

Realization of designer's creativity: methods and forms of creative thinking

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Abstract. The article covers the idea of liberal knowledge in art and design. Importance of this knowledge as a factor that promotes creative thinking is defined. The idea of integration as one of the important driver of development of national cultures is studied. Today cultural situation is analyzed, design methods of well-known artist-designers are studied. The place of liberal knowledge in educational space is defined.

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Introduction

Artwork and art define the level of cultural and spiritual development of individual age groups and social and professional groups and creative intellectuals of Kazakhstan. Art creativity and art component via integration of liberal knowledge is the condition of spirituality revival. Culture and moral are extremely important components of spiritual life of society. It is a sort of bridge that allows a person who passed it to interiorize major social values maturing as a personality with national specifics [1, p.134]. Spiritual sphere should correspond to social values and the values of personality and grow with specific efforts and thinking of a designer. Integration of liberal knowledge in art and design is specific factor for realization of designers' creativity [2, p.18].

Change of the system of social relations that goes on in Kazakhstan nowadays has tremendous effect on all educational sphere including artistic training. It required transformational mobility and adequate response on the challenges of the new historical stage that is related to changes in economy and society as a whole. The society today has come to understanding that solving problems in faces and its successful functioning depend on the state of education of this society. Development of creative, versatile personality capable to make decisions on its own and find new original ways to solve problems is important. That also makes the role and importance development of normative and legal base for its modernization significant. New On education law, "State program "Education", "State program of technical and professional education development in Kazakhstan for 2008-2012" were passed in the Republic of Kazakhstan as well as "The conception of development of the Republic of Kazakhstan till 2015". These documents defined the main principles of state policy and direction for educational system development for the near future [3].

The President of the Republic of Kazakhstan N. Nazarbayev has set the task to become one of the

50th most competitive countries of the world. This task has radically changed requirements to education. It significantly increased expected contribution of education in society modernization and select educational sector as priority of social and economic development. Strategic direction of educational development in the republic is creation favorable conditions for forming of high educated, competitive personality with moral attitude to the world, creative way of thinking, developed world outlook culture and preserving its originality and singularity. It makes necessary to develop the conception of education in the context of social and psychological, culturological mechanisms of personality development that correspond to request of modern society. This approach supports realization of the new attitude to a man as unique phenomenon and provide a person with much more possibilities for harmonizing relations with nature, society and culture and with himself(herself) that traditional educational system could have provide. Focus on self-development, activity of a trainee being the subject educational activity, personal approach via acquiring universal values as a condition to self-preserving of a mankind and the way to harmonize the world become leading principles of art creativity and design activity in artistic educational of designers [3].

Main body

The problems of global development that depends on interconnection of peoples and states, on globalization of the world geopolitical, scientific and technical, military, environmental, demographic and interpersonal relations become critically important now. The mankind could not solve these problems without mutual intellectual efforts and using integrated material tools of the mankind and without cultural interaction [4].

Integration is one of the important drivers of national cultural development, it become the base for specific mapping of objective reality. Spiritual

culture that reflects and assimilates specific reality thereby comprehends internal meaning of phenomena of life. Life reflection is the base for cultural interaction. Full fledged existence of national culture is impossible without interaction with other cultures. Isolation of one culture from the others both close and far – has always negative effect on national dignity and prestige. Interaction leads to widening of the experience not only national culture but the other cultures. It demonstrates the possibility of limitless and inexhaustible cognition and artistic interpretation of reality [5]. Interaction sets a direction and promote creative search of artist-designers. It is not just a condition for talent manifestation but a condition of its maturing.

Social processes of the mankind have been developing via different variations that hampered globalization of international relations and unity of the peoples in the Earth to establishing liberal humanized relations and principles. Social contradictions of the poles of opposition became deeper: development of technogenetics civilization leads to sharpening of global problems of today, computer technologies that promote development of technical thinking cannon but make spiritual essence of a man poor [6, p. 304]. Understanding of the value of liberal knowledge in educational space allows withstanding the processes of dehumanization of society and global environmental problems. Creative potential and aspire for self-improvement are integrated in human nature, understanding of history as a whole and the history of culture in particular [6].

