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## **Creativity, Innovation And Justification In The Design Of Artistic Work**

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### **Abstract**

While creating art products without an objective method and theory personal favorites are front plan. The blending of these personal likings with the creativity of the person can result in an unmatched art product. If the level of creativity of the designer is not high, he will start to repeat itself after a while and put out the products which give the same taste. Target acquisition in this study, to understand that art and creativity are an integrated whole and to get a design product that is totally away from uniformity what is important is to understand the sample and details.

**Keywords:** Design, Creativity, Painting

## **Sanatsal Yapıt Tasarımında Buluş ve Gerekçeleştirme**

### **Özet**

Nesnel bir yöntemi ve kuramı bulunmayan sanatın ürünlerini oluşturulurken çoğunlukla kişisel beğeniler ön plandadır. Bu kişisel beğenilerin kişinin yaratıcılığı ile harmanlanması sonucu ortaya eşsiz bir sanat ürünü çıkabilir. Tasarımcı yaratıcılık düzeyi yüksek değil ise bir süre sonra kendini yinlemeye ve aynı tadı veren ürünler ortaya koymaya başlayacaktır. Bu çalışmada hedeflenen kazanım sanatın ve yaratıcılığın entegre bir bütün olduğunu ve bu bütünün tekdüzelikten uzak bir tasarım ürününün ne denli önemli olduğunu detaylar ile kavratmak mümkündür.

**Anahtar Kelimeler:** Tasarım, Gerekçeleştirme, Resim

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**Introduction:**

In definition of the term ‘creativity’, which has been the research subject in many various fields, it is observed that different elements have been emphasized. According to some authors, emphasizing is on the product which has been submitted, whereas some focus on thinking process. On the otherhand, some writers concentrate on a particular personality structure. Despite all these different point of views in emphasizing, the point that has mutually been reached is the process of manifestation of a new and unusual entity. During this process, "thought processes" and "personality traits" are emphasized, such as following a different path from others, going out of the molds, not being afraid of unknowns, seeing points that others cannot see in the relations between ideas, being open to innovations and not hesitating to try different ways (Öncü,2003:221-237).

**Creativity, Innovation And Justification:**

Design is a process which includes both creativity and problem-solving. It states an opinion that responds the desired purpose. It is the organization of the parts of an perceptible whole. It is a whole of material and form to serve a particular purpose (Bevlin,1977,3-10).

“... Art is not a creator but a stimulus and an activator. Aesthetic emotion arises from bio-psychological or socio-psychological feelings and getting these feelings on consciousness like lust sensation which already exists in human beings but remains subconscious. Thus, each artwork is not the one that suggests one of the feelings which we’ve mentioned in value theory, yet it is a practice that revives the feelings existing in subconscious and getting these feelings on consciousness”(Kathy Bell,1997:2). Thinking is a need for creative thinking. It is the mind that strongly combines art and creativity.

Creativity is the transforming into work by performing inherited potential knowledge and new information acquired subsequently in appropriate with your own character (Akçaoğlu,2002:195).

Although it is possible to duplicate relevant examples of difficult creation processes, it is also unnecessary. This is because it would be more useful to draw attention to a different side of this effort rather than to put examples that would enrich an acceptable and accepted situation. What has been referred is why the artist can’t help presenting creative products which require so many difficulties and painful efforts. It is probably possible to explain the situation in two ways. Firstly, creation impulse is an indispensable instinct for an artist. Therefore, the artist intrinsically performs the work at the cost of suffering. This is an irresistible will.

It can be said of significant reasons underlying this realization though. Namely; the artist revolts against mortal fate as well during the creation. Thanks to the artwork he/she has created, not only does he realize himself/herself, but also reborns in his/her work with an existence that will go beyond the ages. The second explanation is about aesthetic pleasure and satisfaction that will be experienced after this arduous process. The artist could bear such a pain every time at the cost of feelings which he/she will finally have as well. However, the second explanation should not be evaluated alone but by being associated with the first one. Because, to treat artistic creation as an activity carried out just for the pleasure means to popularise the process that is profound and complex and associated with many variables (Bender,2013:114-116).

While visual art philosophically makes you think and creates concepts which affect human psychology, emotions and visual sensation, design makes creative ideas that have functional aesthetic-plastic values visible on an object. In this respect, art can be perceived as a source which design feeds or a concept breeding and encircling design. Specified as a dream and a phantasm, ‘Imagery’, which is desired and designed in the mind in design and creativity relationship, is generated in the mind by the methods which aren’t existed in physical dimension but imaginative and intellectual. After this creation is transferred to physical dimension with technical and aesthetic knowledge, creativity practice is actualized (Bayburtlu,2015:15).

