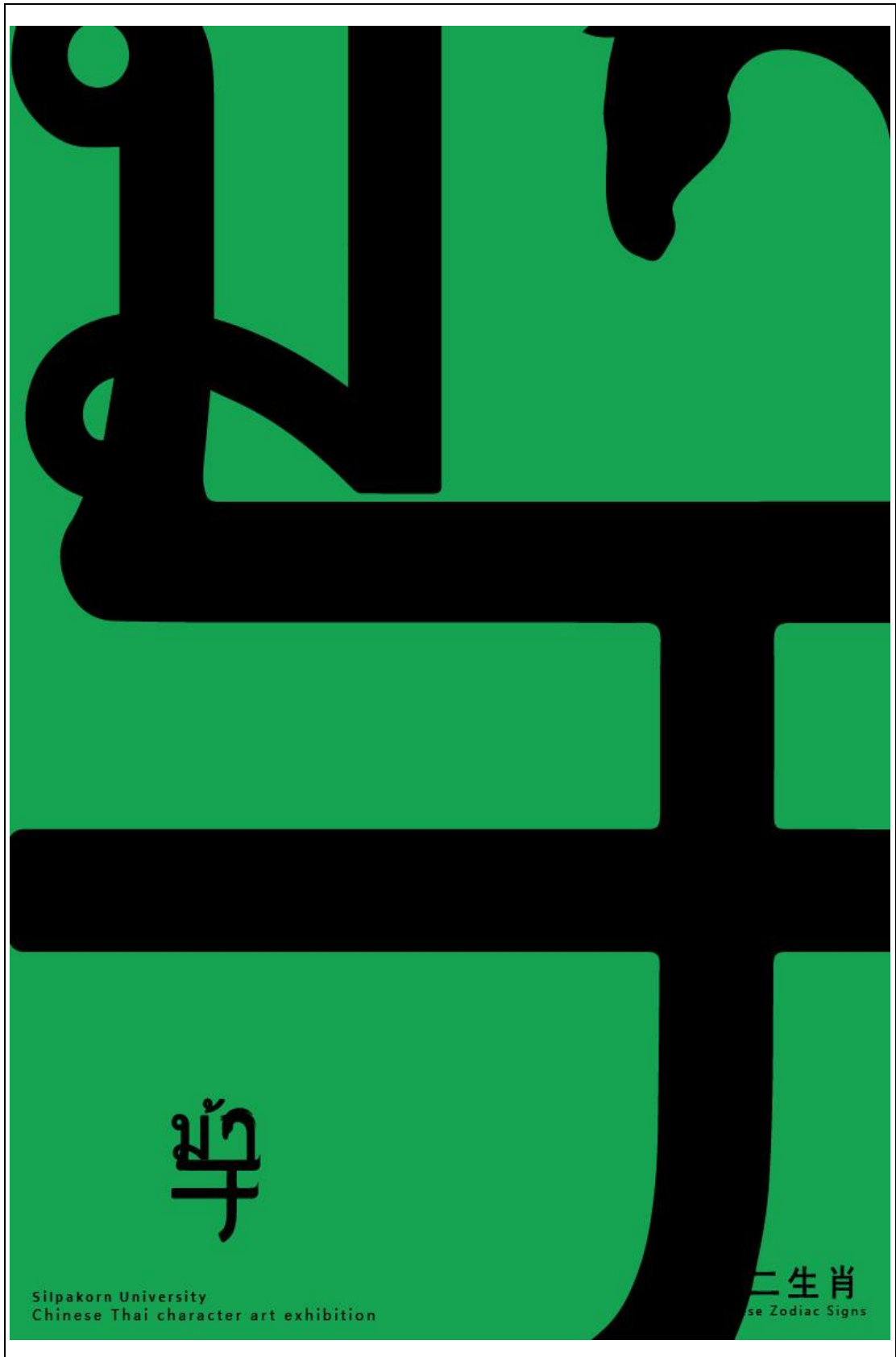


Figure 119 Poster design: Horse.



Figure 120 Poster design: Sheep.



Figure 121 Poster design: Rabbit.



Figure 122 Poster design: Dragon.

4.1.3 Thai life related graphics applications

This article also tries to apply design in daily life, especially for the Thai market. In addition to some vehicles and helmets with Thai characteristics, there are also some jewelry. In the end, this part also produced a real object.



Figure 123 The most popular tuk-tuk by foreign tourists and helmet.



Figure 124 Other common applications.

