

## **Cultural Heritage Preservation through Visual Design: Axiological Considerations in Japanese Poster Restoration**

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**Abstract:** This study examines graphic designs in Japan after the World War II (aka WWII) to unveil certain characteristics and dive into the ethical dimensions of preserving them through visual design restoration. The method utilized was a semi-structured interview which was analyzed by a thematic analysis. There were 12 participants, all experts in the field of heritage preservation and poster art of Japanese. This analysis of axiological qualitative data was composed of 3-step coding. The aim is to find out the connection between traditional and Western influences on post-WWII graphic designs of Japan. A noteworthy thing is an ethical consideration throughout the restoration process to have an assessment of the balance between accessibility and authenticity. The results demonstrated a complete outlook of design heritage preservation. This study is fruitful for conservators, educators, designers, and cultural institutions, practically offering them an empirical insight into restoration ethical dimensions. A blend of tradition and modernity in post-WWII Japanese graphic designs brought about the broader spectrum of cultural heritage restoration through visual design. Hence, applauding and restoring the Japanese post-WWII design legacy in theoretical and practical terms is the greatest contribution of this study.  
**Keywords:** Post-WWII Japanese Graphic Design, Heritage Preservation, Visual Design Restoration, Ethical Considerations, Cross-cultural Influences

### **1. INTRODUCTION**

This study dives to unearth the complexity of the post-WWII graphic design of Japan, and its interconnection with preserving cultural heritage through visual design restoration. After World War 2, Japan underwent a social transformation, named as Transformative era (Maslow & Wirth, 2021). The study aims to explore various characteristics shedding light on the visual language of this era, reflecting the blend of historical Japanese factors and modern Western influences. It also sheds light on the narrative

of a complex amalgam of innovation and tradition to shape the visual designs of this phase (Jacobs et al., 2020). Notably, ethical consideration throughout the restoration process to have an assessment of the balance between accessibility and authenticity, for the next generation (Taimur et al., 2022). This study isn't only about certain historical contexts but also offers a practical and theoretical way forward about cultural heritage preservation and design.

This study has linked graphical art with preserving cultural heritage. The research on subject matter, Japanese graphic designs has been influenced a lot from western art and style (Hu, 2022). The history of how Western and Japanese art have interacted with each other shows how Japanese graphic design has changed through constantly trading goods and ideas from other cultures (Son & Park, 2022). Brummer and Ueno (2024) research shows that meetings with people from other cultures, especially Western designers, changed the way Japanese designers thought about their work. Through the intentional use of cultural symbols, Nishi (2023) says that the goal of Japanese design after World War II was to both show off and protect the country's cultural history. Empirical studies haven't looked into the moral issues or the difficulties of restoring this design past (KadioGLu, 2024). The goal of this study is to fill in a gap in our knowledge by adding to earlier research and giving us new information about the moral aspects of restoration. It aims to give a full picture of how to preserve Japanese graphic design from after the WWII through visual design.

This study fills in a specific gap in the research, but other empirical studies have helped us learn a lot more about Japanese graphic design after the WWII. Lin and Cob (2024) say that Western art had a big effect on Japanese graphic design after World War II, especially when it came to adding culture symbols on purpose. But there aren't many studies that look at the restoration process as a whole (Lin & Cob, 2024; Zeller, 2007). This is especially true when it comes to questions of ethics and how hard it is to keep visual objects safe.

No empirical studies have looked into the difficulties of restoration before, like the tricky balance between keeping something original and making sure that future generations can access it (Bartal, 2020; Raharja, 2018). This study adds new information to the ongoing conversation about how Japan used visual design to protect its cultural heritage after World War II. It does this while recognizing the difficulties and value of design restoration. The hope is that this work will add to the growing amount of real-world evidence on the subject of preserving design history and help shed light on all the difficult parts. One of the goals of this study is to look

at what made Japanese graphic design special in the years after World War II and what moral questions are raised by keeping such work alive. The main goal is to show how Japanese designers were able to successfully combine Western art with their own culture during this important time in the history of design by showing how tradition and creativity were purposely mixed (Zoé, 2023).

The project not only fills in a gap in knowledge about repair, but it also looks into the limits and moral problems of keeping these artifacts around. The results of this study could be very useful for people who work in the areas of visual heritage design, preservation, education, and cultural organizations. To sustain cultural artifacts, understanding visual designs role is important but before that its importance in learning Japanese graphic must be appreciated, specially after World War II. It comprehends with the hope of sustaining art legacy for centuries.

## 2. LITERATURE REVIEW

To have an in-depth sight beautiful weaving of artistic evolution and cross-cultural influences, the study aims at exploring graphic designs of Japan through a poster restoration lens (Dobinson et al., 2022). In the nexus of content, form, context, spirit, and color the restoration process presents a dynamic blend of tradition and contemporary interpretation (Hu & Minner, 2023; Zeller, 2006). The visual artifacts uphold a deep understanding of characteristics specific to Japanese graphic designs after the WWII.

Further, it shows the interconnection, of Japanese traditional elements and the influence of Western art and foreign cultures (Batson, 2023). Japanese style of art has been changed and stayed same, it is understandable with the mean of poster art. Considering Japanese language as an art, this study teaches to understand how the language of Japan brought art to life after WWII (Zhang, 2020). The Cuadro's each layer brough back to life carefully and honored the Japanese language with protecting traditional heritage after WWII (Papini, 2020).

### 2.1 Cultural Heritage Preservation through Visual Design

In order to protect the cultural identity and building new future ideas for cultural development, by keeping the history alive with the help of visual art (De Pieri, 2023). This way visual arts and graphics keep the past of ones life alive through generations. The professional artists are responsible go

teach their youth or age groups to teach about the nation with the help of visual arts and presenting them the essence of past, worth of today and importance of shaping future by keeping history in mind (Batson, 2023). Color schemes, Color patterns, textures and symbols portray a specific meaning. It helps in creating visual art presenting old times and values. To preserve the cultural heritage, people can keep their history alive by means of visual arts (Bartal, 2020).