Maturing of artistic culture of XX century affects all the kinds of design and creative activity even now. Numerous passionary artist-designers went beyond the boundaries of the profession making it wider.

Henry Spencer Moore, Giorgio Morandi, Louis Isadore Kahn, *Mario Bellini* are artists whose work is a sort of creative landmark and the form of image interpretation in design. Great thinker from architecture Louis Kahn advocated deep and comprehensive study of nature and declared universal values. He said “We need nature, but nature also needs us”. According to Kahn, science should serve art because it finds what exists while art create what did not exist before [7, p. 13]. Organic character of his work was the result of the widest range of his knowledge. According to Kahn, creation of space is creation of light if it is destroyed, if rhythm and music is destroyed. Each space has its music tone that manifests itself via designer logic and realized in the work with material, form and space [7, p.13-32]. Artist Giorgio Morandi – artist and philosopher thought that artists and designers live in the stream of impressions. They reflect life and develop rational

structures to add designer qualities to life. Conflict between sense and reason is the instrument for making balance in which artwork should be born. Thinking about the correlation of accidental and regular in art and design he did not consider it necessary to finish his works because incompleteness is the possibility of transformations and it allows feeling the way of time in static forms of art [8, p.24]

Mario Bellini is designer winner of the Association of Designers of Italy “Golden Compass” award has drawn attention to himself by establishing sculptural and functional design that was called the revelation of 60s. In his work Bellini insistently declared the necessity of radical changes in principles and settings of design. Popular idea of design as development of elements of outer facilities that are being replicated by industrial methods leads to constant alienation of a man from the world of things. Bellini thinks that resist to the process of alienation is possible only by shifting to organic design [8]. He considers design as a whole of different facets of one topic of design of inhabited environment in wide sense. That is why design ideology should be based on comprehending of deep changes in society. They correlate with the concept of uninterrupted development and self-development of creative potential of personality instead of traditional conception of learning already available knowledge, skills and experience. Being businessman and pragmatist Bellini speaks about designer mainly as a talented artist and at the same time literary man, teacher who consider his work as his mission and the meaning of life that has tremendous effect on the way of thinking and the way of living of his contemporaries [8].

In this context it is also important to note that organization of performance space with account for different factors that affect acting, painting and design may serve as one of the examples of creative and design synthesis. Artist-designer acts not only as the artist of performance but as designer who analyses spatial body of performance by laws of visual perception. At the end of XX – in the beginning of XX century Russian artists V. Vasnetsov, M. Vrubel, V. Polenov, V. Kustodiev, V. Dmitriev, K. Malevich worked in theatre enriching it with the highest visual staginess relating to acting, characters and stage environment organization. Creative targets of artists in that period in general were in gaining stage space with different techniques and visual means. This gain in turn was aimed on making performance scaled, dynamic, effective. Efforts of these great artists resulted in change in attitude to scenery art that tended to creation in the space of the stage images of unified stage

environment. They led the way to modern scenery design.

The main task of artist-designer here becomes decorating the space for performance and material, substantial and light support for each moment of this performance. Deep liberal knowledge – philosophy, history, laws of light and color in space, perspective, acoustics and others – help artists to solve these tasks. Modern scenery design is the set of different heterogeneous individual artistic solutions [8, p.304].

Design is creative activity and creative activity as the highest level of cognition is impossible without previous aggregation and comprehension of different information [9]. Ideally artist-designer should know everything. He should be the most erudite and cultural person of contemporaneity, should know the pain spots and demands. Ecological education of artist-designers is development of a special way of thinking and the way of attitude that lay the foundation for professional skills of an artist-designer. “New design” creates new aesthetic phenomena with natural combination of functionality and rationality that do not contradict with individuality of a consumer [9]. Knowledge of artist-designers became more and more wide and the following new substantial principles are formed that lay the foundation for design solutions:

1. Use of uncommon materials.
2. Accounting for environmental problems.
3. Clearness of production.
4. Geometrization and dissociation of forms.
5. Reduction of resources.