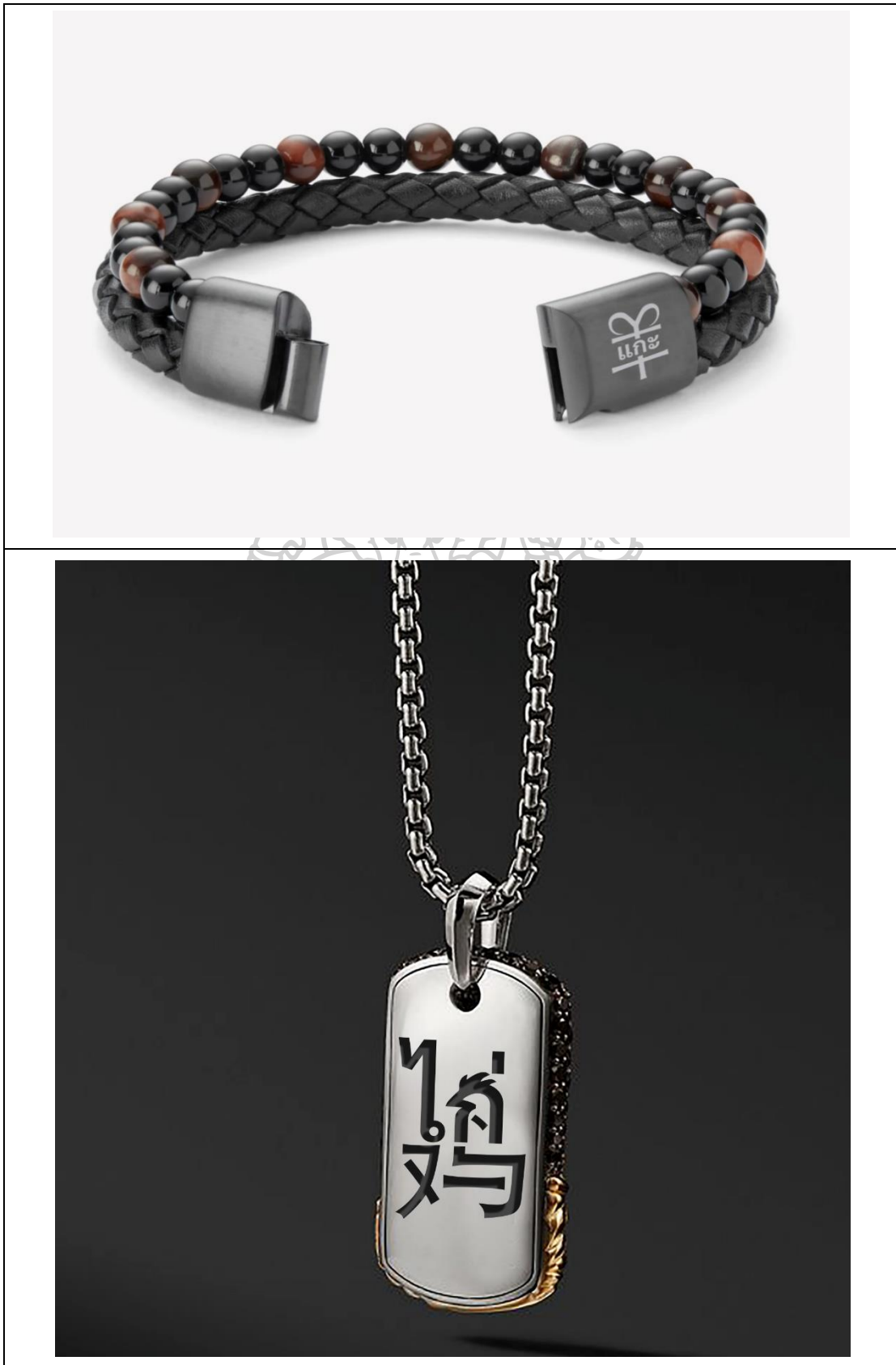


Figure 125 Partial jewelry design.

