

**CREATIVITY SPACES IN GRAPHIC DESIGN: PEDAGOGICAL IMPLICATIONS****Dr. Ihsan O. Al-Rabae**

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**Abstract:** *The graphical creativity is the process of transfer the designs and the graphical work from raw materials and solid forms into interactive live forms and designs. Thus, the user lives the feeling story of graphic art, and lives through it to enjoy the psychological and social needs and demands. The graphical creativity has a particular importance in graphical process however, there is disagreement, if each new product of any field of spheres of life has rules and specific characteristics identifies its creative features, so the graphical work as product also has rules and specific characteristics identifies its innovation and creative features. The notion of this research paper is summarized of clarification the values of creative result in graphical field, which means another idea of the conditions that governing the process of graphical creative, which can be used as a measure of judge the availability of providing the creative in the graphical work. This research-based the analytical approach in trying to devise these values, the conclusions of the study are concentrated in five values; innovative, benefit, verification, difficult of innovation and breaking new ground.*

**Keywords:** *Creative, Creative thinking/ Divergent thinking, Space of creativity, Graphical creativity, Graphical design, graphical art, graphical work*

**Introduction**

This study is concerned in the depth into the reasons which form the major obstruct of disagreement among the designers to a clear the concept of what the graphical creativity means. This is because of the intertwined features of design thought on one hand and the complexity process of graphic design on the other hand. Resulting absence the values or the terms can be agreed upon as a measure to judge the availability of creativity in work and graphic design.

**Objectives of the study**

This study hopes to achieve the following objectives:

- Interpreting the meaning of the terms which related with graphic creativity.
- Trying to find a concept that matches the most interested, specialists and researchers in the graphic fields.
- Deriving a group of values that distinguishes the creative graphical work in the graphic fields.

- To put these values before the graphics (designers, arbitrators in the art competitions), to be taken into consideration while practicing the different kinds of graphical design or the graphic occupation.

### **Definitions of Creativity**

According to Simpson (2001), creativity is the initiative of a person with the ability to break away from the normal sequence of thinking to opposition thinking. Whereas Torrance (1965) connects the innovation with the feeling entity or the sense of the designer or innovator that he considered the process of sense gaps or the missing elements, and forming its own ideas and assumptions, test those assumptions and providing the results, or even to modify and retest the assumption. The new creator is to be able to detect an unprecedented useful relationship, signs, values, gustative geographic or behavioral relationship (Eskilson, 2012) which allows in this dedication changing and development for the human vision and experience. Therefore, we find out through the previous indicates definitions to essential requirements. The innovation process as elements and bases, which is we called it in design the elements and bases design and creativity in art is to deviate from the methods of the ancients by develop new methods (Hennessey & Amabile, 2010).

The process of creative thinking is related to the intellectual skills, sensory and psychological of the human being, resulting different products from ordinary products and traditional products that result from the normal or traditional thinking process, despite the different views of the scientists - psychologists in particular in defining the concept unifying the meaning of creativity, describing it as a product of creative thinking (Rababah & Melhem, 2015; Simpson, 2001; Torrance, 1965). That means the creativity is: a process that results a new work that satisfies a group or accept it as useful and forms the bases of the innovative process which expresses the ability to create relationships between things in an unprecedented way.

### **The Concept of Creative Thinking**

This type of thinking called divergent thinking and sometimes it is called creative thinking. It is a concept of divergent because it depends on creativity and innovation in the search for new ideas or to find a new updated applications for previous knowledge (Rababah, 2018), because it needs enormous capacities to imagine, visualize and understand the meaning of things, concepts and its relationships. Thus, it is a kind of thinking by which access to information, ideas and new products are accessed through some available information so this type of thinking emphasizes the importance of originality, strangeness and renovation, so that it depends on the wide imagination in creating these unprecedented creative formations (see Figure 1).