The cultural artifacts and monuments, such as museums, archives, and other historic venues help to get a feel of history (Lin & Cob, 2024). Today's advance presentation of visual artifacts bring more detailed understanding of the history as it is more visually appealing and makes one to take more interest in history, culture and values (Wang, 2010; Zohar & Miller, 2021). Where the digital media are the easier means of developing cultural understanding among people by visually presenting the change of culture through out the history. Therefore, preserving the cultural art is important and can only be preserved with the help of developing understanding of historical cultural values (Bartal, 2020).

## 2.2 Japanese Poster Restoration

The Japanese arts restoration can be done not only with the help of painting and drawing but also with help of visual styles of commercials (Bartal, 2020; Sparke, 2020). For instance, made in post world war II decades which presented the cultural art and social values changed with time (Bergmann, 2020). With the restoration, signs must be content and placement shall be done more carefully (Hillier & Fu, 2021). In depth understanding of Japanese graphics after WWII, has navigated terrain of colors and shapes to keep up the cultural artifacts, heritage and history alive among people (Souza Dias, 2022). The return of old Japanese posters is a story of globalization and how Western art and society have changed Japanese standards of beauty over time (Schum, 2022).

As conservators carefully show the many inspirations that can be seen in these posters, an interesting interaction between traditional Japanese themes and Western design trends comes to light (Dias, 2021). You are learning about Japanese graphic design after the WWII, and the process of restoring it has shown you its unique style. This shows how easily aspects of other cultures can be mixed into the native design philosophy (Anguix, 2021). This way of restoring not only brings new life to the way things look, but it also goes deep into what they mean culturally. Japan's graphic design history starts in the years after World War II until now (Udris & Udris-Borodavko, 2020).

### 3. METHODOLOGY

This is a qualitative study, featuring the Japanese post-WWII graphic design with a focus on poster restoration. The axiological research is itself a connection to the perceptions and values of the subject, so making a great fit for this study of culturally vibrant study of graphic designs in Japan. To have a perfect analysis the research took place in Japan, a heart of designs of that era. So, the geographical setting played a vital role in the authenticity of this study.

Table 1: Interviewees Demographics

Respondent	Age	Gender	Occupation	Expertise
Respondent 1	45	Male	Graphic Designer	Japanese Poster Art
Respondent 2	38	Female	Heritage Preservation Specialist	Restoration Techniques
Respondent 3	50	Male	Art Historian	Post-WWII Japanese Graphic Design
Respondent 4	32	Female	Museum Curator	Cultural Heritage Preservation
Respondent 5	55	Male	Visual Arts Professor	Foreign Influences on Japanese Design
Respondent 6	42	Female	Archivist	Historical Context of Post-WWII Japan
Respondent 7	48	Male	Design Researcher	Aesthetics in Japanese Graphic Design
Respondent 8	36	Female	Conservationist	Material Analysis in Poster Restoration
Respondent 9	47	Male	Exhibition Designer	Integration of Tradition in Design
Respondent 10	40	Female	Cultural Anthropologist	Societal Impact of Post-WWII Design
Respondent 11	52	Male	Academic Researcher	Western Art Influence in Japanese Design
Respondent 12	34	Female	Art Conservator	Preservation Ethics in Graphic Design

There were 12 participants, all experts in the field of heritage preservation and poster art of Japanese (see table 1). The semi-structured interviews for primary data, conducted by 12 participants were all thoughtful in giving freedom of thought and speech so that the individuals are well expressive in their perceptions, experiences, and analysis. The interviews were in physical settings of Japan setting a base of rich qualitative data. It allowed participants to dive into the complex nature of

poster restoration, foreign cultural influences, and the elements specific to post-WWII Japanese graphic designs (see table 2).

Table 2: Guidelines of the Interviews

Theme	Interview Questions
Post-WWII Japanese Graphic Design	<ol style="list-style-type: none"> <li>1. How would you describe the characteristics of post-WWII Japanese graphic design, especially in the context of poster art?</li> <li>2. Can you share specific examples or instances that encapsulate the essence of post-WWII Japanese graphic design?</li> <li>3. How do you perceive the evolution of design principles during the post-WWII era, and what do you believe distinguishes this period aesthetically?</li> </ol>
Foreign Influences and Western Art	<ol style="list-style-type: none"> <li>1. In what ways do you think foreign cultures and Western art have influenced the language of post-WWII Japanese graphic design, particularly in posters?</li> <li>2. Can you provide examples of specific design elements or motifs that reflect the amalgamation of foreign influences in Japanese poster art?</li> <li>3. How do you see the balance between preserving traditional Japanese design elements and incorporating Western artistic principles in post-WWII graphic design?</li> </ol>
Unique Characteristics of Japanese Design	<ol style="list-style-type: none"> <li>1. From your perspective, what constitutes the unique characteristic style that represents post-WWII Japanese graphic design, especially in the realm of poster art?</li> <li>2. Are there particular themes or symbols that consistently appear in post-WWII Japanese posters, contributing to the distinctiveness of the design style?</li> <li>3. How has this unique style evolved over time, and do you see any contemporary influences that have shaped its trajectory?</li> </ol>
Heritage Preservation through Restoration	<ol style="list-style-type: none"> <li>1. As a practitioner in heritage preservation, how do you approach the restoration of post-WWII Japanese posters to ensure the preservation of their cultural significance?</li> <li>2. Can you elaborate on specific challenges faced in the restoration process and how these challenges may differ when dealing with post-WWII Japanese posters?</li> <li>3. How does the restoration process contribute to the overall cultural heritage preservation of post-WWII Japanese graphic design, and what ethical considerations guide your work?</li> </ol>

A thematic analysis was used for the analysis of the qualitative data, using a 3-step coding. The first phase was open coding which involved identifying themes (see table 3). The second phase was axial coding which

made connections between the codes, elaborating concepts further. Last and third was selection coding that identified the key themes giving a comprehensive understanding. Collectively, it all demonstrates characteristics and influences forming Japanese graphic designs of Japan.

