

The Designer's Artistic Culture and its Reflection in Graphic Design

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Abstract:

Human activity continues to give based on the data of mental nutrition and practical experience, which in turn refers us to various cultures according to disciplines and branches, and in graphic design, this culture is governed by factors in which achievements are determined according to effective contributions in daily life with a functional and aesthetic visual discourse, and this is what distinguishes the designer The graphic artist globally and locally, and from here the idea of an enlightened proposal was born in explaining the reflection of those influences in the Iraqi designer (Assistant Professor Dr. Raqi Najm al-Din Sabah) as one of the academics and designers on a wide range of knowledge and culture.

Keywords: culture, designer, design, graphic.

Chapter one

Research problem

The design process is an innovative one, based in its intellectual aspects on the fact that the designer in general and the typographer, in particular, provide a distinctive performance in demonstrating their design ideas based on their culture and experience, which represent the level of knowledge and possible techniques in the formulation and

presentation of ideas that are interesting and influential in the viewer (recipient), his experience is effective as a visual reading suited to the needs of the recipient, and by monitoring some of the designs that do not rise with the success of global caravan design in some of the designs, which are attributed to a variety of different reasons. Therefore, the current research will monitor the cultural and experience aspects of the designer through the study of a professional and academic designer in the field of graphic production work.

The problem of research can therefore be summarized by the following question: Are the art designer's culture and experience reflected in his graphic designs?

Research importance

The importance of research lies in the following:

- a. The theoretical aspect: Supplying the cultural and artistic aspect of the scientific knowledge of design, its basics, principles, and intellectual qualities in developing the mental capacity of designers and specialists in the design aspect.
- b. The practical aspect: Enhancing the ability to effectively apply the form to formulating ideas for their importance in raising the cultural level of society and individuals. This supports the practical side of the job performance of designers and those working in this specialization while supporting the local scientific library in catching up with the recent acceleration of global development.

Research objective

The research aims to: Know the designer's culture, artistic experience, and its reflection in the product of his graphic designs.

Research limits:

The current search is determined by the following:

- a. The objective limit: a study of the designer's artistic culture and experience and its reflection on the design performance on educational publications.
- b. The spatial limit: the Iraqi designer (Assistant Professor Dr. Raqi Najm al-Din Sabah).

- c. The temporal limit: his works and artistic contributions for the years ().

Terminology identification

Artistic (visual) culture: It is part of the general culture and is the ability to understand and express oneself in terms of visual materials, and to link visual images with meanings that hide behind these images. It is an acquired ability to interpret visual messages accurately, to create such messages, and the ability to understand and use them (Al-Fadhli, 2010, page 8).

The culture and experience of the designer: It is defined as the culture that mediates a new language and a new alphabet: the language of the image and the alphabet of the senses, a culture provided by the stations of major private media companies, which transformed culture into a mainly profitable project (Hegazy, 1998, page 12).

Chapter two

First: Culture in terms of concept and meaning:

Interest in this problem is constantly growing in the contemporary space of contemporary Western and Arab thought, and it is still written about the meaning and role of culture and its resources. This remarkable phenomenon can be understood if we remember that the rich connotations gained by the concept of culture recently made it a controversial concept that overlaps with many intellectual and philosophical issues (through today, the questions of fixed identity and variables, questions of difference, unity, and plurality, questions of despotism and democracy, questions of determinism and freedom, questions of stagnation, development, and creativity have been gathered in one component.) (Al-Dawai, 2013, page 8).