Figure (1) explains the process of the beginner designer

### **The values and norms of creativity in graphic work design**

The values and norms of creativity in graphic design are determined from the point of view of this study by the following criteria or values:

First: the value of innovative

Second: the value of utilitarianism or benefit

Third: the value of difficulty of innovation

Fourth: the value of opening new prospects (development)

#### **First: The value of innovation**

Innovation in general is that something new and unprecedented, and this is corresponding to the term “creativity” in the dictionaries of language – as a mentioned above – that the thing represents a deviate from the methods of the ancients by develop new methods. Thus, innovative graphic work must be characterized as innovative in general either by its appearance for the first time or in developed form of previous works, whether the work of the creator himself or the work of his predecessors, whether in the level of graphic work or one level of its element or a design idea of the ideas that it contains it , because the design work combines the science and art, creativity can occurs under two basic types: creativity in design thought, and creativity in technical thought (Bertoline, Wiebe, Miller, & Nasman, 2003).

**Second: the value of utilitarianism or benefit**

Utilitarianism in English is an ethical school which says that the ethical value of an act is determined by its contribution to the public good. Because of this it is a form of consequentialism, which means that the act is evaluated according to its produce. The benefit - is trying to increase what is good - which is identified by many thinkers as happiness or pleasure versus suffering and pain, although the privileged benefactor such as Peter Steger knows the benefit of satisfying human preferences. Utilitarianism tends to consider the interests of any entity capable of feeling joy or pain (Kaufman & Sternberg, 2006).

**Third: The value of the difficulty of innovation**

It is a creative approach by a designer or a group of designers as per the client request or customer. A group of producers (print workers, programmers, managers, etc.) collaborate to deliver a message to a target audience.

**Fourth: the value of opening new prospects (development)**

Graphic design term refers to a number of technical and occupational disciplines that focus on visual communication and presentation methods. Various methods are used to create and combine symbols, images and / or words to create a visual representation of ideas and messages. The graphic designer may use techniques such as calligraphy, visual arts, page layout to reach the end result. Graphic design often refers to both the process (design) through which is done by creation of communication as well as the products (designs) through the design users we find out in all the magazines, advertisements and packaging products, for example, the groups of products may include a logo or another art work, the composition is one of the most important features of graphic design especially when using pre-prepared materials or miscellaneous items.

**Levels of creativity in graphic design**

Graphic designers are divided into two teams on the subject of creativity in graphic design. The first believes that creativity is innate while the second team sees it as acquired. In fact, the both are necessary in the field of graphic design because the both of the environment and the formation play an important role in building the creative instincts of the individual.

Everyone is often born with equal creative abilities; they are just need to care and attention properly to achieve the desired creative goals. There is a wide area for improvement, development and upgrading, and there is no limit to the tricks and tricks of the designer. Thus, creativity can be improved to levels you never imagined. This study strives to provide an acceptable model for measuring the levels of creativity in the field of graphic design, from the point of view that these levels are forming a necessary case that the graphic designer go through. In fact, it is to reach the end of the summit and the top of creative design.

**First: the stage of the beginner designer**

At this stage, the graphic designer has not reach the required level of practical experience, so his abilities are negligible and perhaps is non-existent, but he has primitive principles or it is called priorities in graphic design, which is derived from the basics of graphic design on which the designer maybe based on his work so that his works appears as a designer who has not have a lot of information on how to implement design work in a systematic manner, due to the lack of experience so the abilities which reflected by his work seems normal abilities that are still far from creative abilities at the lowest levels of creativity that we may call it as early childhood in design. (See Figure 1 above).

**Second: stage of the hobby and the owner of ambition:**

At this stage the designer tries to improve the level of his performance whereas he begin to start the practical field of graphic design. Trying to work hard to find opportunities of work to develop his creative skills and increase his experience. But it is noticeable at this stage; it takes a lot of time and effort to complete the work. Also, he cannot take a firm decision in his work you find him oscillating and opinion changing. Still the engine of creativity and imagination is not enough to kick into gear of innovation.

