

de-lite

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Preface

The first issue of de-lite Volume 6 reflects the continuously expanding landscape of Visual Communication Design (VCD) research. While design has traditionally been associated with aesthetics, visual expression, and creative production, the studies presented in this issue demonstrate that contemporary design scholarship increasingly positions design as a multidisciplinary field that intersects with communication, technology, culture, psychology, education, marketing, and social issues. Rather than functioning merely as visual artifacts, design products are examined as media that construct meaning, influence human behaviour, shape identities, and facilitate social interaction.

Several contributions in this issue investigate how visual media communicate complex cultural and psychological meanings. Historical visual artifacts are revisited through an examination of interactive marketing strategies embedded in JK Records cassette album covers during Indonesia's popular music era of the 1980s, illustrating how visual communication anticipated participatory consumer engagement long before the emergence of digital platforms. Likewise, two studies explore music videos as contemporary audiovisual texts, examining how visual signs construct philosophical meanings of nihilism and how audiences negotiate persuasive messages related to self-development through Stuart Hall's encoding–decoding framework. Together, these studies reaffirm that visual communication is not only produced by designers but continuously reconstructed through audience interpretation and cultural context.

Another important direction highlighted in this issue concerns the growing relationship between design and emerging technologies. The study investigating ChatGPT adoption among first-year Visual Communication Design students provides an initial empirical understanding of how Generative Artificial Intelligence is being perceived within design education. Rather than portraying AI solely as a productivity tool, the findings encourage educators to reconsider how emerging technologies may support ideation, learning, and creative exploration while maintaining critical awareness of their limitations. As artificial intelligence continues to reshape creative industries, such discussions become increasingly relevant for design education and future professional practice.

This issue also emphasizes the broader social responsibility of design. Through the perspective of Julia Kristeva's theory of abjection, one article examines how film design represents dehumanization and social exclusion, demonstrating that visual narratives participate in constructing collective understandings of identity, humanity, and "the Other." Complementing this critical perspective, the featured community service article illustrates how design education can directly empower creative communities through participatory workshops that strengthen storytelling, illustration skills, and character

design. These contributions collectively reinforce the notion that design functions not only as representation but also as intervention within society.

The issue concludes with a design project focusing on the redevelopment of Tan Mart's visual identity. This work demonstrates that branding extends beyond logo creation, encompassing systematic visual identity development capable of strengthening brand positioning, communicating organizational values, and enhancing competitiveness within an increasingly dynamic marketplace. Such work reminds readers that professional design practice remains firmly grounded in research-based methodologies and strategic thinking.

Taken together, the articles published in this issue illustrate the breadth of contemporary Visual Communication Design research. They span historical inquiry, design research, media analysis, branding, technology adoption, audience reception, and community engagement, while sharing a common concern with understanding how visual communication shapes human experience across different contexts. This diversity reflects the maturity of the discipline, in which design is increasingly recognised not only as a creative practice but also as a rigorous field of scholarly inquiry capable of addressing complex cultural, technological, and societal challenges.

We extend our sincere appreciation to all authors, reviewers, and editorial board members whose commitment has made this issue possible. We hope that the research presented in this volume contributes to ongoing academic conversations, inspires future interdisciplinary collaborations, and encourages further exploration of the evolving role of Visual Communication Design in responding to contemporary challenges.

Dr. Brian Alvin Hananto, S.Sn., M.Ds.

de-lite Editor in Chief

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