The study of the sociology of culture is extremely important and it is the first starting point for understanding groups and societies, but also for comprehending what is going on around us and understanding power relations within certain groups and societies (culture is very important, and we cannot understand social and human life unless we understand all the different factors surrounding this concept) (Ingles, 2013, p.15). This is demonstrated by the multiculturalism and diversity of values, lifestyles, environments,

and intellectual and psychological influences, as well as their ideological and religious orientation and their collective and individual branches and orientations, taking into account the different languages and forms of the human race. Thus, culture is a concept that takes life as a philosophical entry where it has a meaning of development and renewal, as it is (the symbolic representation of thought, values, and goals within society) (Ibrahim, 2009, page 500). If we consider that the amount and quantity of information is a measure of the outcome of deep knowledge of the specialist, then the culture, in this case, is the acquisition of knowledge to refine the critical sense, elevate the taste and develop the ability to judge. The word "Culture" acquired its intellectual meaning in Europe in the second half of the eighteenth century, which in the Middle Ages meant religious rituals (cutlers). In the eighteenth century, it expressed the intellectual formation in general and the intellectual progress of the person in particular, and in the second half of the eighteenth century, it became especially indicative of the intellectual progress that a person, groups, or humanity, in general, had obtained (Labib, 2018, p.6).

The acquisition of the word culture of this content in Germany coincides with a general conception of human history, in which degrees of intellectual progress was considered a basic criterion for distinguishing between the stages of its development. As for the material side in the lives of people and societies, the German word for civilization has been devoted to it, and the importance of culture lies in its developmental and constructive role for the individual and society with its forces based on it such as the environment and nature. However, this importance is crystallized amid the technical diversity of development in means and tools, for this is a fertile source for the growth of the human mind towards understanding life and what is evident in the cognitive link that regulates reality and runs laws (Terry, 2017, p. 48).

If we follow the clear and distinctive German conception of an evaluation between culture in its spiritual, intellectual, and scientific sense and civilization in its material sense, then this distinction (remained in an urgent capacity in German thought and it corresponds to what the genius of this thought had drawn from a separation between soul and nature) (Labeb, 2018, page 7). This led, with the middle of the nineteenth century, to a gradual process that passes through a person from a civilized person (civilize) to a cultured person (a cultivar) to a formed person (Delauwe, 1990, p. 15).

That this distinction is not always expressed with the same sharpness in the German composition, while "Thomas Mann", for example, considers culture (meaning true spiritual, meaning mechanized civilization), While historian Mommsen believes that (it is the duty of man today not to let civilization destroy culture and technology destroy the human being) (Fernand, 1996, p. 262).

Hence the difference between the concept of civilization as the sum of non-personal theoretical and applied knowledge, and hence those whose validity is recognized humanely and can be transmitted. As for culture, it is a set of spiritual elements, common feelings, and ideals that are linked in their specificity to a specific group and time, it is (The environment created by the human being, including material and immaterial products that are transmitted from one generation to another, thus it includes the apparent and hidden patterns of behavior acquired through symbols, which is a particular society consists of sciences, beliefs, arts, values, laws, customs, etc.) (Badawy, 2018, p.90).

Accordingly, culture forms a model for the nation's identity and national and civilizational character from which the designer derives the elements of his work to express a time and event that has been recorded through drawings, graphic figures, symbols, writings, and texts. Culture has been associated with civilization - with different concepts among critics - and the inherited human heritage as the true measure of the authenticity of nations and their civilization. Culture (the variable factor in different peoples and the religious and intellectual beliefs that these peoples carry, and the social matters that result from them, which are considered as the reflective mirror that reflects successive temporal periods) (Hamid, 2011, page 265).

The concept of culture in our time has been subjected to many interactions at the intellectual and cognitive level, including what is related to man and his sale, and some of which have resulted from advanced societies, and other societies follow them, i.e. what we call submission of delinquency to all variables that occur in the livelihood of humankind, as we see a society or individuals calling for adherence to education and values and others calling for openness and freedom from all restrictions according to the new world order, and the first opinion related to education - education of culture - may be limited to the following (Badawi, 2018, page 90):

1. Education aimed at ensuring the continuation of popular customs and social norms and pushing them to the coming generations to enlighten, educate and increase their experience.
2. An education that envisages the classic human values embodied in history, science, literature, and art, regardless of the scientific and professional aspects.

While the other opinion that emphasizes openness, it sees from a specific perspective that it is under the pressures of cultural globalization, whose features and manifestations have swept the world and penetrated all cultural boundaries, as it no longer allows the development of cultural indifference among the countries of the world by chance or voluntarily and freely. It imposes on the various cultural entities a decisive choice (both the gradual integration and assimilation into a new system of values and principles of the so-called new liberal world order, or the retrenchment over time, lead to fatal isolation) (Al-Dawai, 2013, p.11).