Table 3: Flow of the analysis

Step	Description
Step 1: Open Coding	1.1 Review interview transcripts and identify initial codes related to post-WWII Japanese graphic design, foreign influences, and unique characteristics.
	1.2 Organize codes into categories representing key themes such as design characteristics, foreign influences, and distinctive styles.
	1.3 Generate sub-codes to capture nuances within each category, ensuring a comprehensive exploration of the data.
	1.4 Maintain flexibility to add new codes as emerging patterns or themes are identified during the coding process.
Step 2: Axial Coding	2.1 Examine relationships between the identified codes and categories, seeking connections and dependencies between themes.
	2.2 Identify core categories that serve as central concepts, linking various codes and sub-codes to provide a more holistic understanding of the data.
	2.3 Refine and redefine categories as necessary, ensuring clarity and coherence in the axial coding process.
	2.4 Explore how the themes of post-WWII Japanese graphic design, foreign influences, and unique characteristics intersect and influence one another.
Step 3: Selective Coding	3.1 Select and focus on the most salient categories that encapsulate the essence of post-WWII Japanese graphic design, drawing from the axial coding findings.
	3.2 Develop a comprehensive narrative by integrating the selected categories, providing a coherent and insightful interpretation of the data.
	3.3 Refine the propositions based on the selective coding process, ensuring that they are grounded in the core categories and representative of the research findings.
	3.4 Confirm the alignment of the selective coding results with the overarching research objectives, refining the narrative to highlight key insights and contributions.

Through this thematic analysis, emergent themes and understandings were explored. These results proposed valuable contributions to comprehending the axiological dynamics of Japanese post-WWII graphic designs through expert opinion. The propositions offer a connection of local and global, traditional and contemporary, and transformation of graphic designs. Hence, applauding and restoring the Japanese post-WWII

design legacy in theoretical and practical terms is the greatest contribution of this study.

## 4. RESULTS

### 4.1 Post-WWII Japanese Graphic Design

Graphic designers from Japan who worked in the decades after World War II were interviewed and said that the style of that time was a mix of many different ideas, influences, and traits (see table 4). After World War II, Japanese graphic design showed a sophisticated blend of old and new styles, especially in ads. Respondent 1 is a skilled graphic designer who brought up the complicated link between color and meaning by saying that Japanese design after the WWII often showed a lively and upbeat spirit that showed the country's recovery. Thematic analysis also showed that Japanese patterns and symbols were important, which suggests that someone tried to use art to tell a story that was deeply rooted in Japanese culture. The study also shows how design ideas have changed over time in subtle ways. For example, Respondent 3, an art historian, talks about how post-WWII aesthetics are temporary, balancing memories of tradition with Western influences that bring about changes.

Table 4(a): Thematic Analysis of Post-WWII Japanese Graphic Design

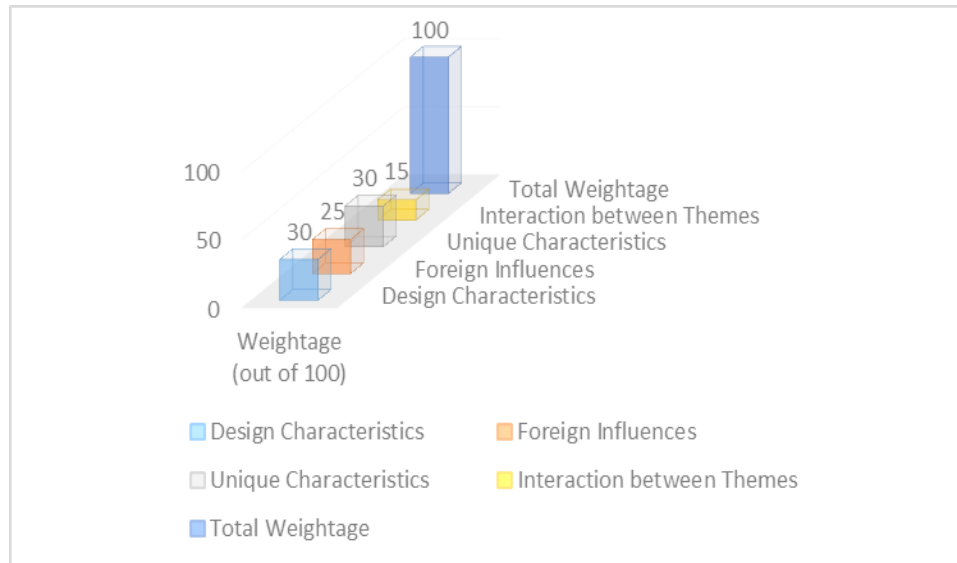
Step	Description
Step 1: Open Coding	1.1 Review interview transcripts and identify initial codes related to post-WWII Japanese graphic design, foreign influences, and unique characteristics.
	1.2 Organize codes into categories representing key themes such as design characteristics, foreign influences, and distinctive styles.
	1.3 Generate sub-codes to capture nuances within each category, ensuring a comprehensive exploration of the data.
	1.4 Maintain flexibility to add new codes as emerging patterns or themes are identified during the coding process.
Step 2: Axial Coding	2.1 Examine relationships between the identified codes and categories, seeking connections and dependencies between themes.
	2.2 Identify core categories that serve as central concepts, linking various codes and sub-codes to provide a more holistic understanding of the data.
	2.3 Refine and redefine categories as necessary, ensuring clarity and coherence in the axial coding process.
	2.4 Explore how the themes of post-WWII Japanese graphic design, foreign influences, and unique characteristics intersect and influence one another.