A creator working in the field of visual arts utilizes his fund of knowledge based on perception and intuition so as to form a concept he deals with or gives a new shape to it. When he/she draws, paints and makes up his/her composition, he/she uses the data emerged from his/her own experience in approaching an unusual solution. While he benefits from this data, generally in the first stage, he encounters correct but customary and stereotypical resolutions of the problem he works on. Here is, distinction of not being creative to be creative starts at this point. A person who is lack of creative eligibility accepts the usual solution and proceeds to use it unconsciously without subjecting it to anything. Anxiety of self assurance and finding one hundred percent truth provokes him to offer hypnotic resolutions to design problems. Whereas, a creative designer has the ability of sorting that kind of stereotyped solutions. Hence, he searches hundreds of solutions. Among them, he uses the one which is still a good option as well as being the best and the most eccentric (Becer,1993:45).

“Creativity is the thing that was first existed” It is an indisputable fact that ideas cannot be produced without imagination in any systems. A creative person is the one who reads, observes, listens and analyzes. Therefore, persons who accept an opinion or a thought as dogma and sticks up for them blindly can not be creative in the field of design in all fields of study (Becer,1997:18).

A design product is formed as the visual whole that has been emerged from the synergy which elements clustering in accordance with certain ratio, balance, color, material, texture, light correlate in terms of aesthetic are in linear association. A design object should be primarily evaluated with regard to be approved, creating pleasure and suitability to function. In design and function relation, while aesthetic, technical and philosophical other terms enables the design of the design product, function is another term which affects stylistic properties. The function of a product is decisive on its style. Trade marks create IDs according to function specifications as well (Bayburtlu,2015:15).

The mankind, who tried to communicate by signs and symbols, found today's alphabet by creating shapes corresponding to sounds. After this stage, which is one of the most significant advances of humanity, everything developed quite different from the past (Uçar,2014:68).

Steven Crosby designed 'Record' word with design principles. He gives functional dimension to his work. And It has also gained an aesthetic value.



Picture 1: Minimal Logo Designs collection of Steven Crosby  
(<https://www.downgraf.com/inspiration/logo-design-inspiration/minimallogo-designs-collection/>)

Basically; creativity is formed by cognitive mechanisms which occur between a designer and product. All personal, social, cultural and psychological components belonged to the individual are effectual in this mechanism.

Particularly, the most important of these components is socio-cultural environment the individual exists due to the fact that socio-cultural components embrace psychology and personality of the individual as well. To that end, it is essential that culture and its mutual effect must be defined and understood well in order to define creativity well (Önal, 2011:157).

Atalayer brought a different perspective to the questions he asked to address. Is produced object single or numerous? Are technical and technological equipments needed? Is the machine mass – produced? Is it functional? Has it been consumed? Answers of these questions can be approached by this means; an object come out as a result of human labor is not a natural object but an output of a specific knowledge. To produce a different object from nature requires knowledge and technique. Each object that human produces by using various materials and methods is a commodity that has a market value as a product of knowledge. Furthermore, each commodity which is an information object and produced by effort, technique and knowledge carries a social value and a function. If a commodity produced by a great deal of effort has a value and rule structure, it can be said that it is an object of much different quality (Atalayer 1993:36).

This distinction makes that object not information object but aesthetical. On the other hand, function of being consumed is not a criterion that determines the destruction of a visual aesthetic object. Thus, countless aesthetical objects having a universal value are preserved and still existed although it has passed for centuries. If an object that has a value of a service and a benefit in terms of its function or consumption purposes has aesthetical values, it cannot be consumed. On the contrary, it is preserved and kept costively for recipients of communication who have an art lifestyle. Whatever the purpose of production, an object that has value and quality of “beauty” demises all kinds of functionalities (profit, market, price, consumption) along with its financial and technical values. As a result; it turns into an object art values dominated (Atalayer 1993:37).

*“We must perceive effort peculiar to humanity. A spider performs a job as a weaver does. On the other hand, while it smartly builds its cell, a bee has a power that makes many architect embarrassed. However, the distinction between a bee and even the most unskilful architect is that the architect sets up in his mind before he pours the cell into the wax” (Fisher, 2005:19).*

According to Fiser; the work process ends with the creation of something that exists as a thought which comes into being at the mind of the designer when he starts to work. It's not just giving shape changes to the natural objects made by the designer; at the same time, to understand what is the aim of his own purpose in the nature that exists outside of himself -the purpose of his conduct by law-that he should connect with his own will (Fisher, 2005:19-20).