So culture is the result, process, activity, method, style, and system, as the main factor and subject with priority in it is the human being, so we can consider culture what a person has in terms of the ability to build self and society, and this is what the designer realized in his achievements over time, as he was inspired by his vocabulary from Reality and its translation into a functional design achievement. Culture can therefore be studied in many respects, being multiple in meaning and connotations if it is shared by a single word that can be explained as follows:

Culture and Society:

Culture, for the talented designer (artist), is not a matter of luxury, but rather a matter of conscious necessity in which consciousness and imagination embrace the art that corresponds to the aspirations of society and its masses, and the promise of man is a product of social conditions more than it is the product of his lineage and natural inheritance. The environment in which a person grows up places a kind of social pressure or social coercion that affects his thinking and habits in terms of whether he feels or does not feel. (Therefore, human behavior and the various aspects of his activities can only be explained by his relationship and his association in his society and with others) (Al-Khouli, 1990, p. 1). That is, the reflection of human behavior is due to its environment

and its social upbringing, and it is a reflection that is growing through human experience in the field of specific and non-specific customs, values, and legacies (home-society). Hence, the designer is in the first line that deals with these issues, as he lives and coexists with the same society and carries intellectual and artistic aspirations, coordinating his design ideas in a meaningful organization, (expressing the culture of the self and translating it into design actions that correspond to the meaning of the existing social interaction) (Imad, 2016 (Page 90). That social interaction depends in the reality of culture on the symbolic interaction represented by two facts (Blumer, 1996, p. 2).

- a. People deal with things based on what they mean to them.
- b. Those meanings are derived from the social interaction of the individual with others, so the meaning is a social product.

Culture requires that the elements of human thought be integrated and some of them work in unity, as they have components and origins that the designer should acquire a wide range of this culture.

Culture and belief:

The cognitive extension of culture stems from the orientations of the person (the individual) in society and what he thinks of some trends such as creed, that is, it is a set of values, rules, and laws that regulate the lives of people in their society and their countries, and it is what emerges from the known origin or sources of legislation such as the Islamic belief, for example, and what is associated with it with The presence of a variety of beliefs such as Judaism, Christianity and other religions, and the formal symbolism that they take in harmony with their spiritual needs. (They are internal mechanisms and an intellectual structure that allows the individual to keep abreast of external developments related to the temporal extension ... and to preserve its external order, especially when using elements that have been associated since ancient times with ideas of religious and ideological dimensions) (Al-Thuwaini, 2003, p. 12).

It is through these beliefs that the designer moves towards a certain philosophy in his culture first and society second, that is, concerning society by harnessing symbols and belief concepts in the development of artistic culture in accordance with the needs of

society, taking into account the preservation of those beliefs through neutrality and without prejudice or observance, which calls for open thinking towards peaceful, communal coexistence and freedom of belief. These subjects are given priority in the structure and components of society to which the designer of educational methods aspires.

Culture and civilization:

Culture extends to the depth of the human history of civilization, (civilization depends on the habits, capabilities, and needs of the population, as these customs are refined by education, refined by culture, and deepened in terms of aesthetics and continuous training on sound vision) (Al-Koufahi, 2005, page 8). That vision that the designer must learn through the ways of distinguishing between the beautiful and the ugly, the harmony, the contrast, and the innovative from the common and familiar in society and its culture. (Civilization is a broad concept that includes within it the cultural plurality of one civilization, but what distinguishes that civilization from others is its culture, which represents itself expressing the content that distinguishes it from the other civilized content) (Hamid, 2011, page 275).