Besides, assertion that unified mass products have not future became the formula of modern design. These products should be extended by individual variants of designer's solutions because the meaning of life is in individual enjoyment of things. New design requires new organization of space and thus new knowledge from professional artist-designers. This knowledge is marketing, design management, advertising, etc. [10]. Design gets the value of culture creating activity as “natural and solely human”.

Development of design culture on the base of the principles of triune harmony, reflection, self-realization, cooperation and co-authorship becomes the main aim of design. It is the aim that most vividly reflects the essence of design as a type of human activity that leads to a certain changes in the habitat of a man and in particular material environment. So artist-designer should process vast amount of information related to the study of human nature, technology, art, history, culturology and other sciences via comprehension of historical

experience of design and art development [11, p.53-74].

Analysis of design activity of well-known designers leads to the conclusion that popular idea that design is development of environmental facilities' elements that are *being replicated by industrial methods leads to constant alienation of a man from the world of things* [11]. *It is possible to resist to this process of alienation only by shifting to organic design as a whole of different facets of one topic of design of inhabited environment in wide sense. Material and spatial environment is directly connected to culture of living due to its cultural and semantic specifics. It was the base of the conception of uninterrupted development and self-development of creative potential of personality instead of traditional conception of learning already know knowledge and skills* [11, p. 95–100].

To get exact unambiguous information about aims, tasks, methods and means of artist-designer work on environment design it is necessary to pass one's own way of disappointments and openings, to sink into the atmosphere of professional thinking and realization, to awaken the interest to the work of known artists, to provoke interest to exhibit rooms and book shelves. Design methods of known artist-designers tend to destroy, turn and transform established prejudices of visual thinking and reveal new viable forms. Ideas of “unexpected imagery” of live and manifold visual language that is spontaneous as every day life and capable to communicate different emotions.

Any outstanding approach to design makes us think over the unexpected plastic solution and unusual vision of spatial form. Design solutions symbolism of these artist-designers generates variability of interpretations, balancing between architecture and design, sculpture and graphic arts, history and philosophy, economy and advertising.

Conclusion

Design is inevitably sophisticated and inconsistent just because it comprises traditional elements – usefulness, solidity and beauty. Nowadays requirements to construction of engineering equipment and external expressiveness of buildings are much more contradictory that passes to the object variety of meanings while functions as veiled [12]. These methods were used in postmodern trends giving much attention to psychology, metaphysics, social and religious categories. As Frank Owen Gehry said stressing ambiguity of design methods “An ocean on attitudes to architecture is unusual. I chose the work of an artist that serves as a source of inspiration for me. I try to get rid of the burden of culture and seek for a new

attitude to creative work. I do not want to be categorical. These are no rules, there is no right or wrong. I cannot say what is beautiful and what is ugly" [9].

It is known fact that maturing design as profession became possible due to technological development. Being far from nature and having no connection with human spirit it started to affect on people's psychology. Design is committed to help technology to get close to human soul. That is the source of the main design task "eliminating of thing" as spare, unnecessary, extraneous to nature and to draw a man closer to natural habitat. Goods designed by the principle of correlation of the whole and the parts become free from negative factors and a man work with them in harmony preserving his spiritual forces. Each designer tries to develop his own creative system that allows him to obtain diversity and ambiguity of creative conceptions. Analysis of modern cultural situation allows including it in the process of development, renewal and modernization of the way of living, its sign and material environment, energetic saturation of the world of culture [12].

Resume

Forms of design creative work are multifaceted and design process itself anyway stimulates artist-designer to develop creative thinking. Development of methods and design solutions allow classifying the forms of creative thinking that in creative process get the form of design methods.

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