A designer is at the stage of 'Expressionist Creativity' when he draws his first sketches on a paper. On the other hand, once the sketch is improved as slightly more elaborated, 'Productive Creativity' stage steps in. Most designers or artists benefit from these phases of creativity. Yet, works of designers who have superior abilities can reach the stages of 'Modernist' and 'Progressive Creativity'. According to Dr. Taylor, advanced intelligence level plays no important role at any of these stages. Ability of reasoning doesn't always work in approaching to creativity. On the contrary, conventional reasoning rules are sometimes alike to straitjacket (Becer,1997:51).

No matter what creativity level he is in, a designer passes through four phases while he makes up his work;

1. Exposure Stage: At this stage, the designer reviews the data such as customer, product, equipment, target group, previously applied designs etc.
2. Incubation Stage: At this stage, the designer allows the subconscious to step in by staying away the subject he works on.
3. Enlightenment Stage: At this stage, the designer could probably reach a solution by coincidence
4. Implementation Stage: At this last stage, the designer goes into action swiftly without giving any chance to dynamic elements in mind to disappear. This is a communication action. However, despite all these theories, in reality, designers work to catch the delivery date that doesn't allow them to use this four-stage creativity luxury. A design student has time till the classes finish but a professional designer sometimes has to complete a detailed outline in even half an hour (Becer,1997:52).

In the billboard desing below; the moon shape has been formed by just shifting the cream cover to side without having to use words in the design of Nivea cream. Thus, emphasis is on the night use. The image, which has been formed by a plain and clear expression, clearly transfers the message to people.



Picture 2: Advertising Banner of Nivea cream  
(<http://www.dijitalajanslar.com/yaratıcı-reklam-afisleri/>)

“Designer Ji Lee initiated ‘Balloon Project‘ in 2001. He started a witty assault against dull advertisements around Manhattan. He provided people with free space by placing speech bubble stickers on phone boxes, buses, outdoor ads and New York subway so that they can write their ideas on them. Lee came back to photo the results. He found any expressions from political views to jokes or explicit cultural comments. Above all, he realized that society had formed an interaction and communication via graphic design” (Twemlow Alice,2008:78-79).

Professor Robert Gilliam, Scot from Yale University Department of Design says, “Whenever we do something for a defined purpose, we design then.” In other words, design is a creative action that has a specific purpose (Becer, 2013:32).

In the example below; the campaign of Studio La Comunidad Argentina has clearly proved that cycling is quite beneficial to health by disguising bicycle wheels as certain parts of the body. Concept, design and consistency is impressive in terms of aesthetic. It makes target group think, moreover it has been provided that people understand it easily with its simple form of expression. The desired message has been presented far from complexity and simply in terms of design and without confusion. With the slogan in the poster, not only the composure has been provided, but it has been intended that viewers will get into the act as well.



Picture 3: Studio La Comunidad Argentina's poster of cycling campaign  
(<http://www.dijitalajanslar.com/yaratıcı-reklam-afisleri/>)

People can reorganize their lives by understanding and practising the creative imagery. Thanks to the creative imagery, it is possible that a person amends his belief about himself and the world and the results of this belief. All advances of our civilization are consequence of creative imagination. Science fiction books and magazines which were labelled as figment but were actually products of inhibited imagination in the past are accepted as realistic today (Addington,1999:25).

The aim of the campaign carried out by California State University – Long Beach is to point out the benefit and convenience of owning a Mini Cooper. It is emphasized by the campaign that the car is small and accomodate itself to every condition. Design and creativity depend on each other with a quite fine line. We can't speak of a style existing in design product and which can't use its creativity and repeats itself. A designer ought to follow a method in which he renews his distinctive design products and he maintains the originality and personality traits.