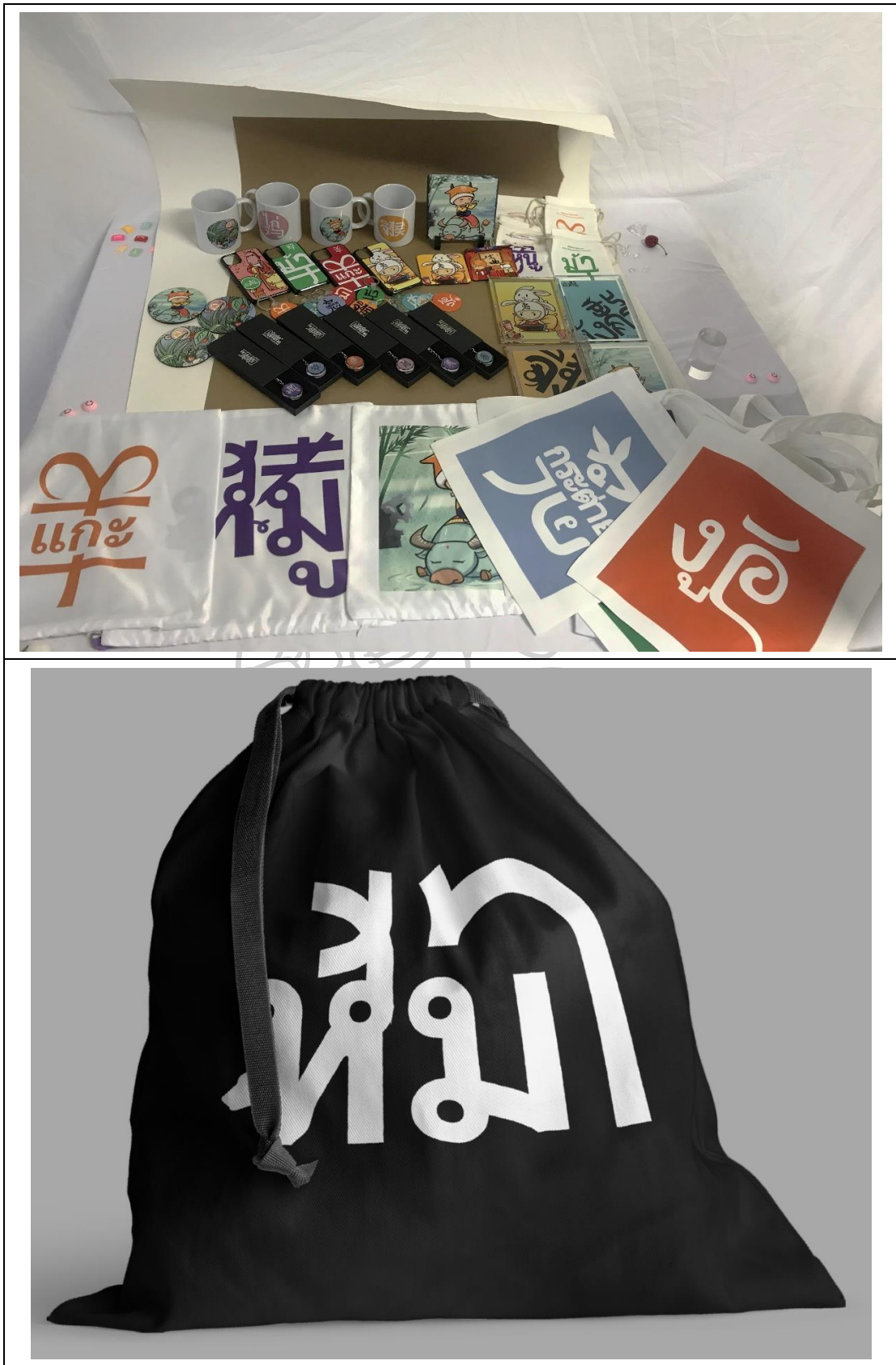


Figure 126 The finished object.

4.2 3D Design application

This design work has a large 3D application prospect. The 3D part of this design can be used as a tool to show the concept of "China-Thailand Cultural Exchange". Through the 3D structure, the process and results of the combination of Chinese and Thai characters are cleverly displayed and use this to explain the design concept of this design work.

This work can be enlarged and displayed as a sculpture or installation in a square or park. Since it represents a specific zodiac, it can also be displayed in New Year celebrations.

The form of 3D display will also greatly increase the participation of observers and enhance their sense of interest.



Figure 127 3D metal printing.

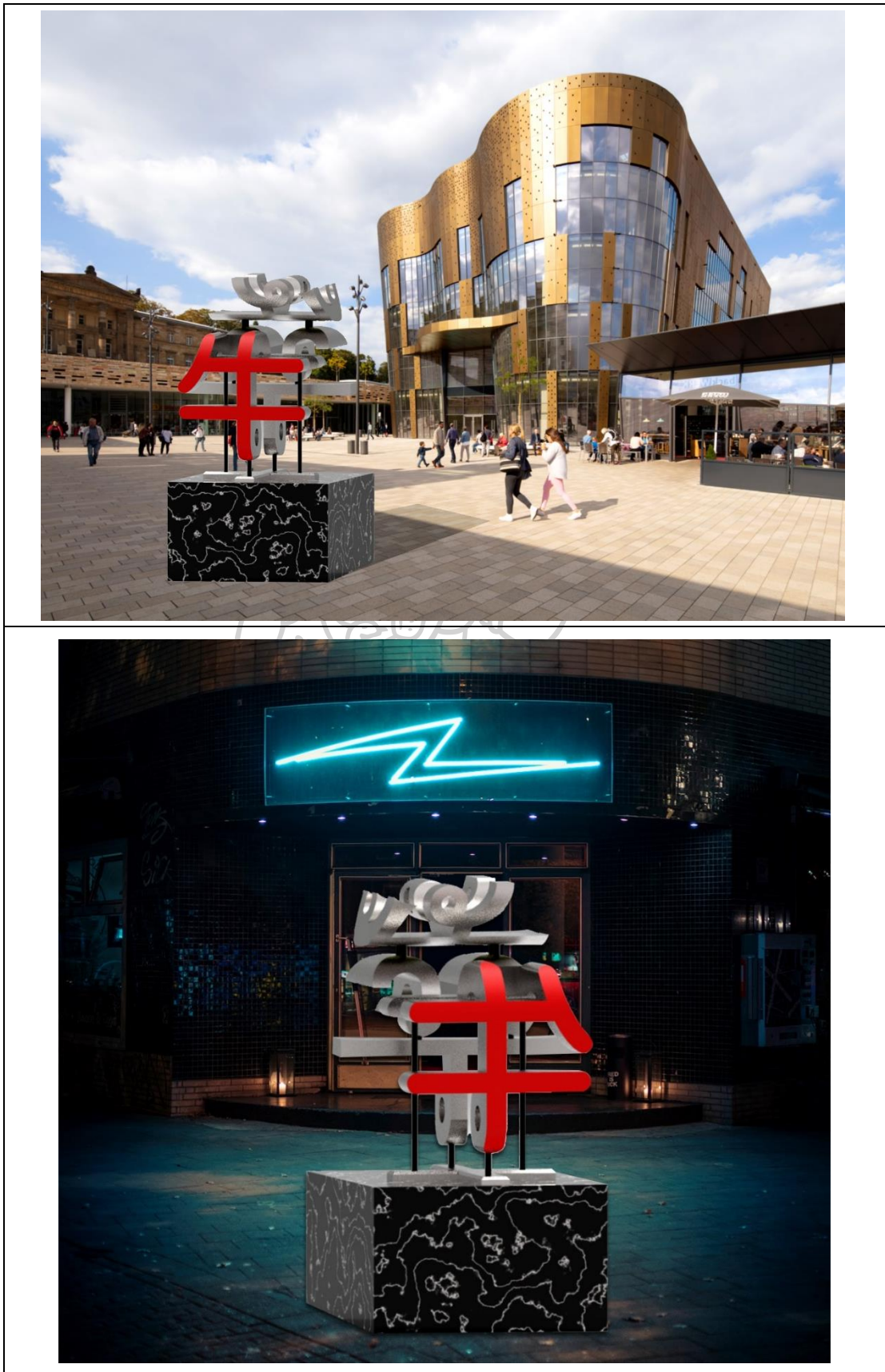


Figure 128 3D application diagram.