Culture and civilization is a semi-complex system that cannot be asserted that it is general or comprehensive. Every society has its own culture, beliefs, foundations, and roots down to race and origin. In this sense, we call it Eastern and Western culture, because it possesses its various civilizational components according to the environment and the social structure. That is, it is a state of evaluation consisting of agreed and harmonious meanings to embody the design product in a specific time and place, and that design as a cultural act depends on the intellectual interaction of the community with what is achieved from the knowledge, beliefs, values, and tools that the designer acquires and reflects them in his product as a member of society based on his awareness, capabilities, abilities, and interests (Schulz, 1996, p. 97).

Culture and Identity:

Identity is the quality that the individual senses in a specific place and time, and from it the roots that determine the origin, and the identity takes root when the preservation of

those societal norms and their cultural characteristics. As (the concept of cultural identity arises according to the position of the factors of time and space and that each era represents a distinct identity in the understanding of culture) (Casey, 1998, p. 321). Here, the identity of the social and even the artistic component is what indicates the birth of technical schools and their renewal according to certain formulas, and when referring to a specific identity, we describe the general shape of any form in the world. (Those experiences practiced by the artist at the time, so these experiences are a feature of the statement of their expressive identity since the perception of the man about himself and his existential surroundings is what drives the building of cultural identity) (An-Naim, 2001, p.

Identity in design does not differ from its meaning in expressing the formal and realistic representation such as the logo and the symbol, which represent a formal value that characterizes a specific achievement. Identity, then, is a statement of the adjective and an expression of symbols that seek to achieve a state of belonging to a larger overall unit, which is culture, which leads us to define the state of symbolic belonging to the self as a mechanism for expressing cultural identity in design (Hamid, 2011, page 276).

Culture and art:

Art is the expression in the language of form, color, and size of the emotions, and feelings that we feel towards the attitudes of our daily lives, and what are the basic elements of formal, mock, and even motor and vocal expression. (Art) is the bright side of culture and it elevates society to beauty. It is imperative to understand the meaning of art. The meaning of culture becomes clear, and we may call it artistic culture, meaning that it is closely related to art, according to the following (Al-Koufahi, 2005, page 10):

- a. Art is an expression of the self.
- b. Art: The imparting of beauty to things.
- c. Art is an arrangement of a group of elements that give things an appearance that brings comfort and pleasure to the soul.
- d. It is the expression of a certain idea using a material or a group of materials, in a manner that reflects the thought and philosophy of the artist (the designer), as it looks beautiful, brings comfort and pleasure to the soul.

- e. Art is a human activity that is based on creating unfamiliar forms and on adapting media such as materials and tools to tangible ends or works of art, and it is a translation of expressive aesthetic ideas.

Artistic culture and its relationship to formulating ideas:

The pursuit of an educational intellectual culture that develops from within any society is clear evidence of a statement of understanding and comprehension, as culture is an intellectual result that the individual (the designer) obtains from all methods of education as well as the cultural heritage and human thought. In its formation, it is of two types, a special culture and a general one, as the specific stems from the role of the designer in addressing the topics with open and broad thinking (It is that creative activity with regard to the perceptual and spiritual values of (the designer) according to intellectual aspirations that liberate them from restrictions and develop the artistic style in favor of the cultural role distinguished by what distinguishes it from other methods) (Wilinsky, 1982, page 202). General culture is the sum of what constitutes societal values and customs and traditions, and what is produced by the cultural heritage, and that this culture, in general, is an intellectual resource for peoples and it is an intellectual resource for the individual (the designer) in particular. Thus, the designer's product is (creativity in the intellectual product in the first degree and the material product in the second degree) (Al-Khattat, 1990, page 86).

The designer's success depends on his good choice of reading mechanisms and expressive discourse that are consistent with his community and the highly effective ability to promote, advertise and show, provided that there is an organized stylistic that has a perspective and dimensions that serve the design goals. This is shown through the interconnection of the various expressive and symbolic design components, i.e. the formal (visible) elements represented by a line, mass, shape, space, size, color, and the relationship of these components to each other. It is done through the compatibility and interaction between the apparent, latent, and intended elements (form and content) (Al-Bassiouni, 2000, p. 114) leading in the outcome to the emergence of the underlying sensory connotations and their conceptual presence at the designer, depending on the external and esoteric components in the design, which the designer deliberately sought to excite the recipient and complete it artistically, aesthetically and intentionally. (Since

design is one of the expressive means that deliver an important and intentional message to the recipient, so the designer must follow in the mechanisms of his cognitive speech in his design for the graphic accomplishment what achieves its goal) (Jabbar, 2019, page 77).