Table 4(b): Thematic Analysis of Post-WWII Japanese Graphic Design

Step	Description
Step 3: Selective Coding	<p>3.1 Select and focus on the most salient categories that encapsulate the essence of post-WWII Japanese graphic design, drawing from the axial coding findings.</p> <p>3.2 Develop a comprehensive narrative by integrating the selected categories, providing a coherent and insightful interpretation of the data.</p> <p>3.3 Refine the propositions based on the selective coding process, ensuring that they are grounded in the core categories and representative of the research findings.</p> <p>3.4 Confirm the alignment of the selective coding results with the overarching research objectives, refining the narrative to highlight key insights and contributions.</p>

The first reply said, "Post-WWII Japanese graphic design, particularly in the realm of posters, exhibits a remarkable interplay between color and symbolism." This artsy arrangement shows how Japan recovered from the WWII and stayed strong. The third person to answer said that current design ideas are truly amazing. There are subtle hints of Western style mixed in with more traditional Japanese elements. A time marked by new discoveries and changes. The findings of a previous study were the same. Souza Dias (2022) says that the use of visually interesting elements in graphic design in Japan after the WWII was a key part of bringing the country's social and culture life back to life. Gerželj (2021) says that there is a good mix between traditional and modern elements in post-WWII aesthetics. There is also a lot of variety. The complicated interaction we saw in the theme analysis was backed up by data. When people talk about Japanese graphic design after WWII, they always bring up native symbols and new design ideas. The final analysis of Japanese graphic design after World War II shows a rich and varied field that goes beyond mere aesthetics. The story is told through colors, symbols, and design, which do a good job of combining traditional and creative elements. Together with the respondents' ideas and facts from scholarly study, they give us a full picture of this important time in the history of Japanese design. Japanese graphic design from after the WWII has been around for a long time because it looks good and is culturally important as a valuable artifact that represents a time of renewal and experimenting. This study lays the groundwork for future analyses of outside factors and unique qualities. It shows how Japan has kept its cultural heritage alive through visual design since the end of World War II (see Figure 1)



**Figure 1:** Weightage Analysis of Post-WWII Japanese Graphic Design

#### 4.2 Foreign Influences and Western Art

What Western art and other outside forces did to the time after World War II. Japanese graphic design, especially poster art, tells the interesting story of how different cultures connect and come together creatively (see table 5). One of the people who answered, a veteran professor of visual arts, thought that Western art had a big impact on Japanese style. They couldn't help but notice how interesting it was to see how Eastern customs and Western artistic goals interacted after the WWII. A new visual language grew out of this meeting point, which attracted people all over the world. Through theme analysis, a unique mix of foreign elements and Japanese billboard art was found. Academic Respondent 11 believes that the sharing of ideas between countries led to a big change in artistic practices, resulting in new ways of doing things and a better sense of beauty.

Table 5(a): Thematic Analysis of Foreign Influences and Western Art

Step	Description
Step 1: Open Coding	<p>1.1 Review interview transcripts and identify initial codes related to foreign influences on post-WWII Japanese graphic design, particularly in posters.</p> <p>1.2 Organize codes into categories representing key themes such as cross-cultural influences, Western art impact, and transformative dialogues.</p> <p>1.3 Generate sub-codes to capture nuances within each category, ensuring a comprehensive exploration of the data.</p> <p>1.4 Maintain flexibility to add new codes as emerging patterns or themes are identified during the coding process.</p>

Table 5(b): Thematic Analysis of Foreign Influences and Western Art

Step	Description
Step 2: Axial Coding	<p>2.1 Examine relationships between the identified codes and categories, seeking connections and dependencies between themes.</p> <p>2.2 Identify core categories that serve as central concepts, linking various codes and sub-codes to provide a more holistic understanding of the data.</p> <p>2.3 Refine and redefine categories as necessary, ensuring clarity and coherence in the axial coding process.</p> <p>2.4 Explore how the themes of foreign influences, Western art impact, and transformative dialogues intersect and influence one another.</p>
Step 3: Selective Coding	<p>3.1 Select and focus on the most salient categories that encapsulate the essence of foreign influences on post-WWII Japanese graphic design, drawing from the axial coding findings.</p> <p>3.2 Develop a comprehensive narrative by integrating the selected categories, providing a coherent and insightful interpretation of the data.</p> <p>3.3 Refine the propositions based on the selective coding process, ensuring that they are grounded in the core categories and representative of the research findings.</p> <p>3.4 Confirm the alignment of the selective coding results with the overarching research objectives, refining the narrative to highlight key insights and contributions.</p>

