
Creative patterns and their relationships with the functional performance of brand design in light of the vocabulary of sustainable development

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Abstract

Man is still in his relentless pursuit to develop all the things around him according to his human standards, in a pattern that insists on completeness, and facts that remain intractable to obey, depending on his disagreement, whether by discovering new theories and materials, or reformulating old forms in proportion to modern visual memory . And the nature of the relationship that binds him with those things was a functional, utilitarian, deliberative, and use relationship, and it was necessary for a person to put all of that under the umbrella of that bewitching magic that we call the creative pattern, making its realization a necessity with the job. As a result of the design dialogue with knowledge, new intellectual principles and theoretical standards were formed, through which the human being was able to obtain a huge abundance of the productive process at the level of industry and creativity, that is, abundance replaced scarcity, which made creativity and employment spread among individuals in an unprecedented way, so art was to abandon That sacred aura that they lived for ages, and he became to perform another function in addition to his job.

Creativity and art live under the constant transformations and changes practiced by the productive process, which are related to the economy, feasibility and capital. In an attempt to link the human dimensions and the environment in the development process, there has become an increasing interest in what is called sustainable development, which aims to find a balance between the economic systems without depleting natural resources in finding a new development philosophy that helps in overcoming problems. Considering that the brand is one of the most important public mechanisms that are taken to impose the dominance of sales in marketing, whereby enterprises use it in order to change behavior and penetrate the traditional culture, and through it spread a consumer culture in the heart of disparate societies, it is the source of production forces and through its characteristics and components, the behavior of society can be changed.

Key words:

Creative patterns - functional performance - design - sustainable development

Introduction:**Research problem:****It can be summarized in the following questions:**

How to make the most of creative patterns in brand design in light of the impacts of sustainable development? Is there a significant correlational relationship between creativity in brand design and measuring the relative trends of the brand of the recipient?

Topic:**Branding design elements and creative features:****A- Aesthetic Values Brand Design:**

Communicative value: The design of the mark is one of the deliberative visual arts whose intrinsic value is gained through good reception. Its design performs its communicative role during the communication cycle over time and at the speed required to increase the utility value of the deliberative functional function.

- **Future value:** design is an art that anticipates the future and does not live in circles of conflict between past, present and future values, and depends on prediction as a result of creativity vocabulary.

Utilitarian value: The design of the mark with its appearance achieves a clear benefit capable of satisfying the functional and aesthetic needs of the recipient according to the mental image and aesthetic experience at multiple levels in terms of category and cost.

- **Material values:** In light of the design's relevance to the material values of the beauty and appearance of the mark, the final form of its design function affects the effect of appearance beauty prior to the competence of the substance, as the physical aspects affect the convictions of the recipient.

B- Creative variables for brand design:

There are a set of variables that must be taken into account when addressing the study of the topic of creative variables in brand design, which we summarize as follows:

- The need to pay attention to other psychological variables for the recipient in designing the mark, such as: cognitive styles, their creative abilities, artistic-social values, etc.,

the directions directed to them in life, in addition to some of the most positive personality traits. Interpretation of the creative style of the design of the mark based on the assumption that the human being does not play a direct role in the creative process, the necessity to link the deposit with nature, and to maximize the role of inspiration and awareness in producing the new idea.

- Focusing on studying the characteristics of individuals in terms of flexibility of thinking, and appreciating new ideas and controlling the theoretical interpretation of relationships within mental processes by clarifying the difference between imagination and perception (feeling visualization in an individual's perception of things, while perception is clarity and constancy).
- The use of the model (the familiarity of sundries) and its strategies in designing the brand, i.e. making the stranger familiar, the familiar strange and using metaphors in the production of creative constructive ideas within the framework of enhancing the functional dimension of them by creating awareness of certain concepts, influence and arousal, trends, satisfying needs, changing views.
- There is a measure of gain and benefit from the creative idea of designing the brand, and it means the economic benefit that accrues from using the mark that allows individuals to gain additional advantages for themselves or their community and achieve abundance in transmission and spread.

C- Directional Idea Strategies for Brand Design:

Positioning Strategy: is a powerful marketing idea in the field of brand design that relies on putting perceptions in the mind of the recipient.

Preemptive acquisition strategy: It works on competitive markets and relies on differentiation in brand design by highlighting characteristics.

Generic strategy:

Which provides direct and explicit data and facts about the brand and the subject of marketing.

2- The research framework:

From the starting points of the theoretical study, we find that there is a set of visual relationships between the design elements of the brand, linked to relationships and characteristics that enrich the employment of creative patterns in supporting their functional performance through the concept of sustainable development as a situation in which utility and consumption contradict over time:

- Visual relationships based on color structure help to connect the design elements of the label. - The color group characterized by chromatic juxtaposition helps to activate the general perception process of the design of the mark.
- Setting the visual angle of the shape affects the degree of integration of the spatial space in the design space of the sign.

The follower is the one that helps the recipient's eyesight to move within the sign's space in a creative sequence due to its linear gradient composition.

Findings and recommendations:

- 1- Symbolic, classic and formal formulas affect the trademark design and its dramatic connotations through the creative content to support functional interaction between the producer and the consumer.
- 2- The designer should study the design elements of the brand through a creative reading and measure the extent of its functional and aesthetic effectiveness through its capabilities to spread, grow and compete in the markets.

3- The need to support and develop the mental image of the mark functionally and creatively in the current and potential target audience and achieve the highest degree of spread in order to achieve the best levels of awareness and perception so that it occupies a distinguished competitive position among its peers

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