

---

## GRAPHIC DESIGN IS A LANGUAGE THAT PROMOTES CULTURAL AND AESTHETIC COMMUNICATION OF SOCIETY

*Dina Muhammad ENAD* \*

Student Activities Department, University of Baghdad, Iraq

---

### **Abstract**

*Modernism gradually influenced graphic design in various fields. It aimed to find what was "missing" or "never seen" in opinion polls in the design. This brought about a remarkable reflection on the designs in terms of the formulation and reorganization of their ideas at the end of the 20th century. Graphic design, however, seems to be different in terms of its past assessment of the current contemporary knowledge framework, particularly in terms of fact-finding. Current studies have shown a tendency to develop the unique contributions of other visions and the set of values they promote. Especially for those areas that have been marginalized for a long time. The design must be filled with the ideas of the designer's artistic ideas, especially since today's world is dominated by information and communication technology, which represents a qualitative transition in the construction of the modern world with its various intellectual connotations related to the industry of consciousness and its formation and guidance individually or collectively. Based on this, this study is entitled (graphic design language that promotes cultural and aesthetic communication of society) to clarify the subject through four chapters. The first chapter includes the problem of research and its need. The problem was identified by the following question: Is graphic design a language that promotes cultural and aesthetic communication? The aim of the study was to identify the importance of graphic design as a language that enhances the cultural and aesthetic communication of society. As well as the importance of research and research limits as well as the definition of terms.*

---

### **Keywords**

*Graphic Design, Language, Cultural, Aesthetic Communication, Society.*

---

## **Introduction**

The second chapter deals with the theoretical framework, which is one of two sections focusing on the first topic (the concept of graphic design and its importance to society).

The second topic focused on the aesthetics of graphic design as a cultural language. The third chapter of the research procedures was determined. The researcher followed the descriptive approach and the method of content analysis, and for the purpose of analyzing the sample, it was based on the theoretical framework of literature related to the research subject to contribute to the achievement of the research objective. And based on analysis. The fourth chapter of this study included the most important findings and conclusions. Conclusions: Graphic design is a language of visual communication that can be used to communicate and convey ideas, information and messages in various fields. Thus, it is the task of designers to form communication through visual means in shaping the quality of daily life of individuals, groups and communities.

Graphic design is one of the most important languages of dialogue between peoples and communities that promote cultural interaction by opening up to the other world with its cultural

---

\* Corresponding author: info@uobaghdad.edu.iq

and artistic creations. Have a fundamental role in shaping the artistic and cultural environment of society, in addition to its role as a community communication tool with a public character. And then sources key words Graphic Design, Language.

**Research Problem:**

The need for it in a world dominated by different ideas, graphic design has an active role in development and other roles that fall within the door of development and influence in the individual and society with the development of needs and necessities, so there will be a response required by the living design necessity in a way that enhances the intellectual concept according to its peculiarity and uniqueness, with traditions and heritage, Which falls within the door of the conditional environmental compressor, whose effectiveness comes from intent and the ability to communicate the ideas, visions and meanings contained in the artistic work to the recipient by using the skills of the designer, his fertile imagination and his experience in creativity and formulating topics and aesthetic experiences that he presents to others so that the art of graphic design here is the bridge of communication between The designer and his audience. Therefore, from the above, the research problem was limited to the following question: (Is graphic design a language that enhances the cultural and aesthetic communication of society?)(

**Theoretical Framework:**

The first topic (the concept of graphic design and its importance to society) graphic design is a specific approach that revolves around design. This approach is based on the cultural construction of the designer and the surrounding community to achieve a design strategy driven by creativity and innovation to play a crucial role in understanding a radically new language and exploring new symbolism based on contexts and interactive patterns with The recipient, aims to deliver a unique message by investing in the context of the design language that can be adopted through the capabilities achieved by the digital medium in the extent to which it captures the vocabulary of creativity and the potential of this medium to develop creativity in the design process, (because the art of graphic design is one of the deliberative visual arts that gain its true value through Good reception process, to start with raising the values of beauty of appearance and end with a high level of quality and function of the essence, and this means that graphic design achieves its communication role with the recipient with all powers and means over the time and stages of the visual message, in order to complete the final image of the design in the mind of the recipient. Its speed varies between designs, and the utility and deliberative value increases as the communicative value is achieved.