Accordingly, this does not happen without ability and awareness of the design process and how it is installed and formulated, including awareness of the different design systems and the relationships resulting from them, because organizational relationships and processes are among the most important practical and performance aspects of the overall process in design (What is contained in the form system of expressions or perceived events, through which the designer can convey or communicate very important information about direct events) (Chiller, 2018, page 36). These events constitute signs, signals, or symbols as means to convey the meaning for the recipient to receive and interpret through an inferential mental process programmed according to a collective culture, which resides in the same design work and is generated from strong actions reflected in social systems and apparent forms that vary and multiply. For its part, it can raise its aesthetic value through the act of the designer who is familiar with the process of covering all aspects of interaction amid the artistic culture with these influencing forces in the design, regardless of its diversity, and activate them with each other to achieve functional goals and purposes. This resulted in the need for a permanent and continuous search for developments leading to the identification of new systems that have an effective impact on the design of educational topics related to culture and society alike.

Design performance and technical reflection

Design, environment, and technology:

The designer starts from a set of analysis, detection, and exploration mechanisms to reach the essence of the educational design issues, and thus the designer can address them with a civilized cultural discourse to reach the largest possible amount of society. (That purposeful designs raise the level of culture and knowledge that are associated with the designer's propositions according to educational themes) (Ciller, 2018, p. 181).

Through the foregoing that the designs of the educational aspect represent a system subject to a set of rules, foundations, systems, techniques, and intellectual and

experimental performance skills upon which the designer relies, and this is what distinguished this type of orientation in the art of design as well as (the overlap of function and technology through the interaction of breaks between design and the classifications of the arts advocated by the arts of photography, performance and directing) (Al-Zubaidi, 1984, page 280).

What distinguishes the creative process in design is that renewed thought launched by the designer in his work and productions, governed and framed by the technical relations of the formal elements, taking into account that knowledge experience of the designer (It is the process of acquiring habits, skills, attitudes, and information as a result of his (designer) interaction with technical tools) (Al-Hail, 1998, page 37).

That is, the technical factor is of importance that resonates with the designer's thought, which enhances his perceptions in dealing with design issues, and this interaction is natural because he (the designer) starts from those meanings and environmental vocabulary that he coexists with, and presents it with real and artistic visions and imagination consistent with the reception process in the context of technical development (That when the designer grows in a natural and social environment, that environment must influence his artistic personality, and that his transfer from one social environment to another gives him a wider field of knowledge due to the multiplicity of practices as cultures reflected in those environments and the cultural and intellectual diversity they carry and a different way of life) (Al-Husseini, 2005, p.140). This represents the process of cognitive acquisition on the one hand which is defined by the components of the social environment and on the other hand the communicative links that are formed as a result of the reflection of the design on the recipient audience according to a technical use, and thus the process of cultural and cognitive-communication is formed through the technical, environmental, social and cognitive-communication channels and that the process of communication takes place through cultural levels are as follows (Jams, 1993, p. 21):

1. The sensory, tangible, or realistic level. This occurs when we encounter objects, events, and people, and contact them through all of the senses. The meaning inferred or the experience we gain is related to movement, interaction, realism, and practice.

2. As for the second level of gaining experience, it is not done by direct contact with the subject to be acquired, but it is done through communication (techniques) that bear some of the characteristics of the thing that they indicate in the sense that they work to compress the truth, simplify it and present it in a new form, and it may sometimes be sufficient to convey the required idea, It may be sufficient at times to convey the required idea, as it is means representing the truth, but to a different degree.
3. The third level is the expression of events or people transformed into symbols that do not contain the characteristics of the thing that denote them, it does not resemble the truth, but it indicates and expresses it. Understanding and gaining experience is done by interacting with these symbols. What these cognitive levels represent for the designer's culture make his experience a key to the multiplicity of skill mastery sections and increase his ability to develop design solutions represented by renewable ideas, according to cultural acquisitions whose performance is reflected in the subjects of educational curricula or materials of educational and training orientation.

