

STYLISTIC CULTURAL DIVERSITY IN GRAPHIC DESIGNS.

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- **Abstract:** The methods reflected by affiliations to diverse societies varied, and the various methods were affected by artistic schools, so some of those cultural stylistic diversities were formed as societal phenomena. Graphic designs with cultural stylistic diversity addressed contemporary issues in world societies, as they presented features of social, environmental, intellectual and economic problems and some of those designs present social problems directly through designs, and they pose problems directly through graphic designs, as they address the cultures of the world and communicate with the recipient in a contemporary and expressive manner. America, Europe and Western countries (as the theoretical framework: in the second chapter) and the researcher was elected in (Research procedures: samples from the research community represented by poster designs from the World Organization of UNESCO), from which samples were selected and analyzed, and thus results and conclusions were obtained. Recommendations and proposals were reached and then the research conclusion Chapter One: (The Research Problem) The cultures of the world's societies varied, including the cultures of eastern cities, the cultures of Western cities, and stylistic cultural variations. Their features are evident in art in general and in graphic design in particular. This is evident in the graphic posters expressing awareness, growth and civilization of countries in the world. The stylistic diversity adopts features that have an impact on the daily life style and have values and cultural identity for societies and with intellectual and economic data and legacies that make the impact, directly or indirectly, seem clear. The research problem is manifested through the following question: What are the stylistic cultural diversities in graphic designs? Research Objective To identify the stylistic cultural diversity in graphic designs. Research Importance Shedding light on the various stylistic cultures in the societies of the world, as well as the growing visual taste in terms of access to global cultures and focusing on their graphic designs with diverse cultural styles. Research Limits 1- Objective Limits (stylistic cultural diversity in graphic designs). 2- Time Limits (2020-2021: being the year of completion of the current research). 3- Spatial Limits (UNESCO posters being one of the humanitarian cultural organizations and in line with the topic of the current research).
- **Keywords:** Societies varied, societal phenomena, global cultures