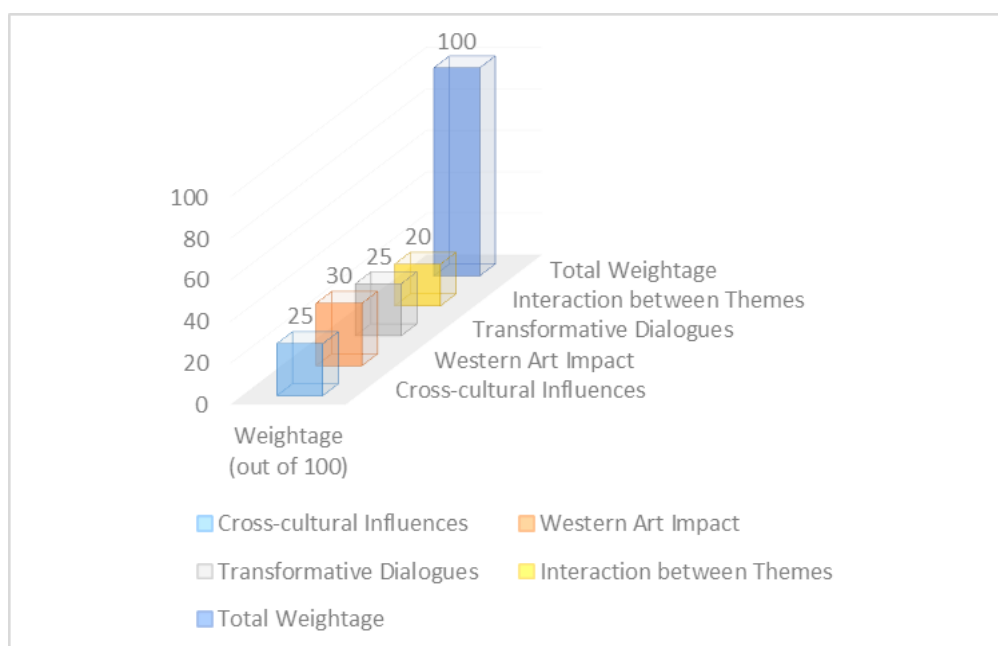
Fifth Respondent: Japanese graphic design after World War II mixes styles from both East and West. This visual chat between people from around the world captures the revolutionary spirit of that time. Respondent 11 said that bringing Western styles into Japanese graphic design was more than just a choice of style.

However, this made Japanese graphic design want to try new things and show themselves in ways that had never been done before. Ikeda (2022) says that the sharing of ideas and trends in the visual arts had a big effect on Japanese graphic design after World War II. Kolisnyk et al. (2020) also said that during this time, foreign ideas had an effect on Japanese design innovation. These academic views back up the actual results of the theme analysis, which show that Western art had a big effect on Japanese graphic design after World War II.

In the end, the way that Western art and other foreign inspirations changed Japanese graphic design after World War II shows how different

cultures can work together in a complex and useful way. Cross-cultural connections have a big impact on visual language, as shown by the participants' thoughts and the real-world data from academic studies. Japan's poster art after the WWII is known for its lively and intentional mixing of Eastern and Western styles.

How important foreign factors were in shaping the story of post-WWII visual design this study talks about Japan's attempts to protect its cultural assets and how global debates about art have affected Japanese design styles. We can learn more about this interesting time in design by looking at specific features more closely and restoring old things to their original state (see Figure 2).



**Figure 2:** Weightage Analysis of Foreign Influences and Western Art

#### 4.3 Unique Characteristics of Japanese Design

Japanese graphic design after World War II has a lot of different styles. Respondent 7, a design researcher, said that Japanese graphic design after World War II shows an amazing level of skill in combining traditional and modern ideas in a way that looks natural (see table 6).

The visual language of the art does a good job of showing how Japanese culture can be changed and lasts for a long time. Thematic analysis showed that there were recurring themes, such as worries about the environment and traditional symbols. Respondent 9 is an exhibition designer who says that symbols like koi fish and cherry blossoms are popular in Japanese design after World War II and help to connect the country to its cultural history.

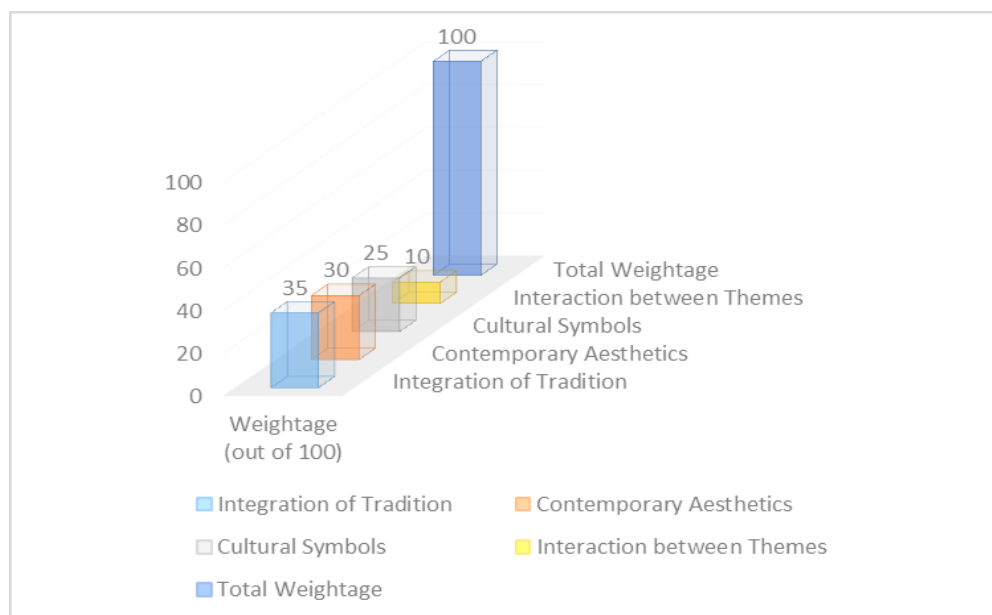
Table 6: Thematic Analysis of Unique Characteristics of Japanese Design