Design tools:

The development in the tools of modern technologies has contributed to changing the methodology used to move design thinking during the graphic production process and in the approach used to transfer the image and written text and modern graphic techniques based on the richness of inventions and discoveries made in the field of engineering sciences, information technology, physics, and chemistry, which left their mark in the development of technologiesGraphic design. In recent years, computer tools and software, and information technology have left a lasting impact on the print and visual graphic production industry and its digital technologies. This trend continues to grow significantly because the basic concepts in the field of design may change through the principle of image transmission, accuracy, speed of implementation, and ease of communication, whether it is visible in digital devices or through printing on materials - paper, plastic, cardboard, glass, or other surfaces. The production process in which ideas are used includes a new dimension in visual discourse and communication processes.

Chapter three

Research methodology:

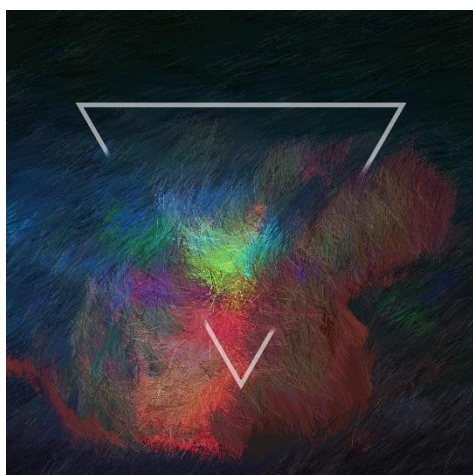
The researcher has adopted the descriptive method (content analysis method), which relies on the description of the researched sample, the compilation of facts and information about them, and then on the analysis and interpretation of their models to reach acceptable generalizations, to serve the object and subject matter of the research and show possible results.

Research sample

Study the culture of the (Iraqi) graphic designer, Assistant Professor Dr. (Raqi Najmuddin Sabah).

Illustration:

The creator's imagination emerges in producing artistic ideas that fit into any uses and jobs that can be expressed in nature on the cognitive side like the storage of those restricted and free shapes, in which the values of color grades differ as a feature and phenomenon of desire and visual polarization, with the diversity of shapes of color gradients within a restricted space field and confined to a perceptible framework, these shapes stem from the reflection of the philosophy of social reality and its creative identity.



Abstraction:

Cognitive values are similar and associated with custom habits that stem from the very essence of society, in which color scores align as creative values that represent the culture that is built into the mind and imagination of the designer (Raqi Najamuddin), which allows the recipient to feel within the scope of the environmental reality of color gradients as if he takes them off the power of the sun's rays and placing it in configurations as cushions or brushes for areas of free distribution, reflecting a state of subjective feeling consistent with what is wandering in his imagination.



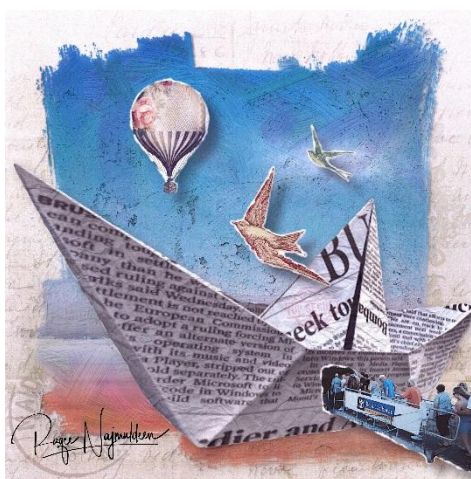
Carton:

Design topics are presented according to a state of feeling about what is happening in terms of events and transformed into a group of ideas in which the methodology of objective self-criticism is included to express the state of society and the permanent struggle in the succession of facts, so his ideas appear as an intellectual treatment of that artistic culture through a statement of freedom and liberation or the struggle of forces and control governed by the effectiveness of the system and laws, as a starting point that converges in the analogy between politics and art and correlates between the course of daily events, as if he emphasizes the overlapping of those worlds or events and their repetition in similar formulas.