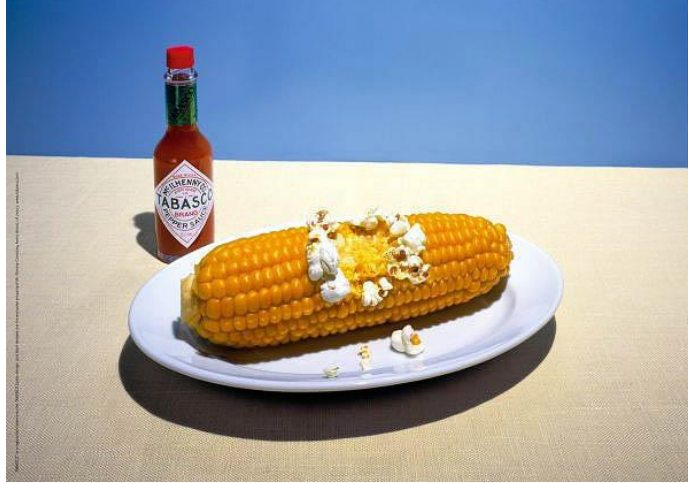




Picture 4: Mini Cooper's Advertisement Poster  
(<http://www.dijitalajanslar.com/yaratici-reklam-afisleri/>)

Design and creativity are connected by such a fine line, and there is no mention of a style that exists in self-replicating design products that cannot use creativity. The designer must follow a path that renews its own design products in every work but preserves its originality and personal characteristics.

TABASCO emphasizes that the aim product of the advertising campaign prepared by the company is very painful for the ketchup product here, starting from the name of this brand, meaning "land where the soil is hot and wet". As a matter of fact, it turned out that the amount of pain in the ketchup has turned into instantly popped Egypt by spilling moss on the milk corn.



Picture 5: Tabasco Ketchup Advertisement Poster  
(<http://www.kenancanol.com/2012/yaratici-afis-tasarimlari/>)

Innovations combined with the originality meaning designer's individuality and seen in the works he has produced will maintain designer's originality among similar works in the design market. In addition; these innovations will make the product up-to-date and avantgarde. For example, it can not be said that a graphic designer who designs a movie poster can only provide the required qualities if the banner does not appeal to the target audience, by designing a banner that is obviously technical in terms of what the designer is producing. In such a case, thanks to creativity, it is possible that the designer can ensure the focal point required in the poster. A designer who discerns the message that the poster ought to give and target group that message should be transferred must determine the content of the message and he must creatively use his lines accordingly. When the subject is a movie poster, a graphic designer should produce an attractive and a striking poster by blending the theme of the film, characters that directly affect the theme, events which change the direction of the film with each other.

### **Conclusion:**

When the position of conceptual presentations which perceive the art creation process as an intellectual proposition and as an embodiment of a specific system in current age's art – making acquisition is taken into consideration, It is quite obvious that intellectual and interpretative approaches are needed in art education process (Şahiner, 2008:12).

Today's creative person ought to read a lot and read about various subjects. He should deal with various topics and search for information. He must always feed his original genius with visual and verbal datas. As the brain's data store grows rich, possibility of finding new and original creative solutions will increase as well. Creative thinking tends to use all information. Therefore, creativity can be

improved by increasing and intensifying information and data. Another significant subject in creation process is that the designer presents his style and notion with the new aesthetical outlook that he will form on the product by without ignoring functionality of the product and by even expanding scope of it even more. As j. Bronowski has said “ There exists only one way for a person to find an idea; It is joining two or more ideas that he has had in mind before but he hasn’t associated yet in a new way.

Design and creativity are the facts that are integrated with each other and the defect which is occurred in one of them directly affects the other. This isn’t only applied for graphic design. Creativity is undisputedly one of the most significant facts of today’s globalized world. Thanks to the diversity of the artworks made in any art branch, Today’s World, taking a quick step towards standardization due to the internet, allows these artworks to elude from the other products in the same branch easily. A graphic designer who must be aware of this opportunity ought to do his own intrinsic analysis and ought to define a new and creative style with design products that he will present after he realizes his own individuality. The task of pondering the aim of each job which is performed in defining this style is belonged to the graphic designer. Furthermore, the task of pondering both technical and mental steps to follow in defining the aim is belonged to the graphic designer.

To sum up; graphic design isn’t an activity like presenting technically acceptable products by memorizing certain technical steps. A designer must have a character aiming to take up the job seriously, to present a different and up-to-date art product by blending even ordinary visual occasions that he comes across in his daily life with creativity. Undoubtedly, graphic designers who improve themselves in this direction by realizing importance of this creative personality will make a difference in today’s graphic design market and they will proceed with confident steps on the way of being a desired graphic designer by easily eluding from the similar works.

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**PICTURE RESOURCE LIST:**

Picture 1: <https://www.downgraf.com/inspiration/logo-design-inspiration/minimallogo-designs-collection/>

Picture 2: <http://www.dijitalajanslar.com/yaratıcı-reklam-afisleri/>

Picture 3: <http://www.dijitalajanslar.com/yaratıcı-reklam-afisleri/>

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