Step	Description
Step 1: Open Coding	<p>1.1 Review interview transcripts and identify initial codes related to unique characteristics of post-WWII Japanese graphic design.</p> <p>1.2 Organize codes into categories representing key themes such as integration of tradition, contemporary aesthetics, and cultural symbols.</p> <p>1.3 Generate sub-codes to capture nuances within each category, ensuring a comprehensive exploration of the data.</p> <p>1.4 Maintain flexibility to add new codes as emerging patterns or themes are identified during the coding process.</p>
Step 2: Axial Coding	<p>2.1 Examine relationships between the identified codes and categories, seeking connections and dependencies between themes.</p> <p>2.2 Identify core categories that serve as central concepts, linking various codes and sub-codes to provide a more holistic understanding of the data.</p> <p>2.3 Refine and redefine categories as necessary, ensuring clarity and coherence in the axial coding process.</p> <p>2.4 Explore how the themes of integrating tradition, contemporary aesthetics, and cultural symbols intersect and influence one another.</p>
Step 3: Selective Coding	<p>3.1 Select and focus on the most salient categories that encapsulate the essence of unique characteristics of post-WWII Japanese graphic design, drawing from the axial coding findings.</p> <p>3.2 Develop a comprehensive narrative by integrating the selected categories, providing a coherent and insightful interpretation of the data.</p> <p>3.3 Refine the propositions based on the selective coding process, ensuring that they are grounded in the core categories and representative of the research findings.</p> <p>3.4 Confirm the alignment of the selective coding results with the overarching research objectives, refining the narrative to highlight key insights and contributions.</p>

The seventh person who answered said that in Japanese graphic design after World War II, modern elements are perfectly blended with historical ones. By mixing traditional elements with modern styles, the art makes a visual story that makes you feel like you're seeing something important in history and creatively brilliant. Respondent 9 says that it is defined by the intentional use of culture symbols. Some people try to mix modern and

traditional styles to get a look that is all Japanese. Since the end of the WWII, Japanese graphic designers have used cultural features on purpose to connect with their country's history (Kolitsnyk et al., 2020). According to Souza Dias (2022), Japanese design at this time used a lot of cherry blossoms and other natural features. Researchers say that Japanese graphic design after World War II is unique because it combines cultural symbols with natural ideas in a planned way. The theme analyses actual results back this up.

Japanese graphic design after World War II tried to close the gap between tradition and technology through visual communication. As we can see from the answers and evidence from earlier studies, the aesthetics of this time are shaped by cultural symbols and patterns that are influenced by nature. The beautiful design that came out of Japan after World War II shows how the country is trying to keep its traditions living while also embracing new ideas. On top of what this study has found, more research can be done on the effects of foreign influences, restoration as a way to keep historical places alive, and visual design in Japan after the WWII. A deliberate mix of custom and innovation in design brings out the timeless quality of Japanese culture (see Figure 3).



**Figure 3:** Weightage Analysis of Foreign Influences and Western Art

#### 4.4 Heritage Preservation through Restoration

Post-WWII Japanese graphic design repair is all about finding a hard balance between fixing things that look broken and keeping their cultural history alive (see table 7). Respondent 8 is a conservationist who says that restoring history is like saving it. To successfully preserve visual stories, you

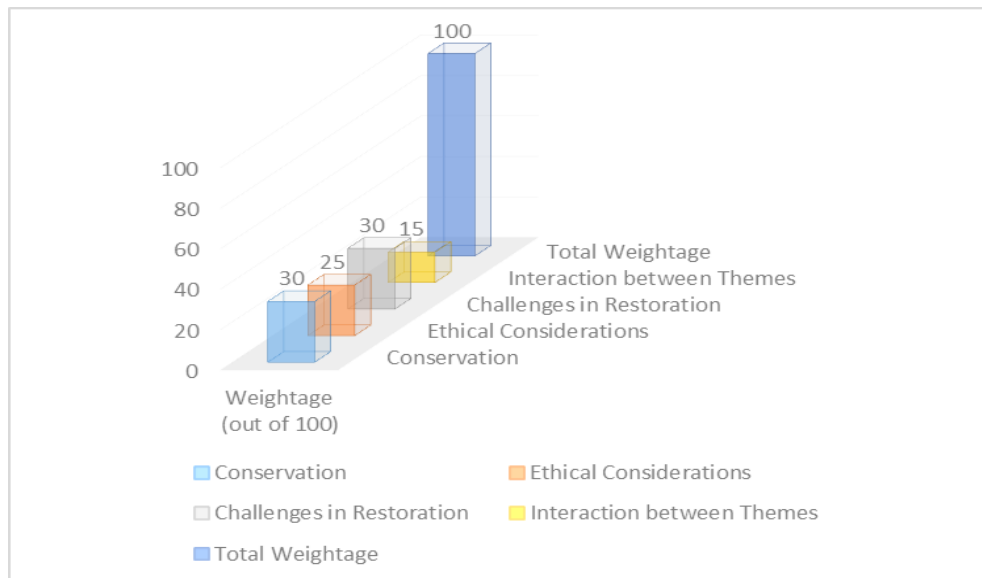
need to know a lot about the materials, methods, and cultural differences. The complete repair that came out of the theme analysis shows how important it is to keep these relics safe. Answer 6 from someone who works in archiving agreed that it was hard to keep the original paper safe and make it last a long time. The ideas of presentation and protection are always going back and forth.