4.3 Expansion of other topics

After designing based on the idea of "seeking common ground while reserving differences", this article also tries to apply this "cross-cultural communication design method" to other topics. The following is part of the design content and 3D design applications.



Figure 129 Eyes

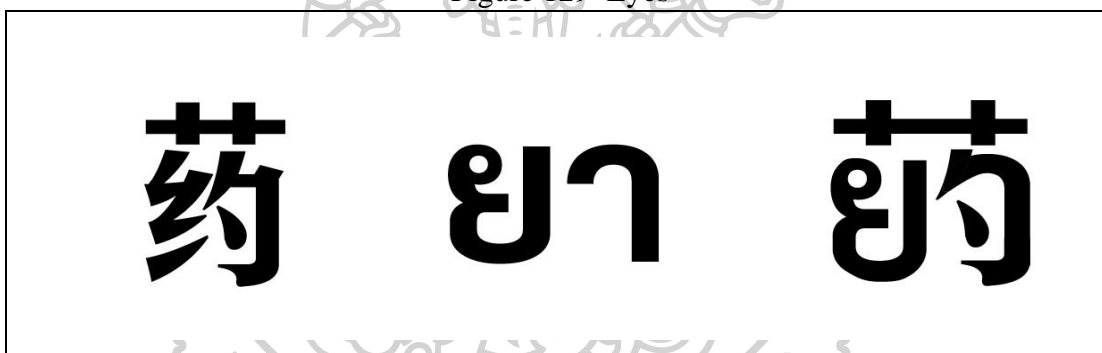


Figure 130 Medicine

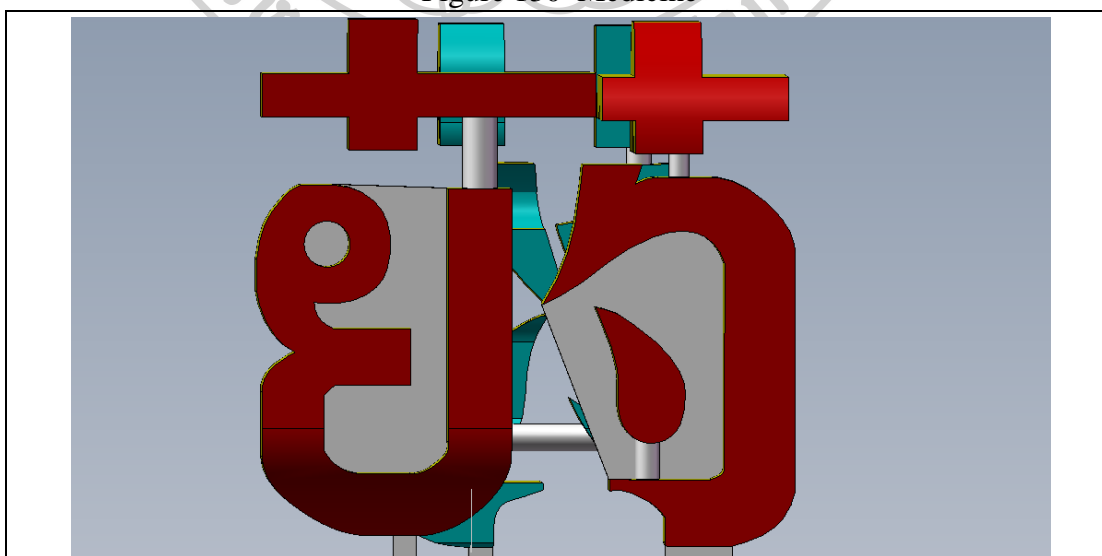


Figure 131 Medicine in 3D

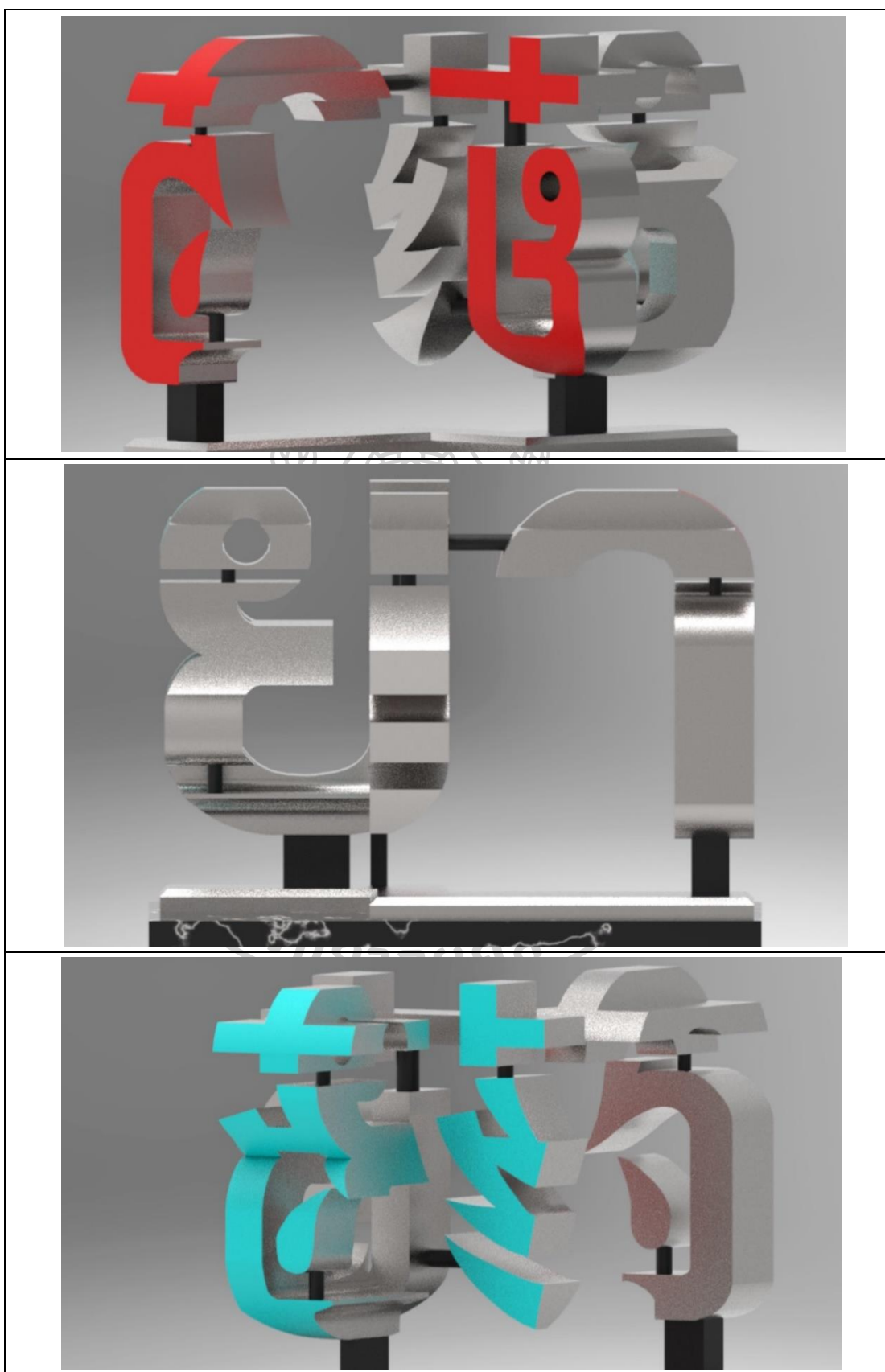


Figure 132 Pharmacy advertisement

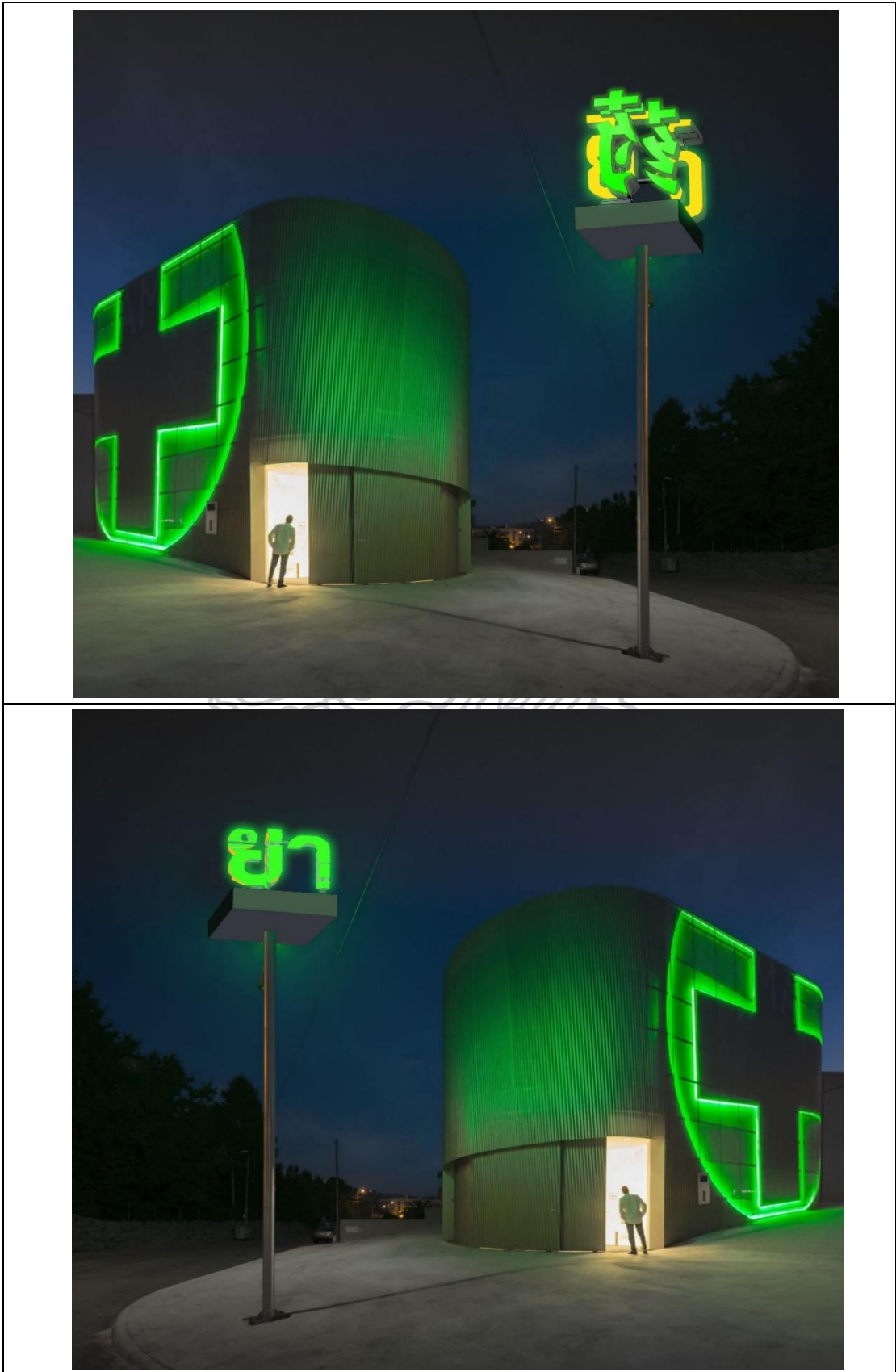


Figure 133 3D application diagram “Medicine”.