Through the use of distinct design forms, to give the concept of shape a new meaning, in order

to achieve the dynamic and concrete unity and expressive meaning to show the greatest amount of influence and response to the recipient, and the more the design work emerged from the usual and familiar shapes, the more this work was successful and achieved its desired effect. And the recipient must be aware of the dominant elements and define the alien structures in them to achieve the desired aesthetic pleasure. The forms in which the (unfamiliar) alien technologies are employed are new ones that, over time, tend to become affectionate, requiring new alienating tools to be resurrected. In this way, it gives the recipient a course he has never been granted before by receiving those effective forms to realize the aesthetic of the design work. This is what was confirmed by (Victor Shklo Faski) in crystallizing the concept of perception by saying (The artistic perception is that perception in which we verify the form. It is clear that the perception in which we are dealing is not just a psychological state, but rather an element of art, and art does not exist outside perception. ). The basis for the effectiveness of graphic design as art and science is to look to the new value and explore it on the levels of beauty and function, and the new value in itself means a new addition to the benefits and experiences of the human being. ((Graphic design is an art that anticipates the future and does not live in the existing conflict rings between the values of the past, the present and the future, and what remains for the designer is to explore the values of the beauty of tomorrow, on the basis of his predictive creativity, and there is no doubt that any future value is a true heir to a long history of Values, in which the value of the future has become the final and only outcome of human choice)).

Graphic design includes (printed materials, as well as poster and advertising design, logos, trademarks and symbols, a wide range of information systems designs, environmental architecture advertisements, exhibitions and corporate signs, and this is done in close cooperation with architectural applications and designers can also participate in multimedia design, both in In the fields of traditional print media or in television and computer screens, as well as cinema and television, it is believed that the American typist William Addison Dawigens first coined the term (graphic design) in the year 19, with the intention of distinguishing between different types of print designs).

The art of graphic design is one of the arts that helps the sense and societal perception of the environment that every individual in society is supposed to participate in building aesthetically. The role of graphic art, which allows a visual and cultural field to remove the methods of visual illiteracy, also comes to solve the problems of society that include an urgent need for this hidden aspect of the world of aesthetic vision, especially since the modern era has its many problems, it is an era that re-explores the old and sees it with a new eye and an age that lives

In it the personality is contiguous with realistic abstraction and the latest trends in visual, kinetic and non-art art, and an era in which the eyes of scientists and artists are related to the achievements and astonishing of scientific discoveries.

The art of designing advertisements and posters in a thoughtful and non-random way is one of the contributions that raise the degree of appreciation, visual literacy and the formation of a degree of perception in the community. And that Of the utmost importance in its presence and imposing itself daily on the masses, in order to deliver a specific message (or group of messages) to the target community or audience, as graphic design is based on the application of a set of principles and a set of elements to form a visual communicative artwork based on the static image and takes the form of printed or Displayed on a two-dimensional surface.

One of the philosophical trends that examined perception and its relationship to different senses is the one presented by the theory of forms (Gestalt theory), knowing that many philosophical trends have concerned the subject from different angles, starting with Greek philosophy, passing through classical German philosophies (Kant and Hegel) and ending with contemporary psychological schools. The Gestalt trend, ((It can be considered at the same time a philosophical direction and a psychological one, it is a philosophical trend because it integrates the categories of form or structure in the interpretation of the material world, as well as in the interpretation of the biological and mental world, and establishes a relationship between the facts that have separated the traditional developments, building on this Convergence is a monist philosophy of nature (as it is considered a psychological trend) because it applies the same statements in the field of psychology, and on specific and concrete issues)) and one of the most important foundations from which the theory was launched (it is the process of perception of form, music and effect, reactions and the part, the whole, and the whole part. The theory appears as one of the branches of psychology that deals with behavior and sensory perception in a unified and holistic way, and not as a sum of fragmentary motives and sporadic responses.

This theory occupies great importance in art in general and design in particular because of the importance of the process of vision and its basic relationship to the process of perception. Because it adheres to the saying that the laws that govern design are the laws of structure and form in the stimulating field, design requires at least two psychological processes: the perceptual process (the visual sensory) and the expressive process (the kinesthetic). There is a third process that mediates between perception and expression that is controlled by supposed neural activities in the brain (knowledge), because gestalt is one of the most powerful tools available to a designer to create a visual unit. It is possible to stand on the same concepts that

