

Art Style, *Art & Culture International Magazine*, an online and peer-reviewed magazine devoted to art and culture, invites the submission of extended essays and scholarly articles.

The theme of the upcoming edition is:

Image Cultures, World Heritage, and Identities

In 1972, the United Nations Educational, Scientific and Cultural Organization (UNESCO) in the General Conference approved the Convention concerning the Protection of the World Cultural and Natural Heritage, identifying and protecting cultural and natural sites considered outstanding universal value throughout the world. Today, the Convention is UNESCO's most widely disseminated and visible international instrument, encouraging countries' commitments to protect and enhance their properties inscribed on the so-called World Heritage List. Moreover, beyond maintaining the conservation of cultural and natural heritage sites, UNESCO seeks to enhance building capabilities and improve communication. Cities and places on the World Heritage List assume responsibility for protecting World Heritage for present and future generations. To this end, the principles of sustainable development are necessarily part of the conservation process, relying mainly on communication tools and strategies in their forms to raise awareness and knowledge of World Heritage objectives. Each World Heritage property communicates the values of each culture and its identity. The benefits brought by the recognition as a World Heritage extend from social, educational, cultural, and political advances to the valuation of the assets in the areas declared World Heritages. The attraction of contributions from private investors, the increase in tourism, the generation of employment and income, and a more significant international projection are among those advantages. Besides these notions mentioned above that are necessary for the urban organization concerning visual aspects, the focus is on their inhabitants' perception of urban environments and how they orient themselves and behave in the face of everyday experience.

To this end, focusing on a city's contemporary goals, one must primarily consider the interactions in urban centers through digital technology. However, urban interventions through digital technology need to have a social meaning in their applications in visual settings, conditioning the aesthetic aspects as new concepts and, mainly, the functionality to serve everyone through a technicization of the organizational and implementation processes. In this sense, the image configuration has its practical, empirical significance in the daily life of society, specifically in the visual project, due to its importance in solutions for communicative and signaling systems in large cities. We know that the visual project is essential to social representation today for communication with focused objectives, interrelations, and expected results. To synthesize, the understanding of the condition of the cultural worldliness is indispensable to any reflection on the destiny of world cultures in the face of globalization and the flow of industrialized cultural goods, with attention to the development of new forms and functions as the specificity of innovation in the configuration of the contemporary image in large metropolises. In these conditions, images produced as part of the urban culture and rhythm—art, photographs, films, videos, advertising, design, architecture, etc—are part of the complex system of the image cultures, world heritage, and identities. Finally, this issue of *Art Style*, *Art & Culture International Magazine* expects original proposals that may address the urban society, cosmopolitan visual layout involving the aestheticization of urban structures, their narratives, histories, identities, and, in short, their cultural values.

You just need to follow the magazine's author guidelines for information: <https://artstyle.international/author-guidelines/> and submit your extended essay or scholarly article for evaluation to editorial@artstyle.international. The deadline for submissions is May 30, 2024. We will get back to you with acceptance or nonacceptance feedback after the reviewers have evaluated your contribution. If your submission is accepted, we will inform you about the publication schedule.

Christiane Wagner, editor-in-chief
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The *Art Style Magazine* operates under the guidance of the editor-in-chief, supported by an international editorial board and scientific committee. For more information about the magazine or the full bios of the editorial team and scientific committee, please visit the *Art Style Magazine's* website: <https://artstyle.international>