Table 7: Thematic Analysis of Heritage Preservation through Restoration

Step	Description
Step 1: Open Coding	<p>1.1 Review interview transcripts and identify initial codes related to heritage preservation through the restoration of post-WWII Japanese graphic design.</p> <p>1.2 Organize codes into categories representing key themes such as conservation, ethical considerations, and challenges in restoration.</p> <p>1.3 Generate sub-codes to capture nuances within each category, ensuring a comprehensive exploration of the data.</p> <p>1.4 Maintain flexibility to add new codes as emerging patterns or themes are identified during the coding process.</p>
Step 2: Axial Coding	<p>2.1 Examine relationships between the identified codes and categories, seeking connections and dependencies between themes.</p> <p>2.2 Identify core categories that serve as central concepts, linking various codes and sub-codes to provide a more holistic understanding of the data.</p> <p>2.3 Refine and redefine categories as necessary, ensuring clarity and coherence in the axial coding process.</p> <p>2.4 Explore how the themes of conservation, ethical considerations, and challenges in restoration intersect and influence one another.</p>
Step 3: Selective Coding	<p>3.1 Select and focus on the most salient categories that encapsulate the essence of heritage preservation through restoration of post-WWII Japanese graphic design, drawing from the axial coding findings.</p> <p>3.2 Develop a comprehensive narrative by integrating the selected categories, providing a coherent and insightful interpretation of the data.</p> <p>3.3 Refine the propositions based on the selective coding process, ensuring that they are grounded in the core categories and representative of the research findings.</p> <p>3.4 Confirm the alignment of the selective coding results with the overarching research objectives, refining the narrative to highlight key insights and contributions.</p>

The respondent 8 said that restaurateurs do more than just keep things looking good; they also keep traditional stories alive. Every stroke of the brush should come from a deep respect for art and history. Respondent 6 said it was important to find a balance between keeping these valuable

artifacts safe and showing them off. It is important to keep things real while also making them easy to use for future generations. Fischer (2020) says that conservators must keep cultural gems safe and make sure that everyone can get to them. Lin and Cob (2024) said that one of the problems with restoration was keeping historical items safe. Scholarly views and real-life examples from the theme analysis support the idea that restoring heritage places needs a careful balance between ethics, preservation, and accessibility.



**Figure 4:** Weightage Analysis of Foreign Influences and Western Art

In conclusion, the story of how Japanese graphic design tried to recover its history after the WWII shows how hard it is to do and how morally responsible it is to do so (see Figure 4). It's easier to think of the restoration process as a form of cultural care that is shaped by the responders' experiences and data from academic studies than as a strictly mechanical process. A common problem is finding the right mix between being authentic and being easy for everyone to understand. This shows how post-WWII Japanese visual design helped keep cultural heritage alive. As researchers, restorers need to know everything there is to know about their job. They also need to know the stories behind every brush stroke. This kind of research lays the groundwork for future studies that will look at cultural heritage in terms of how they affect other people, what makes them unique, and how well they hold up over time and change.

## 5. DISCUSSION

This research on post-WWII Japanese graphic designs has given an in-



depth comprehension of the themes involved in designing transformative eras within the context of the preservation of heritage. The extensive literature demonstrates the reinterpretation and reformation of visual dynamics in a post-WWII era in Japan. Respondent 3 encapsulates the core idea by highlighting how designers adeptly managed the intricate equilibrium, maintaining traditional Japanese elements while incorporating contemporary aesthetics inspired by Western influences.

The theme of foreign influences and Western art opens up a fascinating dialogue between East and West that shapes the language of post-WWII Japanese graphic design. The infusion of Western art acts as a catalytic force, advancing Japanese design in new fields of experimentation and expression. Cultural pollution highlights its importance in this period of change, where the foundations of traditional Japanese design coincide with Western artistic principles, which creates a unique visual language that resonates globally. A deliberate combination of tradition and modernity, as emphasized by respondents, creates a dynamic composition that explains the design ethos of the period (Lin & Cob, 2024). The subject of foreign influences and western art becomes a fascinating narrative, in which a cultural dialogue is revealed which shaped the language of post-WWII Japanese graphic design. Respondents emphasize the catalytic force of Western art, advancing Japanese design in the fields of experimentation and expression. Respondent 5 emphasizes the period of change where traditional Japanese design collides with Western artistic principles, which creates a unique visual language that resonates globally.

Moving on to the unique features of Japanese design, Respondents highlighted deliberate efforts to bridge the tradition with contemporary aesthetics. This deliberate fusion is further illustrated by incorporating cultural symbols and nature-induced stimuli, as mentioned by the 9<sup>th</sup> respondent Cherry blossoms and any fish are beyond mere visual elements. They become symbolic links with the rich cultural heritage of Japan (Bergmann, 2024). Conservation of heritage through restoration emerges as an important consideration, emphasizing the ethical responsibilities associated with the restoration process. Beyond the technical aspects, respondents clarify the role of historical defenders in recovery. The challenges described in the protection of authenticity while ensuring access highlight the meticulous effort that represents the restoration of, the content. A deep understanding of techniques and cultural nuances is required - debate synthesizes literature and results and presents Japanese graphic design as a transformative narrative after the WWII. This research extends beyond the principles of design, incorporating the spirit of an era

where visual artifacts exceed temporal boundaries. They become cultural ambassadors. Conservation of heritage through restoration emerges as a central theme, with ethical responsibilities highlighted by Respondent 8, Which emphasizes maintenance is more than technical aspects - It means being the protector of history (Noriaki et al., 2023). Respondent 6 highlights the delicate negotiations between protecting authenticity and ensuring access, revealing the subtle effort representing recovery.

Lastly, synthesizing literature with results, the discussion highlights the story of a change embedded in post-WWII Japanese graphic design. In addition to exploring the principles of design, this research incorporates a distant spirit. This shows how visual artifacts exceed time limits to become cultural experts (Hall, 2023). Finally, the analysis provides a comprehensive understanding of its preservation through post-WWII Japanese graphic design and visual design, which helps in a wider discussion on cultural heritage resilience. This research offers insight beyond a specific historical period, which shows the profound effects of visual artifacts in exceeding temporal and cultural boundaries, ultimately culture. It becomes proof of the complex relationship between design and heritage conservation. Finally, a comprehensive understanding derived from the analysis reinforces our perception of its preservation through post-WWII Japanese graphic design and visual design. The interplay of tradition and innovation, and the moral dimensions of restoration collectively contribute to the broader narrative of the preservation of cultural heritage. In addition to exploring a specific historical period, this research offers insights into the broader implications of the dynamic relationship between culture, design, and heritage conservation, which shows the profound effects of visual artifacts in exceeding the temporal and cultural boundaries (Abou Eid, 2023).