formed groups to disassemble and reflect them to appear unique, and this is the basis for the formation of diversity. This adds interest to the design. It is a trick to balance unity and diversity. Because loneliness in design often seems boring and repetitive, and the increase in diversity makes it appear chaotic and leads to disconnections, and Gestalt concepts can be understood to help the designer in controlling unity and diversity, because What this theory presented of concepts was very important, especially with regard to the processes of perception and how The occurrence of insight and the concept of visual behavior, and among its most important concepts, structure, dynamic self-distribution, relational determination, organization, reorganization and meaning)). That is, the design work grows and is carried out at the same time, and the mind and eyes perform this task through foresight to expand and diversify the extent and level of differentiation of the design work, by taking into account the relationships of small units with large units. The overall result obtained by means of successive processes looks like a creative process resulting from the structured composition made by the designer. To achieve the design goal that is understanding and fulfillment of functionality. The design in general does not stop the relations of the form and its aesthetics at the limits in which the Gestalt theory stands, but rather goes beyond it in search of other relationships between the abstract values generated by the form and the functional values achieved by that form. When using the foundations and design elements, the designer must use them effectively in building his designs, so that no defect in the field of job construction in the design or its realization is formed and focuses on the language of the form and its effect on the recipient at the first glance that is included in the perception process and its visual effects.

And because the design world in general is based on its foundation on modern thought and its developments, thinking has an active presence due to its influential activity that falls under (the public and the private), and it mainly affects design through the crystallization of ideas towards a specific direction, derived from the intellectual heritage of the nation and society. The designer establishes it in his formal arrangements, each according to his own design system. And its dimensions have been determined, although it is not stable and changing according to the change of society through time and place.) From the above, the researcher believes that design is of great importance to society because of its important role in providing the community's needs in terms of artistic products that would address the taste of community members and consumers according to their different ages and social level. And cultural, and it aims primarily to achieve prosperity and develop solutions to specific problems facing society.

**Conclusions:**

In light of what emerged from the theoretical framework and the conclusions drawn, to achieve the research problem and the goal, the following conclusions emerged:

- 1- The art of designing advertisements and posters in a thoughtful and without random manner resulted from the contributions that raise the degree of appetite, eradicate visual literacy and create a degree of sensory perception in society, due to its presence and daily imposition on the masses.
- 2- Graphic design is considered a language of visual communication that can be used to communicate and convey ideas, information and messages in various fields. Accordingly, the task of designers is to create communication through visual means in shaping the quality of daily life of individuals, groups and societies.
- 3- The design work depends on a tripartite system of relationships between the following parties: (the material of expression represented by colors and distances, and forms of expression, which are the pictorial formations of things, and the content of expression, which includes the cultural content on the one hand, and the semantic structures forming this content on the other hand.
- 4- Graphic design is an alternative to a set of cultural and intellectual values, which turn into a visual meaning for many focused expressive connotations, with its artistic elements and symbols and a relationship that contains in its artistic translation an indicative inventory of practical functions that interest the recipient as a permanent user of it.
- 5- The achievement of a cultural, communicative language in graphic design depends on the formal elements and the way they are organized, as well as the identity and reference in the design, so that it is an invented case in employing semantic elements or symbols that are fixed in their significance, but rather objective facts that show the common elements in the cultural production of a society, which is a research The designer continues to fight him to distinguish his design output in time and space from others, and this distinction can only be achieved by having the ability to select and be able to present the satisfactory model to achieve identity and privacy in design.
- 6- Graphic design is one of the most important languages of dialogue between peoples and societies that enhance civilizational interaction by opening up to the other world with its cultural and artistic creations. It has a fundamental role in shaping the artistic and cultural environment of the society, in addition to its functional role as a tool of community communication with the characteristic of masses.

### **Recommendations:**

**In light of the results of the research and its conclusions, the researcher recommends the following:**

- 1- Emphasizing the importance of developing the designer's thought with a variety of skills, in order to draw the concept of the necessary practical design idea in order to be able to achieve the required goals, by (developing the skills necessary to organize design elements, according to design principles, and even choosing the appropriate media.
- 2- The necessity of shedding light on the aesthetic and philosophical aspects of design to reach creative contemporary ideas that take into account the cultural and aesthetic dimension together.
- 3- When designing a work of art, the graphic designer is required to have a direct impact on the formation of a comprehensive human unity, by concealing social differences between the recipients and unifying the aesthetic view of society, regardless of its different views.
- 4- The necessity to work on using graphic design as a source of cultural creativity that is primarily related to the analysis and recording of various types of community issues, because of their constructive and effective role in enriching peoples' cultures.