**Third: the apprenticeship's stage**

In this stage the designer is slow to understand things because he is still living in his beginning stages in this field. You find him often afraid, slow to understand the tricks and creativity that must be provided by the designer, so he cannot provide new ideas for design work, because of the lack of experience that prevents him of capturing the new ideas quickly, although he is careful to learn and expand his creative abilities.

**Fourth: the professionalism's advanced stage**

The most of graphic designers are often seeking to get this stage during the first or second year of their work in practicing of graphic design where it is noted that the graphic designer started developing the problem solving skills and very new ways to get the work done. The engine of creativity starts interacting and producing and the wheels of imagination begin to spin, although this is not the final stage yet because the designer still tends to become excessive and goes beyond his abilities. And he still needs to understand the extent of freedom and limitations in graphic design. (See Figure 2)

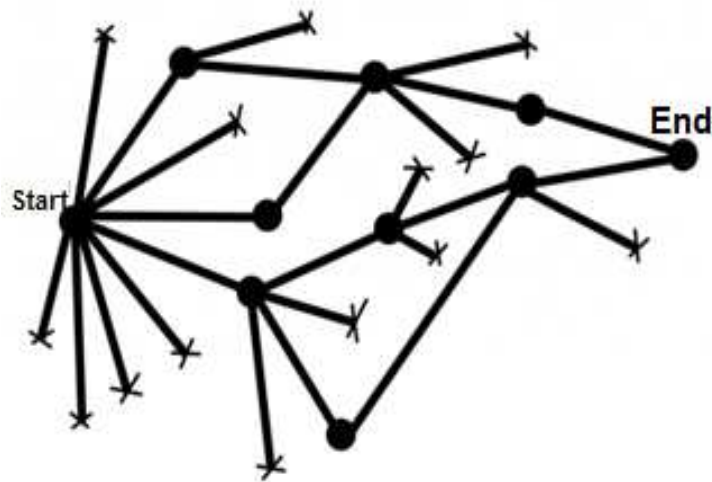
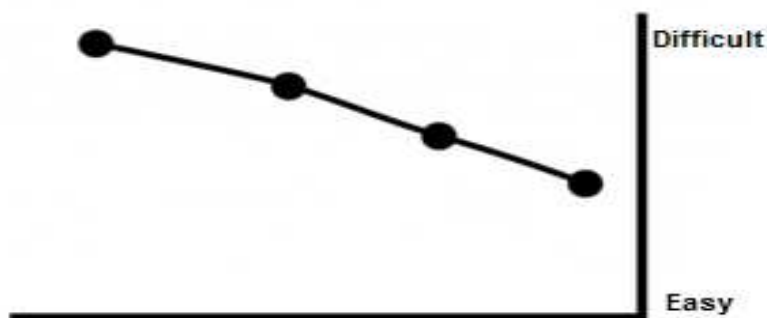