4.4 Summary

In the typography design of zodiac, there are laws and principles in the combining process of Chinese with Thai. The Chinese consists of square character, the overall structure is compact and short, and Thai structure of words are longer. Hence, Thai words are not suitable to be applied with Chinese characters in the integration of design. As the concept is planned to produce a series of typography design works, more characters are needed but Thai words are too long making it unsuitable for the application of the design method used in this research. Through research and comparison, it is found that most Thai words used on the Zodiac meets the requirements with combination of unique common, coexistence, universal and other cultural characteristics of the Zodiac. In order to use zodiac culture on the concept of typography design, it is found that short descriptive in noun of Thai words are more relevant for design such as medicine and eye.

In summary, it is concluded that the two different characters fusion typography design methods used in this research are:

1. Selection of words with similar meaning
2. Relevant Physical correlation between two words
3. Selection of series of words, with most words containing more than two characters

Based on this, the suitable theme is selected for the design work development.



Chapter 5 Conclusion

5.1 Introduction

This chapter is divided into two parts. The first part concludes the theoretical research of this article, which briefly discusses the guiding significance of "seeking common ground while reserving differences" for cross-cultural communication design, and determines the cross-cultural communication design methodology to be centered on the idea of "seeking common ground while reserving differences".

Then, the specific implementation steps of "seeking common ground while reserving differences" using cross-cultural communication design method are clarified. Another is the aesthetic significance of this research, showing the importance and significance of applying the knowledge gained in research to cross-cultural communication, professional design, and design in other fields.

5.2 Theoretical research part

5.2.1 The application of "seeking common ground while reserving differences" in the design of cross-cultural communication

The culture of China and Thailand has a long history. More than 2,000 years, there have been economic and cultural exchanges between China and Thailand. The year 2020 is the 45th anniversary of the establishment of diplomatic relations between Thailand and China. With the COVID-19, complementary assistance and cooperation between China and Thailand have become more frequent than ever. Now, the China-Thailand friendship is getting stronger.

The exchanges between the two countries are not only limited to economic, medical, military, etc., but also includes culture. Therefore, the cross-cultural communication between China and Thailand must be strengthened. Under this background, the design method of "seeking common ground while reserving differences" cross-cultural communication is put forward.

Looking back at the history of exchanges between China and Thailand; on 1 July 1975, M.R. Kukrit Pramoj, Prime Minister of Thailand, and Zhou Enlai, Premier of State Council, signed the Joint Communiqués on the Establishment of Diplomatic Relations. Zhou Enlai, one of China's most famous leaders and diplomats, push for the diplomatic concept of "seeking common ground while reserving differences" forward to be China's main method and core idea for handling diplomatic issues and contradictions. In the process of cultural exchanges, countries will inevitably face cultural integration. Thus, the idea of "seeking common ground while reserving

differences" should be used flexibly in the design of cross-cultural communication and issue a complete design method and process.

Firstly, through the process of theoretical research and design verification, this paper confirms the feasibility and effectiveness of the application of "seeking common ground while reserving differences" in cross-cultural communication design. It is easy to be accepted by the crowds that it not only solves the main contradictions between two different cultures in the exchange process, but also improves the efficiency and effectiveness of cultural exchanges. It doesn't highlight the contradictions, but ease and resolve integration.

Secondly, the main problems in cross-cultural communication are cultural integration. This issue is similar to the diplomatic issues, such as integration of ideas and interests. The core idea of "seeking common ground while reserving differences" is naturally feasible and effective to solve the integration of cultural thinking.

This further improves the methodology related to cross-cultural design while providing new ideas, solutions, and experiences for the future.

5.2.2 The steps of "seeking common ground while reserving differences" design method

This article uses China's diplomatic philosophy of "seeking common ground while reserving differences" as the core value in designing cultural exchanges between China and Thailand. This article has carried out graphic design work on the basis of retaining the readability of Thai characters and the pictographic characteristics of Chinese characters. Combining the process and results of the design work, it concludes that the cross-cultural communication design, using the idea of "seeking common ground while reserving differences", is mainly divided into the following steps:

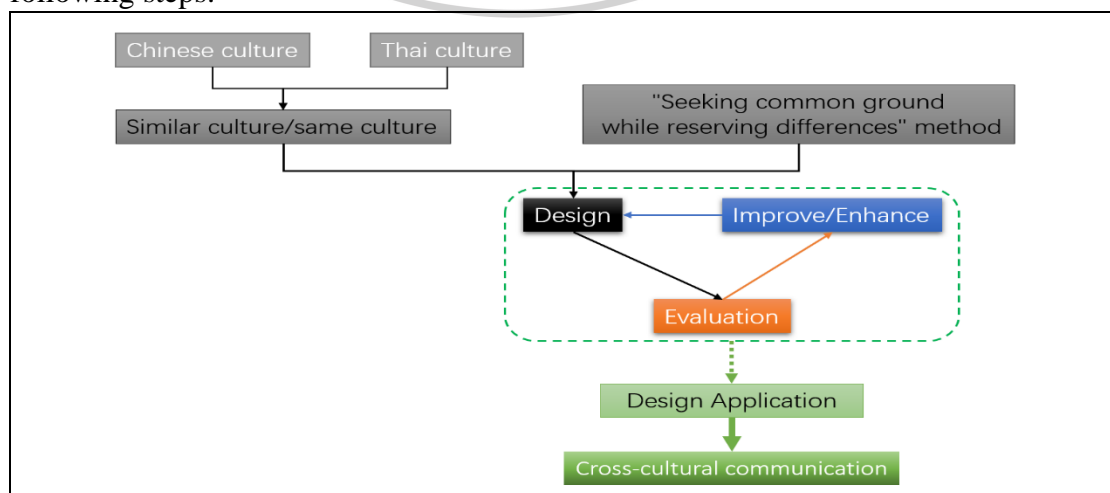


Figure 134 Design method steps

5.3 Aesthetics

The study of the visual symbol design of the Chinese zodiac in Chinese and Thai culture has certain practical value and significance for combining traditional visual elements with modern design concepts.

First, by studying the cultural characteristics of the Chinese zodiac, the visual image is richer in cultural connotation. Second, it combines with the existing visual design theory system to form a new visual language and create new visual element symbols, which is conducive to our understanding of new things, new features, and new ways of expression. This is also conducive to the development of creative thinking, breaking the inherent form, broadening the thinking, inferring from one another, and enlightening the design of new forms of modeling.

"Art design is ultimately a cultural creation." On the one hand, the design is the product of social, historical, and cultural development. On the other hand, excellent art design works are a continuous supplement of human culture. Furthermore, the progress and development of human culture will promote the emergence of new design works, which will also affect human society. This phenomenon is called "interaction." Excellent visual design works should have the goal of promoting human development.

The zodiac signs are gradually formed during people's long history of development. It is a true portrayal of human yearning for a better life. It is also a unique form of artistic expression with strong national characteristics and a product of integrating cultural symbols and visual symbols.

1. The change of cultural symbols

As linguistic symbols, writing records the human history is a sign of human civilization. The appearance of graphics is longer than the appearance of text. Excellent graphics and visual symbols themselves contain rich text, language information, and people's vision for the world. Deep inside people's hearts, emotions of persuasion and conquest are produced. It is the link between the information and the audience. Graphics and visual symbols are also based on people's visual experience and cultural accumulation, revealing people's inner thoughts and spiritual connotations.

However, with the advancement of social civilization, it is no longer enough for people to just use natural images to express themselves. Under modern creative thinking, more emphasis is placed on the social communication function and cultural symbolic significance of graphics and visual symbols. This requires people to continue with their creation and exploration.

2. Convergence of aesthetic value

With the further development of modern social civilization, the aesthetic concept of modernist design, which is too rational, has gradually been revised into contemporary humanistic thought of returning to the original. Meanwhile, the designer's concern for human nature and the cultural characteristics of China and Thailand have triggered a re-examination of folk culture. The designer fully realizes that the nationality of design works is neither a superficial understanding of traditional culture nor a simple application and direct copying of traditional elements. In fact, it strengthens the essence of traditional culture through modern design language.

In cross-cultural communication, visual symbols not only communicate the symbols depicted on the surface, but also the hidden meaning behind, which is the original intention of cross-cultural communication. Different nations, regions, society have their own local culture, which penetrates into people's material space and spiritual space. At the same time, the international design and regional cultural exchange activities have become more frequent, and the integration of traditional culture and modern visual design has promoted the formation of new design style characteristics. The process of integration is the process of absorbing the essence of culture from each other. Cross-cultural communication is the purposeful selection, reorganization, and innovation of traditional cultural elements, incorporating the charm and essence of traditional culture into modern graphic design.

The research on the cultural characteristics and design of the Chinese zodiac is only the preliminary stage of exploration and development.

We should re-examine the design and reuse of the traditional elements of the Zodiac from the aesthetic perspective of modern people, reveal the characteristics and connotations of traditional elements, disseminate through modern design methods, promote traditional culture, and help it obtain a brighter future.

3. Externalization of the spiritual world

Chinese aesthetics has always emphasized the unity of goodness and beauty.

In terms of artistic expression, the social function of art is often realized through the infection of ethics, which has been proven in recent years of artistic research.

As a part of the Chinese and Thai culture, the Chinese zodiac is rich in forms and widely used in its visual image. Compared to other forms of art, the Chinese zodiac's content and form show its unique aesthetic connotations, revealing the customs and artistic characteristics formed by various factors in history. Those works of art are deeply hidden in the minds of the people and take root, sprout, and grow in the specific folklore soil to become the most direct expression of artistic thinking.

Zodiac culture is a specific aesthetic category in folk culture. The art of the Chinese zodiac has a long history and covers a wide range of human life, closely related to people's production, life, customs, and habits. It is an art form that reflects people's thoughts, emotions, and desires associated with folk culture and custom culture.

The visual symbols of the Chinese zodiac are an important part of the Chinese and Thai national culture. It is the crystallization of human wisdom that integrates with the traditional culture, concepts, and emotions. It reflects the historical and cultural origins of China and Thailand while containing the national consciousness and spiritual aspirations of the Chinese and Thai. "In fact, when an object is understood as perfect, it means that the aesthetic object is consistent with its ideal paradigm." The perfect performance of the Chinese and Thai zodiac signs in terms of form and graphics is based on the trend of aesthetic ideals of people from different regions and different cultural backgrounds.