### **References**

- 1- Abu Awad, Essam, a culture named Graphic Design, Al-Rai Electronic Newspaper, publication date 8/4/2010, date of entry to the site, 9/30/2019, 11.30 hours.
- 2- Iyad Hussein Abdullah, The Theory of Beauty in the Art of Design, Civilized Dialogue, an independent daily electronic newspaper, Issue 9, 6/14/2008.
- 3- Iyad Hussein Abdullah, The Art of Design in Philosophy, Theory and Application, Part 1, House of Culture and Information, Sharjah, United Arab Emirates, 1st Edition, 2008.
- 4- Barakat Saeed Muhammad, The Role of Design in Enriching Visual Communication in the Modern World, a research published in the Fourth International Scientific Conference, entitled: (Graphic Design between Professionalism and Mission), Part 1 of the Faculty of Arts, Graphic Design Department at Al-Zaytoonah University of Jordan 5- 6 November 2014.
- 5- Tzfitan Todorov, The Theory of the Formal Approach (texts of the Russian formalists), translated by: Ibrahim Al-Khatib, First Edition, Moroccan Company for United Publishers, Rabat, 12.
- 6- Al-Jubouri Abdel-Karim Radi, Public Relations, Art and Creativity, Dar Al-Tayseer, Dar Al-Bahar, Lebanon, Beirut, Ta, 2001.

- 7- The narrator, Nizar Abdul Karim, Principles of Graphic Design, Authors House for Publishing and Distribution, printed in the United States of America, 2011.
- 8- Mr. Bakhit, The Culture of the Digital Image and Its Ethical and Media Aspects, The Twelfth International Conference on Image Culture in Communication and Arts, Philadelphia University, Jordan, 2009.
- 9- Shaker Abdel-Hamid, Visual Arts and the Genius of Perception, Al-Ain Publishing House, a special edition, (The Family Library), Egyptian General Book Organization, 2009.
- 10- Salah Fadl, Image Reading and Reading Image, Dar Al-Shorouk, Cairo, 1st ed., 12.
- 11- Tariq Mahmoud Nabih Muhammad Salem, The Role of Graphic Art in Promoting the Cultural Awareness of Society, The Scientific Conference at the Faculty of Fine Arts - Minia University - Art and the Culture of the Other, 2012 AD, p.
- 12- Abdul Redha Bahia Daoud, The Role of Perceptual Processes in Reducing the Design Structure of a Brand, Academic Journal, College of Fine Arts, University of Baghdad, 2001.
- 13- Al-Ghabban, Bassem Qassem, General Concepts in Design Philosophy, Al-Fath Office for Printing, Reproduction and Preparation, Edition 1, 2019.
- 14- Frances Dwyer and David Mike Moore, Visual Culture and Visual Learning, Beirut Library, 1st Edition, 2008.
- 15- Muhammad Al-Makri, Form and Discourse - An Introduction to the Analysis of Zohrati, Arab Cultural Center, Beirut, 1971.
- 16- Mustafa Nasif, Theories of Learning, The World of Knowledge Series, The Majlis, Issue 20, 12.
- 17- Nathan Knobler, Dialogue of Vision, An Introduction to Art and Aesthetic Translation, translated by: Fakhri Khalil, Revision by Jabra Ibrahim Jabra, Al-Mamoun Publishing House, Baghdad, 18.
- 18- Jassim Muhammad, In Design Thought, Majdalawi House for Publishing and Distribution, Amman - Jordan, 2014-2015.
- 19- Nassif al-Wasiti, Khalil Ibrahim, Gestalt theory and its applications in design, a research published in the Academic Journal, Issue (12) year 2001, College of Fine Arts, Baghdad.
- 20- Edited by Ruth Learner (2012):" Visual Communication Design ", Victorian Certificate of Education Study Design, Australia.
- 21- James T. Saw , 2D Design Notes Gestalt, Art 104: design and composition, © 2000. An electronic version.
- 22- Jeremy Aynsley. Pioneers of Modern Graphic Design A Complete History.\_copyright C. 2004 Octopus Publishing Group Ltd. Great Britain.



23- <http://alrai.com/article/411750.html>

24- <http://aejmc.org/events/chicago17/logo/>

25- <http://connemaramussselfestival.com/festival-2017/>

26- <http://justcreative.com/2017/01/17/2017-best-book-cover-designers-an-inspiration-for-the-new-year/>

27- Zainab Abdel Hafiz FARGHALI and Asmaa Salah Ismail MUSTAFA, A PREPARATION OF AN EDUCATIONAL PROGRAM TO DRAW THE BASIC PATTERN FOR SKIRT BY USING MARVELOUS PROGRAM, International Journal of Design and Fashion Studies, Vol. 1, No. 1, 2018, pp. 1-7.

28- Yasmeen Muhammad AL-MANSI, Omnia Mahmoud IBRAHIM, AFRICAN ART AS A SOURCE OF CONTEMPORARY FASHION DESIGN, International Journal of Design and Fashion Studies, Vol. 1, No. 1, 2018, pp. 8-12.

---

*Received: July 5, 2018*

*Accepted: September 2, 2018*