Figure 2: Process of the professional designer

#### **Fifth: the genius's design stage**

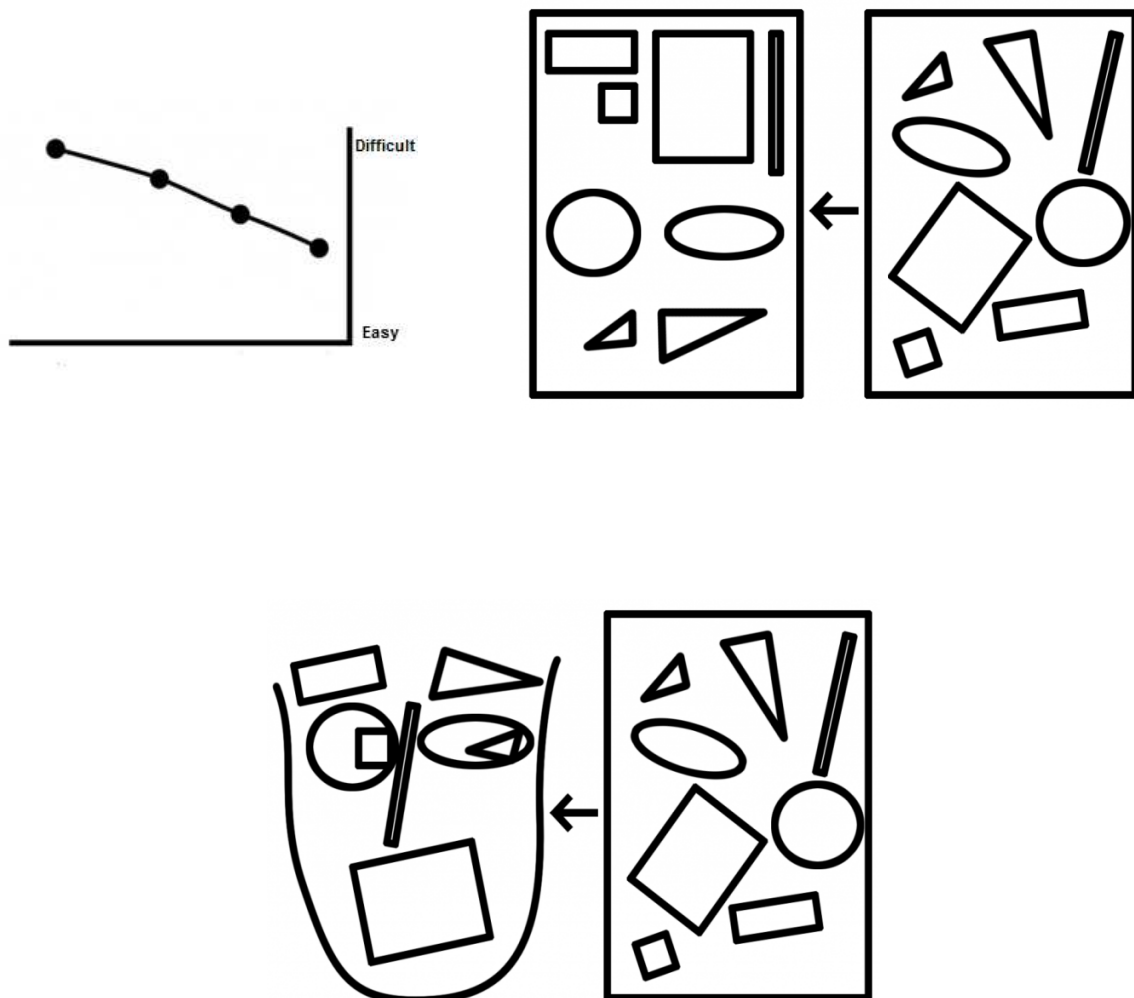
Few graphic designers who reach or get to this stage as an advanced stage which needs a big struggle and practicing but they do not qualify him to access to a level that allows him to open the doors of creativity and imagination, to be in this stage a professional designer hat he could create a creative ideas that do the same thing in different ways. (see Figure 3)



(Figure 3) represents the process of design genius

**Sixth: the professionalism and professorship stage (creativity)**

This level of creativity is called an elite level, an unattainable level for many. It is reachable only for those who possess all the tools of creativity and innovation in terms of thinking patterns, imaginative abilities, professional skills and professional daring in implementation so this group of designers can do their work and find creative ways in their creative. They are very creative so that they can get out of any situation, ultimately in the degrees of creativity because there are no limits to creativity. This level can be considered as highest level possible in practical terms. The relationship between them successfully combines creativity and creative thinking, and they are complemented by the fundamentals of innovative capacity development such as (brainstorming, changing in characteristics, free decrepitude, free design, the composition of Diasporas is "symmetry" preparing of innovation methods ( see Figure 4).