5.4 Contribution to the Field

Almost 40 percent of the population in Thailand is from Chinese descent or background, such as the Dai people in Yunnan Province of China who shares similar celebrations, languages and customs. Due to the sea routes and trades, the Chinese of Guangdong and Guangxi provinces have closer contact with Thailand. Hence, the relation of Chinese and Thai have strong cultural connection and bilateral relation.

5.4.1 The cross-cultural communication

As the concept involved two collaborative cultures of different background, understanding of culture is essential to respect the purpose of cross-cultural communication.

The objective of this research is to promote the cross-cultural exchanges between China and Thailand, in the approach of enhancing and contributing on China-Thailand cultural exchange activities. Cultural exchanges are common between China and Thailand and most of the events are held in the Confucius Institutes. In order to make this research effective, public opinion from the target group of Chinese and Thai nationals are essential and needed for in depth understanding and to support the design work.

5.4.2 The related design of Chinese Zodiac culture (2-dimensional to 3 dimensional)

This research first completes the typography design related to the zodiac culture. Here, the zodiac culture, which is shared, coexisted and widely used by the two countries is used as the carrier of typography design, which has met the commonality, universality requirements of the cross-cultural communication design works and the representation requirements of cultural communication. Hence, the typography design based on the cultural character have met requirements of representation in cultural exchanges. Next, the integration of typography design results and animal images have responded to the acknowledgement of international audience. Nevertheless, the graphic design works are also applied in daily products to promote cross-cultural exchanges between the two countries.

The cross-cultural communication design acted as the bridge connecting two different cultural groups. A way to promote on the point of interests to attract attention, interaction, and participation. Here, the design is produced primarily using 2-dimensional graphic design, followed by development of 2-dimensional typography design, and then interpreted in 3-dimensional form. The multi-faceted nature of 3-dimensional is used to show the process and relationship of the integration between Chinese and Thai characters, which increased the interest of design works. Currently, with the developed 3-dimensional model, it can be used as long-term display at parks, squares, communities, even embassies, airports and other public areas.

5.4.3 Guideline on the typography design for cross-culture

In the cross-cultural communication, there are few clear design methods and steps in the cross-cultural communication design. These are discovered in the process of literature review. Hence, this research is to put forward the clearer design methods and development process focusing on fundamental core concepts and requirements.

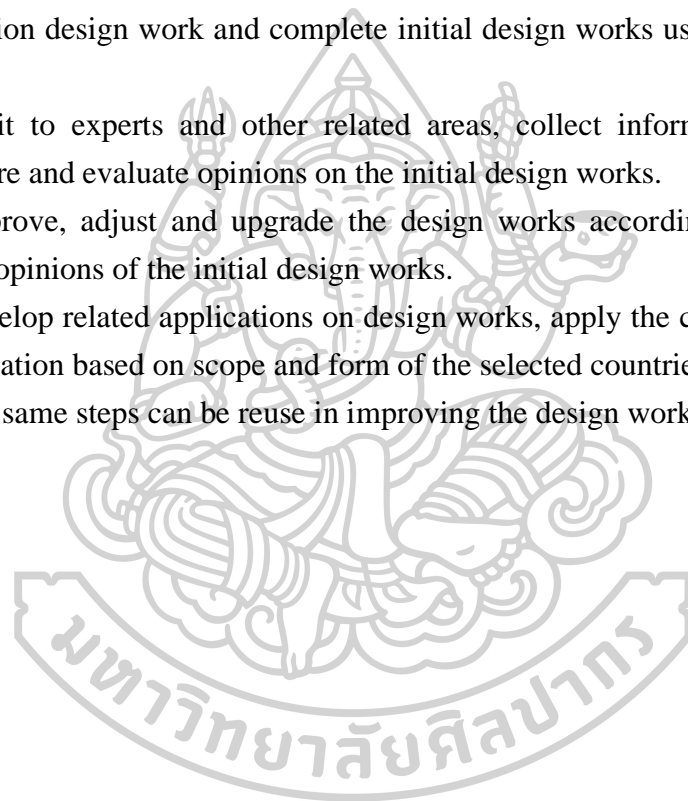
On the cross-cultural communication design works, the choice of selected culture to be communicated must be relevant, and the selected cultural subjects must be correlated. The selected cultural subjects must be universal in current respective cultural systems, which are generally recognized and accepted. It is ideal to choose subjects that has been widely used. The completed design works containing cultural resonance are able to promote cultural identity towards its national origins as well as cross-cultural platforms.

It should be noted that while designing, the focus of design works should be prioritised in order to provide greater communication efficiency.

Based on the mentioned, the design results have to be checked throughout, it is essential due to its cross-cultural communication context, and also a way to improve on the design works.

The development process of design works is as follow:

1. Analyse the history and cultural origins of two or more selected cultures.
2. Combine the results of the investigation and analysis to find the similarities and differences between the two cultures.
3. Take the common ground of the two cultures as the development point and carrier points of the design work. By maintaining the differences of both, conduct cultural fusion design work and complete initial design works using similar points as the carrier.
4. Visit to experts and other related areas, collect information using survey questionnaire and evaluate opinions on the initial design works.
5. Improve, adjust and upgrade the design works according to the evaluation results and opinions of the initial design works.
6. Develop related applications on design works, apply the corresponding design work application based on scope and form of the selected countries.
7. The same steps can be reuse in improving the design works continuously.



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