Collage

The designer (Raqi Najm al-Din) seeks to mix formal formations between what is design and what is formation to express the creative artistic aspects that contribute to openness to the culture of other societies through those creative propositions in the art of assembly and its product according to the collage style, which gives an aesthetic touch in which the components harmonize in a proportional relationship in which the values of the chromatic modulation coincide, which gives unity to the subject as a conflict of opposites in a creative message to emphasize the image of the shape and its semantic background.



Manipulation

In this classification, the designer relies on the themes of the graphic composition as a source of those ideas and circumnavigating them in the world of graphic design as formal manifestations that contribute to the presentation of the functional design message with the meanings and connotations in which the design components coordinate such as the

formal formation of vocabulary and the close relationship between the world of existence and the imagination drawn from the cycles of life and routine to the aspiration towards development through open-features spaces with an emphasis on the identity of the forms and their sources.



Chapter four

Results

1. Expression in all models is based on the subjective freedom to express the aesthetic and functional tastings of society, and its intellectual qualities are derived from the hallmarks of expertise and the level of culture.
2. Drawing on the color identity inspired by the local nature of Iraq with its fundamental geographical diversity, the subject and its ideas inspired by the experience of mobility and travel reflect the designer's knowledge culture in all models of incorporating color values as a decorating endeavor.
3. The focus on the symbolic, abstract thrill of civilization and history has emerged with a renewed view of a digital technicality, a bold attempt that is creatively characterized by the type of success and unique style.
4. In its culture, the designer has moved towards one self-centerpiece and the other community, by introducing the human sense of society and harnessing the symbols and concepts of belief among them to shapethe artistic culture of its subjects.
5. The strength of the technical aspect of formatting, especially images and graphics, in all models demonstrates the ability of the designer to handle the diversity of

digital technology applications and to adapt or move between using programs to achieve ideas similar to various configurations.

6. Components, elements, and how to deal with them in accordance with the constructive relationships of technical output have shown a new dimension in the employment of such vocabulary in any graphic field.
7. Focus on closed space as one coherent picture in its substantive content of all models.
8. Some images and drawings appeared in frames as an attempt to embellish into each other or to connect them to a particular unit through color gradients, and to achieve coherence and formality in all models as shapes and images.
9. The variations in the designer's novelty are sophisticated, indicating intellectual openness to diverse cultures inspired by his artistic experience through his traveling and study outside his country.

Conclusions

1. The designer's interest in matching the title with the content and idea of design as a means of communication and illustration is evidence of the designer's high culture in line with aesthetic tasting.
2. The focus on the diversity of the subject and the formality of the processing of images, shapes, and drawings in a format that fits together with comprehensive graphic designs is varied in style and harmonizes color as a visual attraction.
3. The distinction in the phenotypic characteristics confirms the extent of the designer's keenness to address the topics and link them with a harmonic, functional, and aesthetic relationship that reflects his culture and his broad knowledge of social, cultural, and heritage issues.
4. The use of formal metaphor in direct and indirect representation to achieve the highest degree of attraction, attention, differentiation, and agitation is a way to attract modern visual discourse.

Recommendations

1. Providing an opportunity for global socio-cultural integration, which enhances the designer's differences of thought, the requirements of artistic roles, and the desire of the accomplished locally and globally.
2. Continuous communication with knowledge of folklore and civilizational diversity, both internally and externally, and the extent to which societies are influenced by the artistic production of metrics and participation in artistic and aesthetic taste.
3. Seeking to embrace my institutions in raising the intellectual performance of a local designer by building bridges between modern technologies and tools by setting up outdoor courses through travel and mobility in diverse environments.