(Figure 4) represents a particular professionalism / creativity

Graphic design is considered an important part in our life as the other design specialties, it is applied in most aspects of life and it is associated with the most other sciences such as visual arts, architecture, philosophy, marketing, language, rhetoric, literature, science, politics, economics and sociology. Such a relationship makes graphic design as an economic power through its influence in trade and marketing, which is considered one of the most important factors to achieve success and win the competition, especially when the environment of competition based on the importance of its job and practical value (White, 2011).

What represents of each product or service of the distinguished representational value based on the important and vital role of design in achieving the state of communication through its emotional and symbolic impact between the product or service and the target audience. This could be achieved by focusing on the psychological state of the audience by playing in their emotions and motivating them to take a positive administrative decision for the product or service based on the previous knowledge of the designer which based on his correct reading of the design request summary from the customer or his technical manager knowledge of the target audience and their tendencies, experience, knowledge, social situation, economic and psychological status so to enable them to choose under the influence of his design (see Figure 1) a / b.



**(Photo 1A / B)**

### **The importance and value of graphic design**

The importance and value of graphic design consider as a tool not only for marketing and promotion but also as a cultural force and a tool of social influence away from promotion, political, health, sports and others. The graphic design affects the behavior of people and their social beliefs, whether in the design of the poster or external signage, it directs the people in their movement and in the education to develop the education methods, visual education and its tools.



It could be done by providing it with a visual communication tool that may influence the people's social behavior and change.

The designer is the motivator for this innovative state of interactive purpose by contributing in his ideas, which must meet the requirements of the community through knowledge of its needs and enhance the economy of its customers. The designer presents ideas and transfers a message to motivate the public and motivate the audience to change what constitutes social behavior and predicts its future changes.

### **Does the graphic designer realize that?**

Does he aware of the requisite to be a systematic and disciplined to feed his reality and to create the creative ideas based on the expectations of the general public in order to make his ideas carry a variety of considerations of a creative nature, practical and social at the same time without any interference to his tendencies or personal considerations?

The activity of the designer is a double activity between creativity and adaptation with the needs of this creativity and its requirements. This is what the creative person needs for raising the level of values in graphic design, while at the same time makes the task of "real" graphic designer a difficult task especially when his artistic vision conflict with social norms. The designer's goal is to satisfy the target audience without putting himself in jail of forms and familiar ideas and routine which falls within its designer, because it is free of any research effort and knowledge and analysis, which makes it typical. The designer requires being a conscious, open mind and a comprehensive culture that enables him to look to the future vision. Taking advantage of the challenges and obstacles and difficulties in his occupational intuition based on previous reading, research, analysis and feedback to be able to be open mind to be able to innovative creativity, influence and motivation to become a proactive social designer in the development of visual solutions because he lives in the deep of visual problem to achieve human goals, through all tools of visual communication. The designer is a strategic thinking, which is distinguishes the real designer in the occupation.

### **Pedagogical Implications**

The most important part of this research paper is the future implications on pedagogy, which hopefully will lead the future research to raise awareness about creativity, creative process and creative persons. Teachers who are familiar with, and apply, various pedagogical approaches with which they can encourage students' creativity during instruction will more effectively contribute to the development of the creativity of students than teachers who do not factor this approach into their practices (L. M. Rababah, Mohamed, Jdaitawi, & Melhem, 2013).

This research deals with the concept of creativity from a contemporary point of view, taking into account the modern interest in this concept in all sectors, especially in light of the existence of

global problems that cast a shadow over the decline of creative thought among learners in Arab countries and others. Thus, this study recommends the need for professional specialists in graphic design to provide support to designers and coordination with the academic institutions to prepare unified educational and technical education plans for all institutions of higher education. Moreover, the paper recommends holding workshops and seminars that enhance the efficiency of faculty members, graphic designers and students. The paper also recommends that these plans should be reformed in terms of teaching graphic design to be in line with the requirements of the market and the rapid development of the trend towards digital design.

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