## 6. CONCLUSION

In a nut shell, this study serves as a foundation for understanding the post-WWII landscape of graphic design in Japan, its preservation through visual design, and a connection between innovation and tradition. The combined analysis of characteristics, influences, and ethical contents in restoration gives a complete knowledge of the transformative period in the history of design. The intentional inculcation of traditional and current aesthetics, western art, and cultural symbols, describes the post-WWII Japanese graphic design. This passes over temporal and cultural boundaries

through a visual dialogue. It also sheds light on ethical considerations throughout the restoration process to have an assessment of the balance between accessibility and authenticity. However, being specific to a single historical era and being qualitative serves as a limitation to this study, opening doors for future research. Moreover, the new researchers can delve into a deeper understanding of the periods of design and cultural context, using different methodologies and incorporating technology too. Overall, this study is fruitful for conservators, educators, designers, and cultural institutions, practically offering them an empirical insight into restoration ethical dimensions with a blend of tradition and modernity in post-WWII Japanese graphic designs brought about the broader spectrum of cultural heritage restoration through visual design.

### 6.1 Theoretical and Practical Implications

This project covers a wide range of design study and theoretical issues related to safeguarding cultural assets, going beyond the area of Japanese graphic design after World War II. It is helpful to look at how foreign factors changed Japanese graphic design in order to better understand how culture affects visual communication. The suggested theoretical framework could have an effect on future research that looks into how local customs and global trends work together to create new design languages. To understand how design has changed over time and how different cultural factors affect how people look, you need to know how these two things combine. The study also adds to what is known about how important it is to keep visual design past alive. There are different ideas about how to preserve and care for culture that can be seen in the social problems that come up when trying to restore Japanese graphic design from after the WWII. So, designers and conservators can do theoretical research on how the role of cultural property custodianship is changing.

In the area of design studies, this adds to the existing ideas about preserving heritage. It also brings up ethical questions about the methods used to restore visual designs. The unique qualities of Japanese graphic design in the decades after World War II have had a big impact on both design aesthetics and ideas of how identities are formed. Using cultural symbols and combining traditional and modern styles on purpose can help explain how design can effectively show cultural identity. Since this is the case, we can talk about how visual things affect national identity over time and how design fits into this process. This study isn't just about Japanese graphic design after World War II; it has bigger academic implications as well. It helps with both learning about planning and taking care of old

buildings. The theoretical underpinnings of visual design are strengthened by intercultural influences, restoration ethics, and intentional design synthesis. This is why the field is always changing and is culturally important.

The real-world effects of this study can help researchers, teachers, cultural institutions, and conservators. First, the results show modern designers how to add a complex and refined style to their work that respects cultural customs. Japanese graphic design after World War II is an example of how to combine old and new in a way that makes the design more culturally interesting. With this knowledge, we can come up with a universal design philosophy that takes into account local customs while also encouraging new ideas. The study can also be used by people who fix up and protect works of art. Finding a balance between being true to the original and making something easy to use isn't always easy, but the moral problems and roadblocks that come up during repair can help you do just that.

The results of this study can help restoration experts make decisions about what to use, how to do it, and what is right and wrong. Cultural institutions and museums use sustainable item conservation and ethical restoration techniques as part of this project to help protect their visual history. It's possible that the results of this study will help teachers of cultural studies and design plan new classes. Post-WWII Japanese graphic design successfully uses foreign ideas and cultural icons. It's a great way to teach students about design and cultural history. Aspiring designers and conservators should be taught in training programs that focus on the study's focus on using visual design to protect history. This will help them develop a sense of duty and ethics. Because of this, young workers may feel like they have a duty to protect cultural heritage. This study could be useful for people who study and work in culture studies, design, and conservation. This work helps the fields of design, conservation, and education by giving helpful suggestions for teaching methods, repair techniques, and design ideas. To protect and promote the cultural heritage of visual items, you need to know how to use theory in real life.

## 6.2 Limitations and Future Research Directions

With a few exceptions, this study has helped us learn more about Japanese graphic design in the years after World War II and how it was kept alive through visual design. The study gives a lot of cultural and historical background, but it might only be useful for studying Japanese graphic design after World War II and not other times or cultures. More

study from different times and cultures is needed to fully understand how design, culture, and the preservation of cultural heritage are all linked. The study also used expert-level qualitative data that came from semi-structured conversations with people who were experts in the field. These subjective views may lead to bias, but they help us understand complicated events. In the future, researchers could use quantitative methods or correlation, which means using data from more than one source, to make the results more reliable and learn more about the topic.

With these caveats in mind, more study might help us understand how visual design can help protect cultural heritage. At first glance, it might be a good idea to look into how technology affects design maintenance. New technologies have made it possible to digitally preserve visual artifacts. It would be very helpful for the field to look into how these changes affect restoration and the display of cultural material in virtual environments. An interesting project could be to look into the role of the society in preserving design. After looking into how people in the area see and protect their design past, more comprehensive and team-based preservation plans should be made. Modern heritage studies back up this way because they stress how important it is for the community to be involved in preservation efforts. Another possible area for future study is how different restoration methods keep different kinds of artifacts safe. When comparing restoration methods, you should think about the material, the historical context, and the cultural meaning. Schools and conservators may be able to use the study's results to help them keep different design artifacts safe. In conclusion, this study's results have helped us learn more about how Japan preserved its art and designed its graphics after the WWII. However, if its flaws are understood, other studies will be able to build on it. Future studies should look into new trends, use a wide range of methods, and broaden their scope in order to help us learn more about design, society, and preserving history.

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