

The identity of creativity in advertising in graphic design and its impact on the job

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Abstract:

Graphic design is a creative approach that depends entirely on its study within the various art academies and colleges, to bring out to society a graphic designer specialized in this field. While avoiding the role of the artist and the skilled designer who studies the technical rules first and then the rules of design at the same time, and this resulted in a poverty in good design works in which artistic creativity is absent, which may gradually disappear with the passage of more time that it could be forgotten.

And here we mean the artwork, that is, the last artistic product (the advertisement that appears at the end of it). The hybrid design work begins by placing the assembled elements without a good choice for them to match each other to fill the functions for which this design is required, so they produce weak design works, and in terms of artistic and aesthetic sense as well, which serves the employer in the first place, without referring to the aesthetics.

Hence the transformation of graphic design from a creative, innovative design process that serves the recipient, to a purely mathematical marketing process that lacks creativity and artistic taste, which has always been targeted and the recipient has been waiting for or wanted to watch. We see some graduates from some art academies who did not study some important subjects in graphic design (Such as the technical edition), which is represented in the prominent, hollow and flat printing materials, and these sciences all help the newly graduated graphic designer to work in the field of the market correctly.

It is also one of the most important materials that burden the graphic design student to imagine and visualize his final design after printing it, and over time the designer sees those accumulated study experiences that educate his imagination, allowing him to enter the world of graphic design and practice the profession as an academic graduate, and eventually enter to the labor market, to create good designs that suit the customers, and public and general taste. From this point of view, this research deals with the identity of the role of functional creativity within graphic design and artistic work between artistic creativity and the function used in it. There are several reasons that may lead to the collapse of the design and artistic product together, including:

First: Reducing the learning of some of the old graphic technical techniques that develop the artistic and aesthetic sense of the art student on the pretext that they are from the history of graphic specialization and have no importance at the present time as regard to entering the labor market, and therefore they must be reduced and legalized.

Second: many non-specialists in art and design enter the field of work without professional supervision or rules that allow practicing the profession of designer, under the pretext of obtaining courses in graphic programs and its diverse types.

Third: Entry of businessmen in the field of publications and designs production, and the control of material in production.

Since the beginning of creation, and from the moment when man came out of his primitive life and began to make tools that he can use in his daily life, such as fishing and building tools, he began to practice the design process depending on his abilities and skills, but he began to imitate nature, everything that exists in nature has a form, and when we contemplate nature from this angle, we will find that it excels in the art of creating ideal forms. With man's continuous struggle with nature, he was able to produce many forms derived from it, but with the addition of human aesthetic touches that were reflected in many of the current forms formulated by man. The design is an organized effort for a plan with specific goals and functions, and aims to collect all the elements that serve the final goal in an integrated whole, as it is based on specific factors, and assumes necessary elements necessary for the completion of the design. Since the design is purposeful and expresses a conscious human effort and performance, it must end in formulating a specific form as it expresses an understandable thing.

From here, we find that the technical foundations on which design and production depend are derived from nature itself, which led one of the technical directors of one of the famous American agencies to say (over the past million years we have been looking for something new, but we were returning again to nature) and thus the basic principles in design and advertising direction include a set of different design elements common to all types of design, and the basis of these principles is found in nature, and it is necessary to know these principles and their applications to different arts.

The visual advertising design is concerned with two main factors: the nature and shape of the required advertising elements, and the assembly of these elements and placing them in one design that combines them into a functional and aesthetic purposeful unit. Advertising design and production experts have a view that advertising design and production requires several basic technical specifications that must be followed, which are as follows:

- 1- The design must be balanced.
- 2- The spaces in the advertising design must be divided in calculated proportions in order to achieve proportionality.
- 3- The direction of the elements involved in the formation of the visual advertisement must be clear.
- 4- The rule of unity in the design so that the advertisement with its various elements appears as a coherent unit.
- 5- It is important to have an advertising element (the hero of the productive work) over the rest of the elements.

Research problem: -

- 1- How can the production of graphic works that lack artistic creativity be marginalized under the pretext of the demands of the labor market for them?
- 2- What is the benefit of graphic works as a societal function that accompanies a message that has meaning?
- 3- How can we deal with the role of a graduate graphic designer, and what is the difference between it and a non-specialist one?

1- Is neglecting the role of some subjects (technical edition) at the present time in teaching them within some art academies and focusing on the role of technology is one of the pillars of good and successful design?

Research goal: -

- 1- The research aims to shed light on the marginalization and avoidance of some technical academies and colleges to teach subjects that develop creative and artistic sense for art students, especially graphic design students.
- 2- The research aims at the extent to which graphic designers neglect the technical and aesthetic standards while performing the job due to their insufficient study.
- 3- The research aims to pay attention to placing the design elements well and thoughtfully, especially in advertising, to show the extent to which the designer has mastered his tools.

Research results: -

- 1- It is necessary to ascertain the controls on which advertising companies build competencies and cadres specialized in the field of work and gradually move away from non-specialists in this field in order to preserve the identity.
- 2- A good and elaborate graphic design is the one that depends on several integrated elements, an excellent designer with experience and study, a suitable work environment that takes into account the accuracy of specialization, and the available capital that cares for the advertising outputs and the targeted message, and respects the mind of the ordinary and educated recipient as well.
- 3- Graphic design is a creative, artistic and design function that has several elements that complement each other within a pure societal system.

Research recommendations:

- 1- The capital does not directly intervene in the design industry, and it is possible to express an opinion and leave the matter to specialists to maintain in the end the final design in general.
- 2- Graphic design graduates should be given attention and priority in practicing their profession, and try to reduce non-specialists to maintain the quality of the final product by design and the name of the work establishment.
- 3- The researcher recommends that the creative and technical materials that educate the graphic design student should not be reduced and marginalized. Rather, they should be taken care of and preserved because it is the basis of graphic design and its history, and everything that is old has an identity and culture, and not to graduate a generation of distinguished computer designers who lack creativity and job real.
- 4- The graphic designer must respect the culture and identity of the community and raise the general taste with purposeful designs that have a function and good artistic creativity.

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