His artistic works and activities:

1. Designer Curriculum Vitae:

Raqee S. Najmuldeen(biography) 2018

Work address: College of Fine Arts (near the Turkish Embassy)

Al-Waziriya, Baghdad, 10001 Iraq

Official email: raqee@cofarts.uobaghdad.edu.iq



Personal description: Academic qualifications have been acquired through his ability to independently and successfully conduct research. He is a disciplined, well-organized person who can fulfill his obligations. He always loves to keep up to date with the latest developments in the field of graphics and photography. He has experience in the field of design technology and is always keen to develop his technical skills to the extent possible.

Areas of interest: web design, typography, image processing, visual effects, digital painting, and creative ideas.

Qualifications:

- Ph.D. in Design Technology (University of Malaysia Sarawak) October 11, 2012.
- Diploma in English Language (British Institutes) India 2007.

- MA in Print Design - University of Baghdad (2 September 2000)
- BA in Print Design (University of Baghdad) June 10, 1997.

Languages: Arabic and English, spoken and written as well as Malay (Bahasa Melayu).

Courses and workshops

Title	organization	Date
Educational qualification and the Arabic language course 85	Baghdad University	September 9, 2004
An advanced course in the English language	The British Institute, Mumbai, India	October 12, 2007
Public speaking and personal enrichment course	Davers College of Commerce, Mumbai, India	October 20, 2007
Carpets and ceramics workshop	University of New South Wales and University of UNimas, Malaysia	July 28, 2012
Visual Narration Workshop: Graphic Novel	The Swinburne University of Technology Australia, campus in Sarawak, Malaysia	October 18, 2012
Fourteenth Art Gallery in Patras, International Painting Symposium, Lessons for Professionals	Patras, Greece	August 26, 2016

Experiences

- Graphic Designer at the Iraqi Fashion House, 2001-2002.
- Lecturer at the College of Fine Arts, University of Baghdad, from 10 March 2001 until the present time.

- Assistant Professor, College of Architecture and Design, University of Petra (The Hashemite Kingdom of Jordan), February 21 2016 with a certificate of experience.
- Referee in the American Journal of Art and Design with a degree in reviewing research papers - New York.
- Among the reviewer's list in the International Journal of Arts, Culture and Design Technology - headquartered in Pennsylvania.
- Proficiency in working on a group of Adobe programs and other applications.

Publications

- Articles in Arabic on Maqal, Politicians, Post and Civilized Dialogue, the center of light and the site of literature and art.
- A work published in Practical Photoshop magazine issued by the United Kingdom, Britain, Issue 10, September 2011, pg. 67.
- A work published in Hall of Fame magazine, Volume 2, pp. 10, 2018.
- Published works and a personal interview in the British Photoshop Creative Magazine, No. 140, pg. 111, 2016.
- Readers' photo artwork in PhotoshopCreative magazine 182, pg 11, UK, April 28, 2017.
- Six artworks featured on the Reader Focus page in PhotoshopCreative, Issue 161, p.95, UK, 2015, ISSN 7816-17472015.
- Artworks featured in readers' photos in Photoshop Creative Magazine, Issues 161, 164, and 168 respectively, UK, 2015.
- One of my photos was chosen by Getty Images, a US photo stock agency. The title of the image is Parliament Building. It represents the Parliament building in the state of Sarawak, Malaysia.

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Contributions

Title	organization	Date
Medical Poster Gallery	Iraqi Family Planning Association	February 1997
The third exhibition of the political poster	Iraqi Plastic Artists Association	July 25, 2002
Poster gallery	Contemporary Visual Arts Society	September 25, 2001
Ecograda Design Conference, Sarawak (Malaysia)	International Design Council	October 18, 2012
National Integrity Week, Iraq	Integrity Commission	November 2, 2011
Art Gallery in Patras(Greece), Cultures of	UNESCO, Zervas Arts Organization	August 26, 2016

peoples		
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Memberships

- Member of the Malaysian Graphic Design Association (144-S210512).
- Member of the American Photographic Society (999019).
- Member of (Eco-D) (International Council for Design) - Montreal:
<http://www.icod.org/community/friends/directory?country&keywords=raqee#raqee-s-najmuldeen>

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